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IFTTR **Shifting** **Reykjavík**
2022 **Centres** **20-24 June**
World Congress **In the Middle of Nowhere**

IFTR WORLD CONGRESS
REYKJAVIK, ICELAND
20-24 JUNE 2022

BOOK OF ABSTRACTS

A SHORT NOTE ON THE ALPHABETICAL ORDER OF THE BOOK OF ABSTRACTS

The Icelandic community operates on a first name basis. Family names are rare and the vast majority of Icelandic surnames merely indicate the parent(s) of the person in question, followed by the suffix -dóttir (daughter) or -son (son).

Therefore, to give a brief glimpse into the effects of this custom, the Book of Abstracts for the Reykjavik IFTR conference list the abstracts in the alphabetical order of the presenters' first names.

A. BERNARD ADJIRACKOR

University of Ghana, Ghana

New Scholars Forum

THE POLITICS OF ADAPTATION IN TEXT AND PERFORMANCE: FEMI OSOFISAN'S TÈGÒNNI REVISITED

ABSTRACT

This study explores the various ways and ploys employed in adaptations for text and performance. Long before extant ancient Greek plays were written, they existed as performances. These performances were created from existing myths in their societies. The plays addressed societal ills and issues while keeping its audience entertained. In recent times, these plays have become a cradle and inspiration for playwrights. Among the extant ancient Greek plays, Sophocles' Antigone remains the most performed, rewritten, and adapted. Perhaps, it is the underlying ancient myth and the ambiguities of the play that has been a major influence on playwrights and has as well led to the variations in its interpretation—at different times and in different places and contexts, Antigone connects with people differently. Despite its adaptability, it is Antigone's tragic persona—her defiance for tyranny, her rebelliousness, and her claim to advance human freedom—that has been pivotal in enabling its continuous appropriation as text and in performance. The probable fundamental impetus for its prolific interaction with the present is the urgency of contemporary political situations. Femi Osofisan in his adaptation titled Tègònni, reiterates his quest to address issues regarding race and personal courage and nonetheless, bemoans the complexities of political freedom in a colonial era. However, in its performance, and with a different cultural setting, the probability that a different political and cultural ideology or stance would be conveyed is key. This study uses adaptation theory to expand the focus of the art of adaptation while denoting the relationship or otherwise of the politics of adaptation conveyed in text and performance.

CV

Ing. A. Bernard Adjirackor (more popularly known as B. Bana) is a Graduate of the School of Performing Arts, University of Ghana, Legon. His main interests as a Theatre Director include bridging the gap between the silver screen and the stage. He has produced and directed numerous made for screen musicals like The Sound of Music, Joseph and the Amazing Technicolor DreamCoat and other plays including Langbodo, The Inspection, The Sudden Return, It Runs in the Family, Hell in a Woman's Heart and Fidelity Farce. A former advertising executive and a dedicated academic, he is currently pursuing a PhD in Theatre Arts at the School of Performing Arts, University of Ghana, Legon. His current academic research interest lies in the inextricable link among Culture, History, Philosophy, Theatre, and Sustainable Development, and the role of the contemporary Director within this trinity. He is also a member of the local planning and organising committee of the 2023 IFTR conference scheduled for Accra, Ghana and the Assistant General Secretary elect of the African Theatre Association (AfTA).

ABHIMANYU ACHARYA

The University of Western Ontario, Canada

New Scholars Forum

BHAVAI, GENDER AND CASTE: A HISTORICAL INTERROGATION OF THE MARGINALIZATION OF FOLK-THEATRE IN NINETEENTH CENTURY WESTERN INDIA

ABSTRACT

The discourse on Modern Indian Theatre, a by-product of the colonial encounter in the nineteenth century, has ascribed the rise of the popular theatre in proscenium stages in the Indian metropolises like Bombay, Calcutta and Madras as the primary reason for the marginalization of local folk theatre forms. While the rise of popular theatre and capitalization of the theatrical space in India was one of the reasons for the marginalization of the folk, its influence on the folk theatres of the day is overstated. In this paper, I argue that the marginalization of folk theatres in India was largely due to the reformist discourse centred around gender and the caste system. To that end, I analyse the debates prevalent in leading Gujarati journals in the nineteenth century and trace the existing notions about Bhavai in the public sphere. I show the prevalent ideas regarding the 'women's question' and caste in the reformist context, and how it implicated Bhavai. Following that, I examine the Dramatic Performances Act of 1876, a colonial law introduced specifically to control 'obscene' and 'seditious' theatre in India, and its effects on Bhavai. In conclusion, I show how the lower caste actors in Bhavai and their ways of performing theatre made both the Indian elites and the colonial officials uncomfortable and challenged their 'reform' agenda, which eventually led to Bhavai's marginalization.

CV

Abhimanyu Acharya is a doctoral student at The University of Western Ontario. He is a playwright, short story writer and translator. For his research and academic writings, he has been awarded the Sahapedia-UNESCO Fellowship 2019, The Pradeep Khare Memorial Scholarship 2022, The Ontario Graduate Scholarship 2020, Mary Routledge fellowship 2020, and Graduate thesis award 2019. For his creative writing, he has been awarded the Sahitya Akademi Yuva Puraskar 2020 for his collection of short stories in Gujarati and Sanhita Manch Playwriting award 2020 for his play in Hindi. He has been published in academic and literary journals like Feminist Spaces, Hakara, Out of Print and Indian Literature.

ACHINOAM ALDOUBY

Tel-Aviv University, Israel

General Panels

TEA, CAKE AND THE SHOAH - STAGING THE SHIFT IN HOLOCAUST REMEMBRANCE IN CONTEMPORARY ISRAELI THEATRICAL PERFORMANCE

ABSTRACT

Holocaust memory in 21st-century Israel is often examined through the collective-national consciousness and how it appears in public spaces. This paper will explore the shifting centers of memory into domestic spaces discussing two contemporary one-woman fringe theatrical pieces: "Are You From the Holocaust?" by Renana Menkin (2003) and "My Ex-Stepmother-In-Law" by Naomi Yoeli (2015). By analysing the performative techniques used in these plays, I will show the complex transition of the memory centre: from the first generation—the "witnesses"—to the next biological and cultural generations—the "memory carriers".

Unlike other theatrical works classified as 'Holocaust theatre' that seek to represent historical events, these plays present and recreate the transmission of that memory. The plays take place on a stage designed as a domestic space, portraying the living rooms or kitchens of deceased Holocaust survivors. In this space, the performers, who are the survivors' descendants, play dual roles: themselves and someone from a different generation, presenting dual perspectives of both receivers and transmitters of the memory. The performances are based on audience

participation, emphasizing the act of recollection that thrives through interaction. Hence, they reveal the dynamic mechanism of memory and the changes that occur as it expands from generation to generation.

By presenting the memory transmission in domestic spaces, these theatrical events weave the voices of four generations, examining the sensitive process of the memory shifting centre — from collective to individuals; from “witnesses” to “memory carriers”.

CV

I am a Ph.D. candidate at the Department of Theatre Arts at Tel Aviv University and a visiting scholar at The Helen Diller Institute for Jewish Law and Israel Studies, UC Berkeley. My research interests involve Jewish and Israeli theater and the adaptation of canonic texts and historical events to the stage. I am attracted to the aesthetics of interpretation, time, and memory on stage as it reveals the negotiation between oral and written, form and content. My doctoral project focuses on the Theatrical Representations of Shoah Remembrance in Early 21st Century Israel (Advisors: Dr. Yair Lipshitz, Prof. Iris Milner). Currently, I am the Associate Editor of Bamah, an Israeli Performing Arts Magazine, and serving as the Secretary-General for the Israeli Association for Theatre Research.

ADAM ALSTON

Goldsmiths, University of London, UK

Political Performances WG

AFRO-PESSIMISM AND THE PARA-NORMAL: INERTIA AND DECADENCE IN JAAMIL OLAWALE KOSOKO’S SÉANCERS

ABSTRACT

A stage is filled with shimmering materials – a mass of white veiled fabric, a gigantic skull – and in the middle of it all stands the performance maker we are here to see: Jaamil Olawale Kosoko, garbed in lycra covered with hypnotic black and white markings. These could be Adinkra symbols that traditionally adorn garments worn by West African spiritual leaders for special events, such as funerals, acting as a kind of threshold between the living and the dead. He tells us that the convergence of blackness and queerness underpinned the development of the piece, and that the Afro-Pessimist philosopher Calvin L. Warren’s notion of ‘onticide’ informed the design of the space itself: a ‘procedure’ that frames and approaches gay-blackness as an ontological impossibility in white heteronormative culture, held captive by a fatal axis of blackness and homosexuality that validates, through difference, the self-actualisation of whiteness as an essential characteristic of being human.

Kosoko’s 2017 performance Séancers, which this recollection describes, explicitly draws on Warren’s Afro-Pessimism, and puts it into dialogue with Ruby Sales’s more optimistic hope for a progressive intersectionality. In this paper, I will be looking at how Kosoko summons such voices in performance, as well as those of family members now passed, mediating them through the text he writes and the space and objects he designs. I am especially interested in the conjuring of a para-normal hauntology, and what the voices mediated by Kosoko have to offer to our understanding of (white) productive capacity and precarious (black) incapacity. If anti-blackness is the energy of the human, as Frank B. Wilderson III suggests it is, then blackness would seem to be defined by an inhuman inertia and decadence, if we understand decadence in an archaic sense of that word meaning to fall down, apart or away. It is this inhuman or ‘para-normal’ inertia and decadence that I argue runs through Séancers, and that defines both the target and the means of its critique.

CV

*Dr Adam Alston is Senior Lecturer in Modern and Contemporary Theatre at Goldsmiths, University of London. He is the Principal Investigator of an Arts and Humanities Research Council ECR Fellowship titled ‘Staging Decadence: Decadent Theatre in the Long Twentieth Century’ (www.stagingdecadence.com), Co-Deputy Chair of the Decadence Research Centre at Goldsmiths, and co-editor of a special issue of the journal *Volupté* on ‘Decadence and Performance’ (2021). He is also the author of *Beyond Immersive Theatre: Aesthetics, Politics and Productive Participation* (Palgrave Macmillan, 2016), co-editor of *Theatre in the Dark: Shadow, Gloom and Blackout* in*

Contemporary Theatre (Bloomsbury, 2017), and is currently working on two new book projects: a monograph with Bloomsbury provisionally titled Decadence, Capitalism and Excess in Contemporary Theatre (2023), and a co-edited anthology titled Decadent Plays: 1890-1930 (Bloomsbury, 2023).

ADISTI REGAR

University of South Australia, Australia

New Scholars Forum

OUR HOUSE: TRANSMEDIA THEATRE AND DESIGNING A DIGITAL PERFORMANCE IN SOCIALLY DISTANCED TIMES

ABSTRACT

In June 2021, a workshop involving young artists in Western Sydney, Australia began working on a new post-pandemic work, when the Delta variant of COVID-19 plunged the state of New South Wales into a 4-month lockdown. As many a theatre performance has been forced to do within the last 18 months, the artists shifted the work into a digital offering. Their determination not to put on “another Zoom play,” however, resulted in a collaboration with the researcher and her practice-based doctoral research on transmedia theatre.

*This paper will examine the application of transmedia principles on theatre performance in developing a new variation of digital storytelling and performance through a case study of a work-in-progress. The group of young artists, along with the creative team, adopted the theme of the workshop, *Our House*, as inspiration in creating a digital platform which enveloped ‘traditional’ theatrical work. The web application through which audiences experience the performance approximates a real-life Western Sydney sharehouse. Dubbed *Our House on Lorikeet* (<https://www.ourhouseonlorikeet.com/>), the web app involved a dramaturgically-driven user interface and experience design.*

*Navigating the question of ‘liveness’ and remediation, from Auslander and Phelan to Bolter and Grusin, from Zoom to Disney+, the performance of *Our House* was at once live and mediated using YouTube livestreaming and live chat function. Interactivity and narrativity had to be cautiously negotiated, and the creative process of creating a performance wrestle with the technical challenges of digital design and iteration. The result was at once a young artists’ showcase, a theatre performance, a digital house party, and a social media event which encapsulates the liminality of pandemic times.*

Along an evaluation of the design process and outcome through user-generated content and web analytics, the researcher conducted discussions and interviews with artists and audience members. The data gathered is analysed within the context of participants as users and audience members, as well as the transmedia theatre texts as prototypes, experiences, and creative works. The conclusion will serve as a springboard for further discussion on the audience experience in transmedia theatre, in addition to the new possibilities of digital theatre performance in the post-pandemic era.

CV

Adis Regar, originally from Jakarta, Indonesia, is a fourth-year PhD student in the School of Art, Architecture and Design at the University of South Australia. Her practice-led research examines multi-platform storytelling through Transmedia Theatre, exploring ways to design audience experience of the medium. For the practical component of her research, she collaborated with Australian theatre companies in developing mobile app-based digital interactions for narrative and educational engagement. Adis worked for over a decade as a designer on film, television and theatre productions, and was a university lecturer in her hometown. She holds a Bachelor of Arts in Media Arts/Film from Brigham Young University in Utah and a Master of Interaction Design and Electronic Arts from University of Sydney.

ADRIANA PARENTE LA SELVA

Ghent University, Belgium

Embodied Research WG

ARCHI-TEXTURES OF ACCESS: SHIFTING SPACES FOR EMBODIED TRANSMISSION VIA VIRTUAL ARCHIVAL PRACTICES

ABSTRACT

This audio-visual/virtual presentation proposal draws on new approaches in Performance Studies concerned with the development of an epistemological framework for studying theatrical training techniques through archival reconfigurations in virtual reality. It asks what it means to develop, practice and perform an archive through the activation of Odin Teatret's (DK) embodied legacy in a virtual environment, addressing the translation of technique through Mixed Reality whilst developing dramaturgical approaches to archival practices. This presentation is informed by a funded interdisciplinary project supported by the Research Foundation of Flanders-Belgium, in association with Nordisk Teaterlaboratorium (home of Odin Teatret).

The progress made in the fields of technology, information theory, computer modelling, and immersive multi-sensory displays brings the notion of the body-as-archive into a new perspective, challenging the very notions of space and encounter. Aligned with the concerns of the conference and particularly of the ERWG, this proposal is sustained by critical epistemological questions regarding the stakes of embodied research and practice within these shifting paradigms.

The creation of a virtual archive of embodied practices raises new possibilities and challenges when it comes to the deterritorialization of tacit knowledge into immaterial spaces. Can such an archive promote new modes of transmission which acknowledge virtual paradigms of space and encounter? The body of the documented practitioners, as well as that of their avatars, present and not present at the same time, encodes the information within them in two parallel ways. The physical body carries the embodied knowledge in its materiality, while the virtual body holds patterns of information that can change with slight tweaks in the code. Thus, it is this translation of information from embodied knowledge to patterns of data and then to third-party experience, that will reintroduce the archive as a real-time proposition to embodied practices. We are called to translate corporeal energies into virtual forces, physical bodies into their abstracted virtual counterparts, from physical and vocal techniques to metadata to an immersive textural architecture for navigating archives.

By treating archive/embodied heritage as an interactive tool where the focus is on an interdisciplinary functionality of experience, this presentation resonates strongly with two strands of research within the ERWG: interdisciplinary connections and multimedia publications.

The presentation will further share audio-visual material from the Motion Capturing process with the practitioners involved in the project and will invite the group to experience the translations of their practices through Virtual Reality.

CV

Adriana La Selva is a theatre-maker and a researcher. She is currently a fellow FWO researcher with the project Practicing Odin Teatret's Archives at S:PAM (Studies in Performance and Media- Ghent University) - in association with IPEM (Institute for Psychoacoustics and Electronic Music), Utrecht University, Manchester Metropolitan University, Aalborg University and Nordisk Teaterlaboratorium. She concluded her Master's degree in Contemporary Arts, at the University of Lancaster, UK, on Deleuze and Guattari's notion of becoming in relation to physical theatre. She is member of the international theatre group The Bridge of Winds, led by Odin Teatret actress Iben Nagel Rasmussen. Adriana co-founded Cross Pollination, an international network of performers and researchers, which focuses on dialogues in-between practices and tactics for embodied knowledge building.

ADRIÁN LIPS

Assistant Research Fellow (Károli Gáspár University of the Reformed Church), PhD Candidate (Corvinus University of Budapest), Hungary

General Panels

FEMME FATALE: BANSHEE, SHADOWHUNTER OR TRAUMATIZED FEMININITY? EAST CENTRAL EUROPEAN IDENTITY CONSTRUCTION AND DECONSTRUCTION IN KATALIN KARÁDY'S MOVIES AND SHORT FILMS

ABSTRACT

*In my research I shall examine the East Central European, Hungarian Femme Fatale identity construction and deconstruction as a discourse, which contained individualist elements. Katalin Karády was a famous actress and singer during the Second World War in Hungary. Her first film was premiered in 1939, entitled *Halálos tavasz* [Deadly Spring]. Between 1939 and 1948, she played in 20 movies and 4 short films. The Hungarian Femme Fatale discourse was created in 1939 with *Deadly Spring* and it was based on individualist identity elements and Hollywood-like, gendered patterns. According to these patterns, Katalin Karády and her roles were individualist, independent women, who were aware of their values and could be equal with men. I analysed 20 movies and 4 short films and as a result it can be said, that the East Central European, Hungarian Femme Fatale discourse was differed from the American-, German- and Swedish ones. The directors wanted to create a sex symbol, an individualist woman, who most of the times gets in trouble because of her "Femme Fatale-ness" and represents something opposed to the Hungarian national identity. According to the analysis – besides being Femme Fatales –, the roles' femininities were traumatized in the stories. Moreover, Katalin Karády as an actress was able to highlight the roles' (and her own) traumatization as well. So finally, the East Central European, Hungarian version of the Femme Fatale discourse was a complex one and surprisingly it became the part of the Hungarian national identity.*

CV

ADRIÁN LIPS (1989), graphic designer, art- and sociotherapist, PhD Candidate of Communication Science Doctoral Program of Doctoral School of Sociology and Communication Science (Corvinus University of Budapest), assistant research fellow at Faculty of Humanities and Social Sciences (Károli Gáspár University of the Reformed Church in Hungary). In his doctoral research he deals with Hungarian women identity constructions which were created in the 1930s and 1940s. In his dissertation (the defense will be in 2022) he analyzed Katalin Karády's and Zita Szelezky's films, theatrical press appearances and a part of their private letters. <https://uni-corvinus.academia.edu/AdriánLips>

AGATA ŁUKSZA

University of Warsaw, Poland

General Panels

CENTRE/PERIPHERY AND THE DEMISE OF THEATRE FAN CULTURES OF THE PAST

ABSTRACT

*In my paper, submitted to the specially-convened panel *The Centre Cannot Hold*, I would like to propose to problematize the categories of „centre” and „periphery” and discuss their fluidity and instability in the context of the history of theatre enthusiasts, whom I call theatre fans.*

History of theatre fans provides vivid examples of the relational nature of the concept of centre/periphery, both in its metaphorical and material application.

Firstly, I would like to focus on the case of female fans, especially of Helena Modrzejewska (Modjeska) in the late nineteenth-century Polish lands, particularly in Warsaw and Kraków. There are very few sources in which Polish fangirls speak with their own voices, and I claim that this lack of primary sources at least partially results from

the fact that female culture and fan culture were judged „unarchivable,” unworthy of documentation, and thus excluded from historical record. While women’s’ and girls’ participation in fan culture was by no means uncommon, and fan culture constituted a key element of the late nineteenth-century Polish theatre culture, the narrative about theatre, constructed by intelligentsia representatives, theatre historians, reformers and professionals, utterly marginalized it. Similar to other historical theatre fandoms in Polish lands, the phenomenon of Modrzejewska’s fangirls despite its visibility and importance in the late nineteenth-century theatre culture, has been reduced to a footnote, or at best, an entertaining anecdote – it has been situated on the peripheries of the mainstream historiography. Research on theatre fangirls of the past enables us to discover structures of power which shape the dominant narrative about theatre and question established images of the past theatre cultures. At the same time, it confronts us with multiple methodological and epistemic challenges.

Secondly, I would like to explore the spatial dimension of centre/periphery and ask how geographic peripherality of fandom conditions the accessibility and visibility of fan objects (e.g., theatre stars), affecting fans’ productivity. While Warsaw theatre fans were in a sub-ordinated position in relation to Paris or London, which represented the centre in the trans-European perspective, in relation to other Polish cities, they constituted the “core fandom,” that is the locus of power and a source of prestige.

CV

I am Assistant Professor in the Institute of Polish Culture at the University of Warsaw. I published a book "Glamour, femininity, performance. Actress as an Object of Desire" (Warsaw University Press, Theatre Institute 2016) and co-edited a volume of Polish women's drama as well as translations and numerous papers both in Polish and international journals. My research interests include: the history of nineteenth and early twentieth-century theatre, particularly theatre fandom history and women’s history; gender, body and sexuality; gothic studies; celebrity and fan studies; and recently – black studies and studies in colonialism. I am a Board Member of the European Association for the Study of Theatre and Performance and an editor-in-chief of the Association’s "European Journal of Theatre and Performance". <https://uw.academia.edu/AgataLuksza>

AGNIESZKA JAKIMIAK

Royal Holloway, University of London, UK

New Scholars Forum

IN-BETWEEN THEATRE AND MUSEUM. PERIPHERAL SPACE OF FUTURE PERFORMING ARTS INSTITUTIONS INSPIRED BY THE STRUCTURE OF THE LIVING ART MUSEUM (NÝLÓ)

ABSTRACT

Theatre models based on the idea of leadership and figure of authority have been questioned numerous times throughout last decades. Nevertheless, institutionalized theatres and festivals still rely on the significance of a singular name and cannot detach themselves from master-oriented programming.

In reference to the mode of producing and distributing resources initiated by the group of artists behind The Living Art Museum (NýlÓ) in Reykjavík, I will discuss alternatives for centralized and director-oriented theatre structures and to challenge the idea of periphery in the realm of performing arts. Thanks to the work of theatre collectives and curators rethinking the idea of engagement and participation (such as the work of She She Pop, BADCo. or Nomad Dance Academy), the idea of periphery became an important point of reference, but it still seems not to affect theatre system of power. Following the approach towards creating collection initiated by NýlÓ which is based on non-hierarchical structure and its focus is on performing archives and questioning mastership, I would like to investigate possible directions in undermining leader-based systems in European theatre. Furthermore, I will rethink the idea of periphery in the context of repertoire theatres in Poland, referring to the example of Theatre Powszechny in Warsaw, where a structural reorganisation into a ‘Feminist Institution of Culture’ ended in failure. I will scrutinise reasons for this turn of events in the light of intersectional analysis.

CV

Agnieszka Jakimiak (1987) is a PhD student in Royal Holloway, University of London (Department of Drama, and Theatre). She works as a theatre director ("nosexnosolo", 2019, "Fear Eats the Soul", 2017), an essayist and a playwright and she has been working as a dramaturg with Polish and international theatre directors, such as Oliver Frljić and Anja Susa. Her research is focused on traces of censorship and self-censorship within the realm of theatre and performing arts. Her current work combines self-referential analysis and institutional critique and remains focused on interrogating forms of distribution of power and challenging hegemonic practices in theatre.

AHMET BERKEM YANIKCAN

Kadir Has University, Turkey

General Panels

FROM PERIPHERY TO CENTRE: PERFORMING KURDISH TRANS* CHILDHOOD AND NATIONAL ABJECTION IN TURKEY

ABSTRACT

*How do trans performers stage their childhood experiences of gendered and sexualized trauma in autobiographical performance, and how do they contextualize their childhood stories within broader socio-political dynamics? How can these performances provide a vantage point from which to analyse intersectional politics of national abjection? My presentation explores these questions by focusing on the Kurdish actor and activist Esmeray Özadikti's 2006 play *Cadının Bohçası* [The Witch's Bundle].*

*Framed as both fiction and autobiographical performance, *Cadının Bohçası* is characterized by a fundamental liminality. In her autobiographical one-actor play, Esmeray narrates her journey from Kars, a north-eastern province in Turkey, to Istanbul. At the centre of the story is her coming of age as a Kurdish transgender child, and her negotiations of the politics of belonging in urban Turkey.*

My presentation will combine ethnographic and archival research to study how Esmeray uses the liminal nature of autobiographical performance as she explores the intersectional dynamics of national abjection as they unfold in the lives of LGBTQI+ children in Turkey. Building on her own experiences, Esmeray investigates the performative constitution of gendered and sexualized identities, especially in childhood, and how such processes reflect broader socio-political dynamics.

CV

A. Berkem Yanıkcın is a graduate student in Communication Studies at Kadir Has University, Istanbul, where he also works as a researcher in the ERC Starting Grant funded project, "Staging National Abjection: Theatre and Politics in Turkey and Its Diasporas." Berkem's primary areas of research are theories of performance, queer and feminist theatre, and activist aesthetics, with a focus on Turkey.

AIDEN ROSS

Rose Bruford College, UK

New Scholars Forum

CONSIDERING THE CENTRE AND THE PERIPHERY IN CONTEMPORARY PERFORMANCE MAKING.

ABSTRACT

Developed over a combined Practice-as-Research study period of 4 years, the authors of this proposal have produced a novel interpretation of the performance event that acknowledges and advocates the understanding of a dynamic relationship between centre and periphery. By this we mean, that one cannot comprehend such a relationship in only measuring the distance between centre and periphery at any one time, rather one is required to develop an analysis that accounts for the characteristic of multiplicity that governs the shifting relationship that centre and periphery enjoy with regards to one another.

Bringing together our respective fields of study to interrogate the event as a phenomenological category of experience, our research draws upon the Postdramatic as a practice of making, training and research methodology as well as how received wisdoms and pre-existing conventions of performance can be extended into and through intersections with other cultural creative disciplines. Most recently digital and virtual spaces, which have been thrown into sharp focus during the pandemic.

Our proposal then, can be succinctly framed within the following question: How might we think of a dynamic relationship between centre and periphery in relation to performance event and performance event-making?

Performance events are finite and contingent temporary communities; and these properties constitute what we might understand as the “event-ness” of performance. If this is the case then what is the function of the performance event? To simply cohere a group of people for a finite amount of shared experience and only that? We think not.

If centre is taken to denote the event itself and periphery as those distributed, more tenuously connected discrete life experiences, not shared in the same manner as the event. We can think of the relationship as interconnected and interdependent whilst still not being deterministically pre-ordained by the event.

This is the function of the performance event as we see it and it is also a method by which we might think of the relationship between centre and periphery as being a truly non-static atomic mass of activity and reception. What does this mean for how we approach this new understanding of performance event, in making and research?

In the same way that the pandemic has accelerated and proliferated interest in and the development of digital and virtual spaces, able to accommodate increasingly sophisticated performance events - PaR has over time found itself within a dynamic of displacement, similar to the trends we see in the development of digital/virtual theatre.

Whether in its suspicious reception from the traditional centres and consensus of the sites of knowledge and meaning-making, or in its incorporation into the Higher and Further education infrastructures, necessarily displacing other possible methods of knowledge and meaning-making within the academy and educational institutions.

CV

Aiden Ross is a performance practitioner, maker and researcher of the Postdramatic. A final-year Practice-as-Research PhD candidate at Rose Bruford & UEL, his work considers the performance event as a means of cohering and producing political subjectivity. Dispensing with the received wisdoms of the dramatic theatre, his work treads the boundaries between theatre and performance art and produces work that activates the agency of its audience in innovative ways.

AILEEN ROBINSON

Stanford University, USA

General Panels

THE FIXED ‘HEAVENS’: 1930’S PLANETARIUMS AND THE PERIPHERY OF SPACE

ABSTRACT

In 1928, the Chicago Tribune announced the of Max Adler’s astonishing gift of a Park Planetarium, a new theatres of the stars which utilized the newly designed Zeiss machinery (Model 1) created by Carl Zeiss Jena in 1924. The Adler was the first of its kind in the United States, a dedicated site for pedagogy, performance, and spectacle. Opening in 1930, the Adler Planetarium became a dedicated city attraction, cemented as a centrepiece of the 1933 Chicago World’s Fair. Offering spectators a journey through the solar system, the Adler planetarium positioned audiences “in between” the Earth and the cosmos through its immersive and cinematic spectacle. The immersive planetarium sought to conjure the universe within the domed building, bringing visitors from the Midwestern metropole into the vastness of the stars. The planetarium provided entry to the past, present, and future of space, locating its simultaneity in the sun, stars, and planetary bodies. The planetarium stood as a performance of astronomical theories as well as a meditative device that positioned the spectator in relation to the cosmos.

Planetariums that used projection machinery, immersive rooms, and structured lecture-performances spread around the world in the early twentieth century, becoming a marker of astronomical studies and cosmological perspective. Taking the Adler Planetarium as a case study, I examine the in-between areas of “the universe” that the planetarium evoked, even as it was positioned as a centre-focused technology during the World’s Fair. I focus on off-planet transportation, and the “world theatre” of the universe in the performance, considering the relationship between early twentieth-century technological globalization and unification. In this analysis, I consider how the periphery of the universe reasserts itself within the colonial matrix of technological spectacles.

CV

Aileen K. Robinson received an Interdisciplinary PhD in Theatre and Drama from Northwestern University and her A.B. in Literature from Harvard University. She conducted archival research in Britain and the United States supported through an SSRC International Dissertation Fellowship and an NSF Doctoral Dissertation Improvement Grant. She served as a Mellon Fellow in the Scholars in the Humanities program for 2016-2018 at Stanford University. She is a historian of performance and technology with specializations in 18th and 19th century British theatre and Black cultural performances. Working across the history of science, technology, and theatre, Robinson explores how systems of knowledge, connected to the body and the object, overlapped to produce practices of research, dissemination, and valuation.

Robinson's current book manuscript explores intersections between technological, scientific, and theatrical knowledge in early nineteenth-century science museums. She investigates how theatrical performances and magic shows drew upon technological innovations and formed unique methods for disseminating scientific knowledge. She teaches across the history of science and performance, magic and technology, eighteenth- and nineteenth-century stagecraft, and 19th and 20th-century Black artistic production.

AISHWARYA WALVEKAR

Jawaharlal Nehru University, India

New Scholars Forum

IN THE NAME OF SHIVAJI: ANALYSING THE STAGING OF HISTORICAL MEMORY IN THE ACOUSTIC DRAMATURGY OF JANATA RAJA

ABSTRACT

Shivaji, a 17th century king from the Indian subcontinent is continuously brought forth by a spectrum of political agents in the contemporary state of Maharashtra as well as all over India to articulate a Hindu/Hindutva identity based on a unified, shared historical past and culture. Such remembrances have given birth to a modern ‘Maharashtrian’ culture indexed by folk forms (traditionally performed by the lower castes) such as powadas, lavani, and tamashas which are increasingly being recasted, ‘aestheticized’ (Rege, 2002) and marketed by the Brahmins. This paper critically analyses the immensely popular, spectacular, community play of ‘Janata Raja’ (performed continuously since 1985), which reconstitutes historical memory associated with Shivaji through a new space-time experience in an open-air performance.

A cast of 250 performers enact and lip-sync historical events on a 90 feet long stage with a revolving set, an ensemble of hundreds of lights, animals and fireworks attempting to spatialise a historical time in the present. The paper will locate the circulatory network (Marx, 2021) created by this transmedial performance. I analyse how community participation in the play embodying historical characters through the recorded sound and voice of its renowned writer Babasaheb Purandare which constructs a popular Hindutva narrative of Shivaji. By employing the analytical concept of effigy (Roach, 1996) to examine the logic of participation in the play, this paper will argue that Janata Raja creates an historical excess through its acoustic dramaturgy (Vautrin, 2011) by producing an anachronistic soundscape and activating of a new sensorium.

CV

Aishwarya Walvekar is a research scholar at the Jawaharlal Nehru University, New Delhi, pursuing MPhil/PhD in Theatre and Performance Studies at the School of Arts and Aesthetics. She has been awarded the Junior Research

Fellowship by the Government of India and has completed the Sahapedia-UNESCO Fellowship in 2018-19. She has been practicing commercial as well as experimental theatre for the last 17 years and is the writer, director and performer of the solo performance, 'Death of an Antinational'.

AJEET SINGH

Bhagat Phool Singh Mahila Vishwavidyalaya, Khanpur Kalan, Sonipat, India

General Panels

SHIFTING DRAMATIC STRUCTURE: AN INQUIRY INTO THE 'SPATIALIZED AESTHETICS' OF JON FOSSE AND CECILIE LOVEID

ABSTRACT

The Nordic Element, a multi-levelled concept, constitutes the metaphysics of Scandinavian life. As a signifier of the most dense sign system of theatre, this element enriches the semiosis of Norwegian theatre. This metaphysical element provides a new paradigm for understanding the prevalent patterns of postmodern theatrics of Norwegian drama. The 'landscape dramaturgy' through a 'spatialized aesthetics' has made it as one of the constituent elements of theatre that produces new structures of performance. Jon Fosse and Cecilie Loveid, the two famous contemporary playwrights of Norway, may be considered as pioneers of this new 'spatialized aesthetics' who through an inspired mise-en-scene transform the Nordic landscape into a mental event. This new spatialized dramaturgy helps them to achieve an alternative Norwegian theatrical canon. In this paper, I am mapping out the aesthetic strategies utilized by these two playwrights to make Nordic element as a theatrical metaphor in the realm of theatrical sign system. This comparative study traces the postmodern treatment of psychology, structure and landscape which account for the similar patterns of staging geographic imagination. The study finally, explores the metaphysics of Nordic element as a theatrical metaphor which performs the Nordic identity in the postmodern framework of a 'spatialized aesthetics'.

CV

Dr. Ajeet Singh earned his Ph.D. from Jawaharlal Nehru University, New Delhi and wrote his doctoral thesis on European Experimental Theatre and Ancient Indian Theatre. He has been teaching as Assistant Professor since August 2008 in the Dept. of English, BPSMV, Khanpur Kalan, Sonipat, India. His teaching experience ranges from undergraduate to postgraduate levels covering varied fields of literary studies like Contemporary Literary Theory, Indian Poetics, Cultural Studies and Western Literary Theory and Criticism. He has been actively involved in guiding research and other academic activities. As an academic, along with intensive teaching work, he has been doing research work in terms of publishing research articles in different research journals and presenting research papers in different national and international conferences. He has presented his research paper based on a comparative study of Indian theatre and Brazilian theatre in IFTR-2017 Conference, Sao Paulo, Brazil. As an invited speaker, he has also participated and presented his papers in another two important Conferences i.e. IFTR-2018 Conference in Belgrade, Serbia and LMU, Munich, Germany. In July 2019, participated in IFTR-2019, Shanghai, China and presented his research and chaired one of the technical sessions in the conference. Recently, invited to participate and chair one of the technical sessions in ADSA-2020 annual conference held in UNSW, Sydney, Australia.

ALBA SAURA CLARES

Universitat Autònoma de Barcelona, Spain

New Scholars Forum

THE "MEMORY OF THE REAL" ON THE SPANISH CONTEMPORARY STAGE

ABSTRACT

With the end of the Franco dictatorship in Spain (1974), the trend known as “teatro de la memoria” (“theatre memory”) began to develop in the 1980s, coinciding with the boom in memory studies. The transition to democracy in Spain generates a context in which historical memory is contested due to the absence of an official narrative, a real judgement of the crimes of the dictatorship and their agents, and, above all, the absence of policies to ease the transition. The plays belonging to the “teatro de la memoria”, written since the 1980s to our days, encompass a wide range of approaches: from those which support the pacts of consensus of the transition to the claims for the truth about the dictatorship by the new generations. After two decades of the 21st century, the trend is still alive and well on the Spanish stages and is using new dramaturgies that blur the limits between fiction and reality. The new plays are engaged with the recovery of testimonies, the self-referentiality of artists, the limits of fiction and the emphasis on performative aspects of the productions. New theatrical approaches merge with the revision of the past, summoning a “memory of the real”. In this paper, I will explore the aesthetics of this “memory of the real” and its reception in contemporary performance in Spain through the analysis of the productions “Acciones para un nuevo mundo” (2009, La Tristura) y “Exhumación. Materia cruda” (2013, Pez Luna Teatro).

CV

Alba Saura Clares is a postdoctoral research “Juan de la Cierva” at the Universitat Autònoma de Barcelona. She held a PhD in Arts and Humanities from the University of Murcia (Spain). Her research focuses on Argentinian and Spanish theatre on the 20th and 21st century. She is one of the co-founders of CIJET (Congreso Internacional de Jóvenes Investigadores en Estudios Teatrales / International Conference for Young Researchers on Theatre Studies), held annually in Spain since 2016. She is part of GEXEL (Grupo de Estudios sobre el Exilio Literario), of the Editorial Committee of “Teatro. Revista de estudios” (Connecticut College) and this 2022 it will be published her book “El movimiento argentino Teatro Abierto (1981-1985) a la luz de sus poéticas dramáticas. De la tradición a la contemporaneidad escénica”. Beyond her academic career, she is also a theatre producer and playwright.

ALDA TERRACCIANO

University of Sussex, UK

Translation, Adaptation, and Dramaturgy WG

SHIFTING CENTRES: DEVELOPING A DRAMATURGY OF CARE FOR THE COVID-19 PANDEMIC AND THE CREATIVE ARTS

ABSTRACT

The paper responds to the themes of shifting centres by exploring the experiences of the COVID-19 pandemic on minority communities in the development of a theatre play based on testimonies of ‘care, caring and carers’ gathered through research by the Consortium on Practices of Wellbeing and Resilience. Otherwise known as Co-POWeR, this interdisciplinary consortium investigates the combined impact of the COVID-19 virus and racial/ethnic discrimination to develop a holistic understanding of vulnerabilities among Black, Asian and Minority Ethnic (BAME) families and communities while seeking to redress inequalities through research, policy impact and the creative arts.

The project offered the authors the opportunity to co-create the play with community participants, expanding the scope of their lived experiences of care during the pandemic, viewing them as agentive change-makers with vested interest in the wellbeing and resilience of their families and communities. They did so by employing a performative research paradigm during the dramaturgical development of the work, which recognises the researcher body as affected and resisting clear cut definitions and positionalities in relation to the ‘object’ of the research.

Moreover, by positioning themselves as de-centred and ‘in-becoming’ alongside the participants, the authors took on board the tenets of performative research and positioned their own reflections and experiences in a dynamic relationship with the material gathered during the research process. This has formed the basis for a fictional script

to be further enriched by formative feedback from research participants in a reading of the draft and post-show discussions with audience members. This creative process has allowed the authors to develop a 'dramaturgy of care', which by showing the interconnectedness and interweaving of stories from communities and artists, aims to blur the boundaries between researcher and researched, empower voices left at the margins of mainstream media discourse on COVID-19 and create new pathways of interdisciplinary artistic-practice research.

CV

Alda Terracciano is a Research Fellow with Co-POWeR at University of Sussex. She holds a PhD in Theatre History, is the author of several articles, and co-Leader of the Centre for Critical Heritage Studies at UCL. As a visual artist, curator, dramaturg/director, and activist she has worked with diverse communities in Britain. In 2001 she co-founded Future Histories, the first independent archive of African, Asian and Caribbean performing arts in the UK, now based at Goldsmiths University, for which she also curated ground-breaking digitisation projects and exhibitions. In 2010 she set up Aldaterra Projects to foster the exploration of new and hybrid artistic practices, and engage with discursive and visual representations to do with cross-cultural identities in Britain.

ALDO MILOHNIĆ

University of Ljubljana - Academy of Theatre, Radio, Film and Television, Slovenia

Historiography WG

FROM THE MARGINS TO THE CENTRE: THE WORKERS' STAGE IN SLOVENIA IN THE 1930S

ABSTRACT

In the historiography of Slovenian theatre, a commonly acknowledged thesis claims that so-called drama societies (dramatična društva) were the most important factor in the gradual transition from dilettantism to the professionalisation of Slovenian theatre. In the history of Slovenian theatre, a parallel stream existed – workers' stages, which were established in many of Slovenian cities, especially after World War I. These amateur theatres were driven primarily by the idea of social emancipation since the establishing of professional and national theatres was not their priority. Some of them, in particular, the Workers' Stage (Delavski oder) in Ljubljana, were staging quality performances. The thesis of my paper is that the quality of the Workers' Stage was made possible by two key factors. First, two avant-garde directors, Bratko Kreft and Ferdo Delak, developed a distinctive way of performing when they were running it. Although they worked in the province, both Kreft and Delak were very well informed about the simultaneous developments in workers' theatres in Europe, especially in Soviet Russia, Germany and the United Kingdom. Second, the Workers' Stage did not succumb to the temptation of entering the non-productive competition with Slovenian professional theatres. Additionally, Brecht's idea about "the simplicity of acting" that ought to be "the alpha and the omega of proletarian acting" can help us explain the success of Workers' Stage. In his opinion, the actors who practice "proletarian acting" are amateurs; however, they are by no means dilettantes. The paper presents findings on the repertory and performing arts' practices of the Workers' Stage in Ljubljana using Brecht's perspective of this conceptual and methodological differentiation; by analogy with his "estrangement effect" (Verfremdungseffekt), we can call it the amateur effect of "proletarian acting".

CV

Aldo Milohnić, PhD, is an associate professor of the history of theatre at the University of Ljubljana (Slovenia), Academy of Theatre, Radio, Film and Television and the head of the Theatre and Film Studies Centre. He is the author of *Theories of Contemporary Theatre and Performance* (2009), *Art in Times of the Rule of Law and Capital* (2016) and *Theatre of Resistance* (2021). He is co-author of several other books, editor of numerous anthologies and special issues of performing arts journals, and author of numerous articles in academic journals. He is a member of the editorial boards of performing arts journals *Amfiteater* and *European Journal of Theatre and Performance*, a member of the Association of Theatre Critics and Researchers of Slovenia and International Federation for Theatre Research as well as a board member of the Slovenian Theatre Institute and the European Association for the Study of Theatre and Performance. His research interests include the history and theory of theatre, contemporary performing practices and the sociology of culture and arts.

ALEJANDRO POSTIGO

London College of Music, University of West London, UK

Music Theatre WG

MUSICAL THEATRE BREXIT: THE FUTURE OF ANGLO-CENTRIC MUSICAL THEATRE TRAINING

ABSTRACT

The last decade has seen a progressive increase of international students joining Musical Theatre training programs in the UK. The attractive of UK institutions often relies on the Anglo-dominance of the sector, as the crossovers of the West End and Broadway present tempting opportunities for international students to try and find a future in these dominant industries. However, foreign students often face strong barriers that hinder their learning experience and limit their professional opportunities upon graduation from these programs. Actor-training often applies the acting industry's practices, which discriminate, among others, on the grounds of accent (Willmott, 2015; Byrne, 2017a; Friedman, O'Brien & Lauriston, 2017) and native language (Espinosa & Ocampo-Guzman, 2010).

This paper will explore the barriers that international actors face through pursuing musical theatre training in the UK, and are stigmatized by their foreign identity, often determined by their speech patterns as second-language users. While international students navigate their training fighting their cultural identities to assimilate and adapt to the norm of Anglo-centric musical theatre performance, current debates of decolonization of the curriculum suggest the need for actor-training to develop pedagogies that acknowledge and cater for second-language speakers. Thus, what is the future of multicultural musical theatre training?

CV

Alejandro Postigo is Senior Lecturer in Musical Theatre at the London College of Music, University of West London. His practice-based PhD from The Royal Central School of Speech and Drama (2019) explores the intercultural adaptation of Spanish copla songs in international theatre settings. Recent research has led him to address the cultural and linguistic barriers found in Anglophone theatre contexts, and to champion the artistic contributions of audible minorities.

*Alejandro is leader of HisPanic Breakdown, an Anglo-Spanish theatre collective committed to addressing re-interpretations of culture and folklore, as demonstrated in their existing works *Men on the Verge of a HisPanic Breakdown* (USA, 2009), *Wondering Thoughts* (Bangkok, 2014) and *The Copla Musical* (2014-22), seen in Europe and America. His research explores historical revisionism of musical theatre, and applies translation, queer and intercultural theories to his professional practice as a theatre maker.*

ALEKSANDAR DUNDJEROVIC

Birmingham City University, UK

General Panels

THE CYBERNETIC CABARET. THE IN BETWEEN IN THE FUN PALACE

ABSTRACT

The lockdown across the world has created a shift from the centre into periphery bringing into life performance live streaming and virtual approaches. The shift that took place in relationship between live and mediated resulted in live becoming part of a digital world (Zoom Theatre), highlighting the need to work across disciplines. Theatre, Architecture and Cybernetics were put together in the 60s in an interdisciplinary project, the Fun Palace. From ideas of this collaboration emerged several subdisciplines such as performative architecture, social engineering or cybernetic theatre. The theatre practitioner Joan Littlewood invited the visionary architect Cedric Price to join her Theatre Workshop and reimagine her sociocultural experiment 'Laboratory of Fun'. They invited the cybernetician Gordon Pask to join the team, to examine the human interactions in relationship with space. The

space would then be designed based on the people's and participatory principle. The paper will present a practice-based case study 'The Cybernetic Cabaret' that was performed hybridly – combining face to face and online performance – as part of the First Cedric Price Day at Staffordshire University (UK).

Cedric Price's approach to Fun Palace was not that different from Littlewood's thinking about multiple interactive spaces in which the working-class could engage in making arts and producing culture. He wanted a space that could be improvisational, transformational and mobile, capable of bringing the technology of his time. He wanted discoveries in cybernetics and information technology to help human conditions. Fun Palace as an idea became a symbol of a space that can respond to the social uncertainty of Britain in the 60s and become a living place, being and thinking in a different way about life. Integrating technology and social activism would give to working-class and community creativity and a new sense of collective identity. In Fun Palace, Price created an architectural space where the design constitutes a playground for the audience to interact and play with the elements in the space.

Our idea to create a cybernetic cabaret came from the influences of interactive technology and cybernetic theatre on the ways Fun Palace is imagined. The performance was interactive, combining elements from live to recorded and digitally mediated. The performance would be performed live as a performance and filmed as in a cinema room, using live digital Zoom theatre. The performers participating in the Fun Palace Cybernetic cabaret came from different countries, reflecting on present-day Britain's international position. The live audiences and the online audience following on Zoom are invited to take action with the performance structure and interact with it. We invited a video choreographer, a community dance group from India, to perform live on Zoom theatre - a live performance artist creating as things were happening. What are the consequences of the ideas built within Prices and Littlewood's dream of a new design for a space that interacts and responds to the audience/performers?

CV

Prof. Aleksandar Sasha Dundjerovic is Professor of Performing Arts at Royal Birmingham Conservatoire., Birmingham City University, UK . He is a theatre academic and professional award winning theatre director with international experience working in Serbia, Hungary, Ireland, Canada, Colombia, Russia , Iran and Brazil. He holds a PhD in Theatre Studies from Royal Holloway University of London. His teaching includes University of London (Royal Holloway), Brunel University, University of Manchester, University College Cork (Ireland), University of São Paulo (Brazil), and University of Belgrade (Serbia). He is a published author of number of books and academic articles on contemporary theatre making and cultural production, particularly on the work of Robert Lepage and Brazilian collaborative and performance practices. His forthcoming book *Live Digital Theatre: Performance Pedagogies* is published by Routledge (January 2023) He is Founder and Artistic Director of Kolectiv Theatre UK. Aleksandar is a Principal Fellow of Higher Education Academy and RSA Fellow.
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ALESSANDRO ANGLANI

Università degli Studi di Torino, Italy

General Panels

SEPHIROT IL DOPPIOGIOCO – FROM REPRESENTATION TO SIMULATION

ABSTRACT

Based on Huizinga's theory of *Homo Ludens*, the study case I propose is *SEPHIROT – IL GIOCO©*, a method of creation for interactive performances I created in 2018, after a careful study of hypertextual narrative structures. The project is born to enhance the role of the audience as a "co-creator" of the show, making the use of recent technologies such as VR and AR on algorithmic textual structures possible, even through online streaming. My goal is to overturn the traditional composition of a performance, giving the audience a chance to actively change its form. The connection between Theatre and Game is not new, but there are still some reticence. The necessity to create interactive performances based on interactivity, hypermediality, hypertextuality and procedurality was born from these premises. Thanks to the collaboration with the University of Turin - StudiumLab - Officine

Sintetiche on the SEPHIROT - IL DOPPIOGIOCO project, we have come to the creation of a software for the management of interactive performance storytelling in real time. The project aims to the “Immersive and interactive theatre digital performance”, not only implementing the concept of liveness but also of readiness, being able to make the public experience the cyberspace-time of SEPHIROT - IL GIOCO©. This will be made possible by the partnership with MAV Reality Srl, thanks to the call "Support for innovative startups in the videogame sector" of the Istituto Luce Cinecittà and LaziInnova, allowing the development of a videogame with performers in motion capture.

This abstract is coordinated with other abstracts submitted as Italian Community ADV -Arti Digitali dal Vivo (Live Digital Arts).

CV

After graduating in Computer Science and Digital Communication at the University of Bari in 2014, in 2017 he graduated from the Alessandra Galante Garrone School of Theatre in Bologna. During his education, he combined his knowledge in the field of the body on stage with the digital identity, leading to the development of some projects at the Watermill Center in New York managed by Robert Wilson, such as the "Let' em feel your presence" workshop. His interactive performances arrived in the semifinals of Venice Biennale College for directors under 30: "Eliogabalo - l'Anarchico Incoronato" and "Montecchi e Capuleti". Currently his SEPHIROT - IL GIOCO has won, in collaboration with MAV Reality Srl, the "Support for innovative startups in the videogame sector" of the Istituto Luce Cinecittà and LaziInnova which will allow the development of a video game based on hypertexts with performers in motion capture. At the same time, with CIRMA and the University of Turin, he develops the software for interactive storytelling DOPPIOGIOCO in its version compatible with SEPHIROT.

ALEX WATSON

Royal Holloway, University of London, UK

General Panels

UNSETTLING THE COMPLACENCY OF THE PRESENT: CORDELIA LYNN'S LOVE AND OTHER ACTS OF VIOLENCE AND LENE THERESE TEIGEN'S TIME WITHOUT BOOKS

ABSTRACT

Over the past decade, several democratic nations have faced the potential, or actual experiences, of authoritarianism creeping into their mainstream politics. Although many such nations have histories embroiled with fascism, imperialism, and dictatorship, their publics generally evidence a lack of concern for the genuine threat of contemporary signs of authoritarianism. This mood can be characterised as a 'complacency of the present': informed by political apathy or malaise; an assumption that citizens' lives have generally improved over time; or lack of knowledge of the past. This paper explores how two different plays look to unsettle this complacency and 'de-centre' the socio-political present as secure and unthreatened.

The first of these is Love and Other Acts of Violence (2021) by the British playwright Cordelia Lynn, which debuted at the Donmar Warehouse with direction from Elayce Ismail. Featuring a supposedly timeless 'boy-meets-girl' narrative, the play recontextualises their romance as shaped both by the dangers of an increasingly authoritarian future for their country (the UK) and a traumatic past mired in the 1918 Lwów pogrom. The second is Time Without Books (2017) by the Norwegian writer Lene Therese Teigen. Developed from her time spent working in Uruguay and debuting at the Teatro Solis in Montevideo, the play responds to the country's history of dictatorship between 1973-1985, and the subsequent cultural silence around, and forgetting of, this period. The play also, arguably, intertextually relates to the periods of dictatorship and occupation faced by much of Europe (and Norway more specifically) in the twenty-first century; and its 2019 production in Indonesia plays into similar, regional-specific concerns. Both plays then—perhaps informed by the saying, 'those who forget the past are condemned to repeat it'—recontextualise and unsettle the comfortable, 'centred' present of its audiences' nations.

CV

Alex Watson is a department-funded PhD researcher and visiting lecturer at Royal Holloway, University of London, who is currently awaiting viva voce examination for his thesis on 2010s British theatre, violence, and performativity. He is published in *Theatre Notebook* and the Methuen Engage title *Harold Pinter: Stages, Networks, Collaborations* (2021), with forthcoming work for *Contemporary Drama in English*, *Contemporary Theatre Review*, and a chapter on site-specific theatre for the upcoming Routledge Companion to Twentieth-Century Theatre (date tbc.). Alex has performed in two BBC-funded site-based performances and is a co-editor for the PGR and ECR journal *Platform*.

ALEXANDER BOYD

UC Davis Theatre and Dance, Intercultural Roots, USA / UK

Embodied Research WG

INTERCULTURAL ROOTS – TRANSDISCIPLINARY COLLABORATIVE RESEARCH: BRIDGING ACADEMIA AND THE ARTS FOR HEALTH AND SOCIAL CHANGE

ABSTRACT

Intercultural Roots (IR) brings international artists who embody diverse practices together to form unlikely yet powerful partnerships with transdisciplinary academics including researchers in health, education, environment, policy and economics, to co-create, design, deliver and evaluate programs of intercultural collaboration. Academic support enables artists to co-design innovative embodied research tools that can be applied to facilitate new intercultural artistic work, and qualitatively measure and evidence its impact and reach as lived experience. This work currently includes developing an equitable western and indigenous interweaving of modern dance with traditional and indigenous practice that permeate intercultural artistic boundaries by unpicking and examining relational threads of principle and practice. In-person and online Practitioner Labs are facilitated and documented with successful processes or pedagogies synthesised. A series of intercultural workshops test and refine such processes, documenting through continual evaluation the outcomes that artists and communities identified as being most in need experience. The embodied artistic practice becomes the research, allowing trust, breaking down barriers to sharing, and enabling practitioners become citizen researchers often at the hyper local level. Rather than producing a written impact report, an accessible annotated, layered multimedia video will be ethically co-produced and disseminated through a peer-reviewed journal and arts and academic social media, with a final hybrid interdisciplinary symposium held.

IR's intercultural work is impacting on the lives of disenfranchised communities who, because of perceived difference, feel marginalised, displaced or 'othered' by society. It invites local communities who may be experiencing multiple issues including:

- *legacies of and existing colonialism;*
- *socio-economic injustice;*
- *inequality and non-equity;*
- *prejudice and oppression;*
- *political, religious and cultural intolerance and oppression including racism;*
- *migration and a growing refugee crisis associated with climate change, war and poverty.*

Such applied research creates powerful connections so helping to re-build healthy communities where currently there are fracture lines. Almost everyone at some time in their life has learned a song or dance, or to play a musical instrument, draw, paint or recite a poem for example. The work powerfully draws on those experiences to connect communities-within-communities, bringing people closely together who feel divided or marginalised. It breaks down barriers enabling people to discover for themselves that there are common principles that exist between artistic practices and people, and raises awareness that difference provides diversity. It enables communities to appreciate how much there is in common and to experience how discernment of difference allows for the emergence of new intercultural understandings and creations. It enables a more collective acceptance,

develops tolerance and empowerment, and is a powerful catalyst for combating the pandemic of mental health illness that has been exacerbated by Covid including anxiety, loneliness and depression.

IR is a UK based, globally facing charity / non-profit with a focus on 'arts for health and social change'. It works internationally to build bridges between scholarly research and artistic practice that enable and create collaborative artistic spaces for intercultural embodied practice. The facilitation of collaboration with international artistic practitioners is supported through an existing worldwide network that includes members of the IFTR Embodied Research Working Group, where IR originated, and its links to 120+ scholar practitioners from universities across 30+ countries. IR has produced several high-quality artistic and activist programmes that address mental health and the interconnected challenges of social and health inequality, injustice, climate crisis and pandemic [<https://www.interculturalroots.org/our-journey>].

CV

Alex Boyd (PhD, FRSA) has a passion for enabling collaborations based on equity, integrity and mutual benefit. He is the conceiver and a cofounder of the Embodied Research Working Group at the IFTR from which he cofounded and is Executive Director of Intercultural Roots. He is a practitioner-scholar who graduated from the University of California at Davis PhD programme with a focus on the fields of Performance Studies and Critical Education. Dr Boyd's dissertation entitled 'The Sustainability of Traditional Knowledge Systems' draws on what is more than 3 decades of professional work in performing, developing practice and teacher training in Chinese Daoist embodied culture to benefit communities in the UK, Europe and North America. He is a Research Associate with the University of California at Davis (Theatre & Dance) and a Core Member of Cross Pollination. His research includes exploration for how performers, through in-person and digital communications and media, can cultivate and connect through presence. This is work that has already benefited many internationally acclaimed dancers, musicians, athletes and even CEO's. Alex is based in Ilkley, Yorkshire (UK) with his family and enjoys playing the guitar, often too loud, wandering up on the moors, and finding quietude with nature.

ALEXANDER THEO GIESEN

King's College London, UK

Queer Futures WG

CHOREOGRAPHY AS SCIENCE: CLASSIFICATION, EPISTEMOLOGICAL ANARCHISM AND HIV/AIDS (HI)STORY IN THE CLARK/BOWERY COLLABORATION

ABSTRACT

This paper charts the intersections of medical classification and choreographic practices in the collaboration of Scottish choreographer Michael Clark and Australian performance artist Leigh Bowery during the early years of the HIV/AIDS pandemic. I argue that the novel anarchy in this collaboration uncovers new para-medical sites of knowledge regarding how classification shapes or 'kinds' HIV-positive subjects. Working from Ian Hacking's 'human interactive kinds', where classificatory practices change how 'individuals experience themselves', I trace how queer kinds such as "MSM", "gay/bi men", and "homosexual" were moulded, formed, and produced by and through the HIV/AIDS pandemic. I suggest that the focus on the body, 'fluid or "messy" categories' and 'shifting classifications' in what Jane Ward calls 'queer methods' can help decentre the notion of the 'kind'. Queer performance, I propose, can attend to the gaps left by the focus on language in the analytic philosophy of classification. Here, Clark's choreography offers an intervention into epistemologies of classification and scientific method by rethinking the body and movement. Meditating on Clark's 'dissident classicism', particularly through his destabilisation of choreography by incorporating Bowery's body and fashion, I suggest that their anti-classificatory work speaks to larger questions of bodiedness and medical classification. Reading this through Paul Feyerabend's epistemological anarchism, where historically scientific breakthroughs rely on transgressing methodological rules, I suggest that Clark not only speaks to performative epistemologies but also scientific ones. His original take on corporeality, virality, and gesture addresses questions regarding queer subjectivity towards a processual classification, something formal aesthetic and medical method does not. Through this, the

choreographic practices gain epistemic potential for rethinking classification through dance, demystifying HIV/AIDS (hi)story and the static view of human 'kinds'.

CV

EDUCATION:

MPhil/PhD King's College London - 09/2021-Present

Title: Queer Kinding: Aesthetics, Classification and HIV/AIDS in the work of Leigh Bowery

Supervisors: Prof Kéline Gotman and Dr Chiara Ambrosio

MSc History and Philosophy of Science, UCL, Distinction - 09/2020-09/2021

BA (Hons) English, King's College London, First Class with Honours - 09/2017-06/2020

EMPLOYMENT:

UCL STS Summer Studentship, Editor (Humphry Davy Notebooks) - 06/2021-08/2021

Co-Editor with Dr Matteo Collodel (Paul Feyerabend's unpublished essays) - 03/2021-Present

Freelance Translator - 02/2021-Present

Current project: translating Paul Feyerabend's Wissenschaft als Kunst into English.

My Tutor, English and German Tutor - 03/2018-Present

Foreign Language English Tutor - 04/2016-08/2017

VOLUNTEERING:

King's College London, PGR Student Representative - 09/2021-Present

UK Committee of the PK Feyerabend Centennial, Member - 03/2021-Present

St. Georges School, Head Boy - 06/2016-06/2017

Jugend- und Bürgerzentrum Essen-Werden, Youth Worker - 02/2014-08/2017

PAPERS GIVEN

'Queer Kinds: Classification and Bodily Imagination', Queering STS, UCL, September 2021

'Michel Foucault's notion of "critique"', Radically Queer Teachout, King's College London, February 2020

PERFORMANCE EXPERIENCE:

Rocky Horror Picture Show Berlin, Cast Member - 2019-Present

Vault Festival, Slam Minutes does Gender Poetry reading - 2020

ALEXANDRA HALLIGEY

Johannesburg Institute for Advanced Study, University of Johannesburg, South Africa

Theatre & Architecture WG

SPACE FOR HAUNTING: SITE-SPECIFIC THEATRE AS METHOD FOR ENGAGING COMPLEX HERITAGE SITES

ABSTRACT

In 2018 Tamara Guhrs, Alex Halligey and the Market Theatre Laboratory's Kwasha! theatre company, co-created a site-specific performance in and about the Windybrow, a mining magnate heritage house-turned-arts-centre in one of Johannesburg's inner city districts, Hillbrow. The work was called 'Ngale kweNdlu', which translates from isiXhosa as 'The Other Side of the House'. Through scenographic installations and interwoven theatrical narratives, characters and scenes, 'Ngale kweNdlu' sought to draw out the less told, untold and invisibilised elements of the house's 122 year-old story, putting them in critical dialogue with the dominant archival history of the building. The devising process was one of careful 'listening' to the building's oral, written and photographic archive and to the materiality of the building itself; as well as a 'listening' to the working class history of early Johannesburg to get a sense of the lives of people working in service and as miners whose labour the house and its functioning would have been built on. We also observed and participated in the liveliness of surrounding Hillbrow, – a diverse, mixed-use inner city area, home to people from all over the African continent and characterised by high degrees of poverty and informality in housing and trade. From process to final product the notion of haunting became an ever richer way of understanding our complex engagement with heritage through

theatre-making in the 'Ngale kweNdlu' project. This presentation considers the ways in which haunting played throughout the work, advocating for theatre as a tool to mobilise 'hauntings' productively in navigating heritage with sensitivity to past social injustices and their legacies in contemporary moments. We do draw significantly on the 'spectral turn' of European critical theory, but our sense of haunting is informed more expansively by southern African spiritualities, spiritualities generally and the ways in which post-colonial and decolonial discourse argue for an understanding of the spectral that takes seriously cosmologies outside of European paradigms. The presentation combines Tamara Guhrs's visual montage of the work and Alex Halligey's words to offer both explication and evocation of 'Ngale kweNdlu's intentions, effects and affects in its use of theatre as haunting to engage heritage spaces with attentiveness to their complexity.

CV

*Alex Halligey has a PhD in Drama and Urban Studies through the University of Cape Town's African Centre for Cities and the Centre for Theatre, Dance and Performance Studies (CTDPS), a Master's degree in Performance Studies from New York University and a BA in Theatre and Performance, also from UCT's CTDPS. Her research is concerned with theatre and performance as research tools and conceptual lenses for exploring the relationship between people and the built environment. She is currently a postdoctoral fellow with the Johannesburg Institute for Advanced Study at the University of Johannesburg. Her monograph *Participatory Theatre and the Urban Everyday: Place and Play in Johannesburg* was published by Routledge in 2020 and 2021 saw the publication of a scholarly volume she co-edited with Sara Matchett on women-lead theatre organisation, *The Mothertongue Project: Collaborative Conversations: Celebrating Twenty-One Years of The Mothertongue Project*. She has an ongoing practice as a theatre maker with recent productions including a solo memoir piece called *Unfathomable* (2018-2022), directed by and co-created with Athena Mazarakis; an ensemble work called *Diving* (2020), directed by Clara Vaughan and Ngale kweNdlu (2018), a site-specific work co-directed with Tamara Guhrs and made with the Market Theatre Laboratory's Kwasha! theatre company.*

ALEXANDRA KOLB

University of Roehampton, UK

Choreography and Corporeality WG

"DRESSING THE CITY": LIMINAL URBAN SPACES

ABSTRACT

"Dressing the City", by performance artist and choreographer Angie Hiesl and her collaborator Roland Kaiser, is a series of site-specific interventions where dancers interact with features of the urban landscape amid the hubbub of everyday city centres. Although trained, their movements are mundane and consist of simple playful actions using items of clothing, such as buttoning jackets around lampposts or tying themselves to bollards with a lacy slip. The surreal ludic images produced in highly regulated city spaces prompt us to realign our perceptions of the (seemingly) commonplace.

I argue that "Dressing the City" invites us to reflect on the liminal: on one hand, the threshold between public and private symbolised by clothing (membranes between the body and external world) and its social, cultural and aesthetic functions; and on the other, the city's transitional and peripheral spaces. Most of Hiesl and Kaiser's interventions revolve around functional (and normally overlooked) architectural details which may appear fixed but are in some senses transitory, such as advertising pillars whose posters regularly change, elevators that transport people between locations, and post-boxes which are temporary receptacles for mail. Moreover, the actions take place in liminal parts of the city – at the fringes of traffic arteries or on passing routes between underground stations – through which the audience members travel to experience the interventions.

The work's messages and critical potential are considered using a theoretical framework that draws on analyses of everyday spaces and spatial practices (Lefebvre 1991, 1996), clothes and fashion (Simmel, Gronow), and liminality (Horath, Thomassen & Wydra).

CV

Alexandra Kolb is Professor of Dance at the University of Roehampton, London. She has published many academic articles and three books: Performing Femininity: Dance and Literature in German Modernism (2009), the anthology Dance and Politics (2011), and most recently Dancing Europe: Identities, Languages, Institutions (2022, co-edited with Nicole Haitzinger). She is a recipient of the Marlis Thiersch Prize, the Gertrude Lippincott Award, a Harry Ransom Fellowship, and a Visiting Professorship at Grenoble University. She is currently writing a monograph on "Dancing the Everyday: Choreographies of the Ordinary and their Corporeal Politics", and her article "Do's, Don'ts, and the Rhythms of the Urban Everyday" will soon appear in The Drama Review (TDR).

ALEXANDRA PORTMANN

University of Bern, Switzerland

General Panels

WHO HAS ACCESS TO THE CENTRE? AN INSTITUTIONAL PERSPECTIVE

ABSTRACT

When we think about the dualism of centre and periphery in the performing arts, we must necessarily also think about access to institutions. Even if artists are locally anchored in the same place, by no means all of them have access to the same infrastructures, funding and networks. Unquestioned rules and production conventions contribute to professionalization in the performing arts, but at the same time they create exclusion mechanisms for ways of working and aesthetics that do not operate along these rules. In this lecture I would like to reflect on an expanded understanding of the local and how barriers to cultural institutions and funding through organized networks can be broken down. The central question is how the dualism of periphery and centre can be softened, at least to some extent, through collaborative ways of working and inter-local cooperation.

This institutional perspective on the question of the relationship between centre and periphery allows us to rethink the concept of the local: How can a cultural institution anchor itself in a multi-voiced urban society? What role do institutions take in not only producing local artistic practices, but also making them visible to a broader cultural-political discourse? To what extent can the practice of collaboration drive a process of institutional opening that not only provides the infrastructure for a variety of artistic practices, but also has the potential to critically question the aesthetic and epistemological premises of cultural institutions and funders?

Starting point for the discussion of these questions are two production houses of the so-called independent theatre scene (Freie Szene) in German-speaking Switzerland: the Kaserne Basel and Gessnerallee in Zurich. Both institutions have been in a process of institutional transformation for a long time and are critically examining not only their own production conventions and networks, but also their own operating structures and management understandings.

CV

Alexandra Portmann (Ass. Prof. Dr.) is Assistant Professor of Theatre Studies with a focus on contemporary theatre at the University of Bern (Switzerland). She worked as Lecturer (University of Cologne) and completed several research stays in Great Britain (e.g. Queen Mary UL) and Germany (e.g. LMU Munich). She is currently leading the Swiss National Science Foundation-funded project Festivals and Institutional Change. Perspectives on transnational ways of working in contemporary theatre (2019-2023). Her PhD thesis The time is out of joint - Shakespeare's Hamlet in the countries of the former Yugoslavia (2015) has received several awards.

ALEXANDRA REGO

City University of New York, USA

New Scholars Forum

NAVIGATING CETACEAN HOLLOW: BREACHING URGENT TIMES IN THE CLIMATE CRISIS

ABSTRACT

*This paper diverges from the vestiges of the nominal Anthropocene, following Donna Haraway in a methodology of thinking with the climate crisis through what I hereafter call the ‘temporality of the breach’. This way of conceiving time in the climate crisis, illustrated through close engagement with Patty Chang’s 2017 performance piece *Invocation for a Wandering Lake Part 1: Whale*, conceives of the urgency and scale of the climate crisis through temporalities of both violation (puncturing of a continuous, hegemonic time), and extension (as enabled if thinking with other modes of making or knowing time, and making or knowing thinking). Through the artist’s act of washing the titular dead whale, this paper draws the idea of the breach, and of the incommensurable nature of time in the climate crisis; the performance illustrates the ways in which the temporality of the breach may haphazardly unite human and non-human animal time. The act of washing is taken as an act of care, one which oversees the vacillation of the whale between body and carcass. The nomenclature of the Anthropocene, alongside its inevitable concessions as a means of periodisation, is no doubt one of the most pressing and contentious subjects at play in the rendition of the climate crisis in the interdisciplinary humanities. This paper suggests that the climate crisis can be regarded through temporal mechanisms of elongation, adhesion, and rupture, divesting the nominal Anthropocene from linear, racialised, and anthropocentric time.*

CV

Alexandra A. Rego (she/her/hers) is a first year PhD student in Theatre & Performance at The Graduate Center, CUNY. She holds a Master of Arts (Honours) in English Literature from the University of St Andrews and a joint Master of Arts in Theatre and Performance Studies and Gender and Sexuality Studies from the University of Chicago. Employing methods that shift between critical theory, literary and performance analysis, and dance studies, Alexandra’s research draws tensions and connections between migrancy, decolonization, and the environmental humanities, with particular focus in dance and migration, race and racism.

ALICE GOLISANO

University of Warwick / Université Cergy-Paris, UK / France

New Scholars Forum

BITEF: A HETEROTOPIA ON THE EU PERIPHERY

ABSTRACT

In this paper I will discuss how Belgrade International Theatre Festival embodies a heterotopia, a space conceptualised by Foucault as discursive, mirroring and yet distinguishing itself from the outside world, and recently included in theatre studies by scholars such as Tompkins. According to theory, heterotopias are liminal spaces, therefore their concept intertwines with that of in-betweenness. I will examine how BITEF performed its peripherality in its first edition in 1967 under the curatorship of its founders. Then, I will investigate the changes made by Ivan Medenica once he took the baton as BITEF’s new artistic director in 2015, illustrating how both approaches have been dictated by the geopolitical stance of Belgrade on the global map: once one of the important nodes of the Non-Aligned Movement standing between Eastern and Western Blocs, now the gateway to the European Union for the waves of displaced populations from the Middle East.

Drawing on scholars such as Knowles (2020), Tompkins (2014) and Dragičević Šešić (2017), I will illustrate how BITEF reacted to the power shifts, and how the resulting modification of the type of in-between on which Serbia lays impacted the festival, through the performances they staged fifty years apart. Specifically, I will focus on the Kathakali Dance Theatre, The Living Theatre, and the Recital of the Soviet’s Union Poets from 1967, while I will look at ‘The Ridiculous Darkness’, ‘Compassion: The History of the Machine Gun’, and ‘Standing Over the Grave of Stupid Europe’ from 2016.

CV

My academic path started with a BA in Interlinguistic Mediation, continued with an MA in Theatre and Performance Research, ultimately leading me to a PhD.

Theatre has always been part of my life, I've been acting since I was a child, and even auditioned for academies fresh after my MA; not being accepted drove me to change perspective and look at it through different lenses. I was awarded the EUTOPIA Scholarship, which gave me the unique chance of enrolling as a PhD candidate both at Warwick, and at the University of Cergy-Paris, where I'm currently spending a mandatory exchange year.

ALICIA JAY

Indiana State University, USA

New Scholars Forum

COVID PROTOCOLS MEETS GREEN POLICIES: FRONT OF HOUSE SUSTAINABILITY PRACTICES DURING THE PANDEMIC AND BEYOND

ABSTRACT

This paper examines front-of-house sustainability practices implemented pre- and during the COVID-19 pandemic and the outcomes that these have resulted in. Considering box office, house management, crowd control, and audience feedback, this paper explores and evaluates practices such as online-only box office, paperless ticketing, digital programs, cellphone-based scanning, remote staffing for live stream programming, and crowd control tools for online behaviour/social distancing as green-methods, using a professional theatre company and a university theatre program as case studies for methodology. With an eye to the future, this research posits which practices should become more widespread and which ones are not as green as initially perceived as well as issues of access, equity, and inclusion.

CV

Alicia Jay (she/her) earned her Ph.D. in Fine Arts - Theater (Arts Administration) from Texas Tech University in 2020. She currently teaches theater management and administration at Indiana State University, where she also serves as Director of Marketing and Patron Services. During the summer, Dr. Jay holds the same title with Crossroads Repertory Theatre. 2021 saw the publication of her first co-edited anthology and she is currently working on another co-edited book about arts management practice in the new millennium. Her research has been presented at IFTR, the Association of Arts Administration Educators, the Southeastern Theatre Conference, the Popular Culture Association national conference, and more. When not teaching or researching, Dr. Jay can be found consulting with nonprofit arts organizations or serving as the resident fight and intimacy director for her university.

ALICIA NUDLER

National University of Rio Negro and National University of Buenos Aires, Argentina

Samuel Beckett WG

UNSPoolING FROM THE CENTER: KRAPP'S LAST TAPE AND POST-DICTATORSHIP ARGENTINA

ABSTRACT

This paper will address Beckett's 1958 play Krapp's Last Tape, seeing it in the context of post-dictatorship theatre in Argentina. Critics discuss the significance of the long period in theatre following the end of the last dictatorship (1976-1983), up to the present. In wider terms this period is marked by the redefinition of the country as it struggles with the consequences of violent and oppressive right-wing rule. Argentinian theatre has worked in many different ways to process this historic horror, and to deal with the past in terms both of memory and absence. Critic Dubatti states that in this country the dead dwell in the consciousness of post-dictatorship spectators, and theatre and other artistic forms take it as their task to invoke them.

In this work, I will look at specific stagings of Beckett's Krapp's Last Tape (1986, 2000 and 2016) in Argentina under this light. I argue that various themes in the play serve as powerful metaphors for the social, political and judicial processes taking place in the country in relation to the years of the state repression. These include the

vital role of archives -like the archive of memories Krapp keeps- in negotiating presence and absence, marking the mutability of identity and the long-term effects of trauma, mourning and loss.

Delving deeper into Argentinian theatre, I will refer to a performance company, formed in 1998, that named itself after Beckett's character, Grupo Krapp. Looking at this group as a resonance of Krapp's Last Tape, I will refer to three of their productions: *Adonde van los muertos (Lado A) (Where deadmen go, Side A)*; *Retrocedida Krapp (Reversing/Rewinding Krapp)* and finally *Réquiem: La última cinta del grupo Krapp (Requiem: The last tape of the group Krapp)*. This last production, premiered in October 2021, is a homage to one of the directors of the group who died from Covid-19, and takes several elements from Beckett's play.

My examination of the impact and continuing unspooling of Krapp's Last Tape in Argentinian theatre allows me to bring together three conditions or awarenesses that function simultaneously today in this country: Krapp /post-Krapp; Argentina pre/post dictatorship; analogue/digital recording. The continuing relevance and contemporaneity of Beckett's short play and its subsequent creative derivations are linked directly to the social memory of Argentinian audiences.

CV

Alicia Nudler is a Psychologist and a PhD candidate in History and Theory of the Arts (focusing on Theatre) at the University of Buenos Aires. Her research is in the field of theatre studies and cognitive embodied psychology. Her case of study is Beckett's Krapp's Last Tape; she specifically analyses performances of this play, both in English and Spanish, from the point of view of embodied cognition and developmental psychology, particularly using Daniel Stern's notion of forms of vitality. She is based in the South of Argentina, where she teaches psychology to drama students at the University of Rio Negro. She also carries an amateur practice in contemporary dance.

ALISHA GRECH

University of Toronto, Canada

New Scholars Forum

PERFORMING VICTIMHOOD: WEAPONIZED WHITENESS, KAREN OUTBURSTS AND AMERICA

ABSTRACT

COVID-19 spread across the United States, videos of white women behaving aggressively in public spaces took the internet by storm. These women, named "Karen's" by social media users, shamelessly display and weaponize their privilege against others to express discomfort or gain control (Lewis, "The Mythology of Karen"). Although currently popularized in mainstream culture, the weaponization of white womanhood is not a new phenomenon. If anything, to scholars such as Ruby Hamad, it is "foundational" (Hamad, *White Tears / Brown Scars: How White Feminism Betrays Women of Color*) to American society.

In her book *White Tears / Brown Scars*, Hamad writes that "this weaponization of white womanhood continues to be the centrepiece of an arsenal used to maintain the status quo." In this presentation, I will analyse several "Karen" outbursts (such as BBQ Becky, Amy Cooper, and others) positioning them as performative expressions of white supremacy. These case studies will be held in relation to the works of feminist scholars Ruby Hamad, Rafia Zakaria, Dreama Moon, and Mikki Kendall. It is my hope that this work will result in further interrogation into the violent presence of whiteness in America.

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CV

Alisha Grech is a scholar, writer and creative artist based in Tkaronto, Canada. From 2015-2019, Alisha attended Queen's University, receiving a Bachelor of Arts, Honours in Drama and Philosophy. Alisha also attended the Yale School of Drama for Theatre Direction during that time. Alisha has also received her master's degree in Performance Studies from the University of Toronto, Centre for Drama, Theatre and Performance Studies (CDTPS). Currently, Alisha is in the second year of her PhD at CDTPS, where she examines the complexities of fourth-wave feminism, whiteness, and gender-based violence. For full performance and written credits, please see www.alishagrech.com

ALIX BURBRIDGE

University of Reading, UK

New Scholars Forum

PROTOTYPICALITY: UNDERSTANDING THREATS TO MASCULINITY IN DRAMATIC TEXT

ABSTRACT

This paper will use the findings presented by Branscombe et al. (1999; 2001) concerning prototypicality threats and group self-identification and argue their relevance to the analysis of hegemonic masculinity in dramatic text. Branscombe et al. (2001) argued that one's positive identification with any social group is dependent on the adoption of behaviours that conform to the ideal presentation of that group. Therefore, prototypicality threats stand as a way for individuals within any group to gain status and present themselves as stronger identifiers of the group. Understanding how such tactics to gain power are presented in dramatic text is crucial in the analysis of hegemonic masculinity and the process of masculine domination.

The suggestion that one may not represent the masculine ideal has severe consequences for in-group members who strongly identify with hegemonic masculinity, and the desire to return to favour often results in isolation, acts of violence and even death. For out-group members, attempts to challenge such unequal gender relations also come in the form of prototypicality threats, and analysing how characters respond to those challenges provides insight into a dominant masculinity. Using the plays of Harold Pinter as a case study for this approach to the analysis of masculinity in dramatic text, new understandings can be made about the formation of masculine power structures and the consequences of men's failure to conform to the masculine ideal.

CV

I am currently a fourth-year Doctoral Researcher at the University of Reading, studying Film, Theatre and Television. My research covers three major areas; the work of British playwright Harold Pinter, discussions surrounding masculinity and the analysis of language. These have been my focus areas for many years, starting during my BA at the University of Worcester before continuing into a Masters of Research at the same institution. I have also furthered my interests into teaching, having completed a PGCE in Post-Compulsory Education at the University of Wolverhampton. Wider interests include gender, social identity threat, British theatre and power.

ALLEN BAYLOSIS

University of British Columbia, Canada

General Panels

THE RISE AND PERFORMANCE OF PAN(DEM)IC ON THE STREETS: ON #STOPASIANHATE CRIMES AND DISPOSABILITY OF MIGRANT WORKERS

ABSTRACT

Hate crimes in the United States toward Asian Americans have escalated while COVID-related cases of infections and deaths are on a spike, with at least 2,800 reported cases of COVID-related hate incidents. “We are not your scapegoats,” responded the protestors who organized mobilizations against the attacks. Protestors used the term “scapegoat” in response to the amalgamation of Trump’s hate-filled rhetoric directed at the COVID-19 virus during his presidency. Such violent attacks do not have space in the United States just because of the physical judgment of race, color, and ethnicity. As a result, several advocacy groups organized different mobilizations to call out injustices toward Asian Americans. With this, I present an audio piece to critically reflect on a protest rally, “#StopAsianHateJC,” on April 10, 2021, at New Jersey City Hall, in solidarity with anti-Asian violence during a deadly global pandemic. As part of a critical-creative reflection, the question arises: “How do we respond to the alarming frequency of Asian hate crimes?” Hence, may the song, composed using the chants and performances during the rally, resonate with the urgency of listening to the call and addressing the hunger for social justice, which amplifies the power of the people, particularly Filipinos in the diaspora.

CV

Allen is an emerging dramaturg and currently a graduate student at the Social Justice Institute, The University of British Columbia. He holds a Master of Arts in Performance Studies from New York University and a Bachelor of Arts in Speech Communication from the University of the Philippines Diliman. He comes to the field of performance studies as a socio-academic activist and an artist. He is now looking to explore the intersections of performance studies, migration, and cultural memory as he locates himself immersing in the field of Critical Filipinx studies.

ALYSON CAMPBELL

University of Melbourne, Australia

Queer Futures WG

QUEER’S AFFECT. WHAT DO QUEER THEORIES AND AFFECT THEORIES HAVE TO TELL EACH OTHER AND WHY IS THEIR NEXUS SO USEFUL IN THINKING ABOUT MAKING QUEER PERFORMANCE?

ABSTRACT

Much has been written in the last 10-15 years about affect in performance studies. Equally, expanded strands and waves of queer theory and queer thinking/doing continue to open up new ways to articulate what is happening in performance. Occasionally, and increasingly, the two fields have been brought together to think through what it is to make, or attend, theatre or performance that calls itself queer.

As a queer practitioner (theatre director) who writes largely in a Practice as/led/based mode, in this paper I delve into what it is that each field gives to the other as a way to understand what makes performance queer, how it moves us as queer spectators, how we might queerly mobilise affect – or an affective dramaturgy, how this might work politically or socially, and how it contributes to a sense of kinship or bonding at the theatre/live performance. Specifically, as a maker, I am exploring the dramaturgical strategies that somehow coalesce through affect and queerness in our making and rehearsal processes and then in performance. I may refer to my productions of works of Gertrude Stein and Lachlan Philpott, and to working with Reza Abdoh, who really catalysed these questions for me as a baby director thirty years ago.

CV

AMAIA MUGICA

Spain

Embodied Research WG

SHIFTING PHYSICAL THEATRE TECHNIQUES THROUGH FEMINIST SOMAS AND GENDER INCLUSIVE TRAINING

ABSTRACT

This Practice-as-Research (PaR) PhD project investigates questions of embodiment and gender, in physical theatre techniques in UK-based conservatoires and independent actor training settings. Despite an evident shift in current discussions on gender inclusivity in acting and within relevant literature, the establishment of gender-inclusive physical theatre pedagogies requires/ would benefit from further development. To this end, the proposed investigation looks at the physical theatre training currently offered in UK-based actor training conservatoires, by highlighting the significance of gender-inclusive practices. It does so by developing a feminist physical theatre praxis through somatic methods, that acknowledge a 21st-century somatic turn in both embodied practices and theories. The objective is to bring together somatic movement and physical theatre methodologies based on a parallel turn in intersectional feminism and the awareness of feminist somas, with the objective of creating gender-inclusive physical theatre training. More specifically, the proposed approach employs methods of experiential anatomy, as inspired by the somatic movement practice of Body-Mind Centering® (BMC®) in an attempt to plant gender-inclusive discourses in physical theatre pedagogies.

The research activities for the outlined PaR PhD are developed within a series of group workshops with actors in training, focusing on how revisions to training practices can dialogue with current professional acting contexts. To this end, the study also includes interviews with physical theatre professionals who focus on embodiment and gender. Furthermore, this PaR aims to further develop feminist somatics within physical theatre training to develop gender inclusivity.

CV

Amaia Mugica is a theatre artist and researcher specializing in physical theatre and movement. Her work is in the intersection between physical theatre practices such as Suzuki, Viewpoints and Composition and somatic movement practices (BMC). Her research interests have inclusivity and accessibility as the basis, and currently, she is researching gender-inclusive practices in Actor training.

She also applies her movement and theatre skills as a performer and Movement director in cross-collaborative international projects alongside other artists from diverse artistic disciplines.

Amaia has taught and performed internationally in countries such as Spain, the UK, Australia and Mexico.

AMANDA FINCH

Ulster University, UK

Feminist Research WG

DIAGRAMMING CROSS-GENDER SHAKESPEARE: SPECTRUMS OF GENDER-Y-NESS.

ABSTRACT

Cross-gender performance involves a productive non-alignment between the body of the actor, the scripted character, and the performance figure they create. The complexity of layers of sex, gender and sexuality that this process has the potential to generate cannot be adequately analysed or represented through linear models of gender. This paper proposes a circular diagrammatic approach to the analysis of individual cross-gender performances, to explore how different messages about sex, gender and sexuality can be communicated through one stage figure, often at the same time: the 'spectrum of gender-y-ness'.

The spectrum of gender-y-ness draws on the work of psychologist Bem (1974), who developed an orthogonal method for mapping masculine and feminine characteristics independently of each other, and queer theorist

Sedgwick (1995), who suggests making a conceptual 'leap ... into n-dimensional space' might result in better ways of accounting for complex relations of gender and sexuality. Two dimensional graphs are particularly inadequate for mapping the complexity of theatrical gender performance, as further layers of construction must be accounted for in addition to those in social performances of gender.

Therefore, I propose a circular diagram based intellectually on an understanding of the autism spectrum and visually on the colour spectrum. The important elements of this kind of spectrum are that there are many different dimensions, these dimensions fade into each other allowing for each to influence the other in unpredictable ways, but there is no logical opposition between them. In the spectrum of gender-y-ness, selected categories relating to the representation of sex, gender and sexuality are measured outward from the centre to the edge. What is important is that these categories are distinct but can affect each other in creating the overall shape that is mapped on the circle.

This paper will introduce the concept of the spectrum of gender-y-ness, fully grounded in its theoretical backgrounds, apply it to a number of examples from contemporary cross-gender Shakespeare productions, draw some conclusions about what this tool can contribute to the analysis of cross-gender performance, and explore some questions this spectrum raises. Who appears and who disappears on this model? How do the politics of a production shape the cross-gender performances? What shapes do feminist cross-gender performances take?

CV

Amanda Finch is a PhD candidate in Drama at Ulster University. Her research focuses on the interrelation of cross-gender performance and violence in twenty-first century productions of Shakespeare's comedies. Her research interests include feminist and queer theory and performance, the representation of violence, victimology, and vulnerability. Her recent article 'Representing victims and offenders in contemporary performance: the ideal and the complex in Shakespeare's Measure for Measure' was published in Law and Humanities.

She has a Masters in Drama and Performance Studies with Interdisciplinary Arts from Queen's University Belfast, a PGCert in Applied Theatre with Young People from Royal Central School of Speech and Drama and a BA in Theatre Studies from Lancaster University. As well her studies, she has over a decade's experience in teaching drama and performance in FE, HE and community settings.

AMANDA STUART FISHER

Royal Central School of Speech and Drama, UK

General Panels

PERFORMING THE 'UGLY FEELINGS' OF CARE: DRAMATURGIES OF DISRUPTION AND RESISTANCE DURING THE PANDEMIC

ABSTRACT

Performing the 'Ugly Feelings' of care: dramaturgies of disruption and resistance during the pandemic

At the height of the pandemic, the concept of care and the moral imperative to take care of one another rapidly entered public discourse. In the UK, as in other parts of the world, nurses and other professional health care staff, found themselves positioned as emblematic of the values of care and viewed as self-sacrificing 'heroes' (Stokes-Parish et al 2020). While the UK government sought to assure us that we were 'all in this together', a very different picture soon emerged as a lack of protective personal equipment (PPE) meant that NHS staff found themselves at a greater risk of dying of Covid-19. This risk was also disproportionately distributed and many Black and Global Majority NHS staff, who found themselves in front line services, were more at risk than their white colleagues. The feeling of care within hospital wards then soon became increasingly framed not around feelings of solicitude but by anxiety, fear and frustration, leading staff to report that the hospital was resembling a 'war zone' in which front staff were 'cannon fodder' (Siddique and Marsh 2020).

In this paper I examine two digital performances that were streamed at the height of the pandemic and which engaged with the difficult feelings of anxiety, fear and risk taking which framed contexts of racialised care at this time. The first example formed part of Tales from the front line... and other stories, produced by the UK's leading

black led theatre company, Talawa. The second was commissioned by the Old Vic and written by Bernadine Evaristo as part of an initiative entitled *The Greatest Wealth*, which commemorated the birth of the NHS. These performances both focussed on the experiences of Black and Global Majority NHS staff but rather than positioning these carers as self-sacrificing heroes, both plays explored what, borrowing from Sianne Ngai (2005), I will describe as the 'ugly feelings' of care. Rather than depicting the aesthetic performance of caring for others, these filmed monologues exposed some of the feelings of anxiety, fear and frustration that underpinned the labour of care encountered by Black and Global Majority NHS staff who were often operating in highly risky situations in front line services. Through an examination of the dangers and risks associated with these types of caring encounters and the 'ugly feelings' they produce, these performances generate critical interventions into the discursive space of care work, calling upon audiences to recognise the politics of care and to reflect on their own political allegiances and the possibility for forms of resistance.

CV

Dr Amanda Stuart Fisher is a Reader in Contemporary Theatre and Performance at Royal Central School of Speech and Drama. Her research interests are testimonial and verbatim theatre and the relationship between care and performance. She has published in journals such as *Performance Research*, *Studies in Theatre and Performance* and *TDR*. Her most recent publications are: *Performing Care: New Perspectives on Socially Engaged Performance* (2020) edited with James Thompson and *Performing the Testimonial: Rethinking verbatim dramaturgies* (monograph).

AMEET PARAMESWARAN

Jawaharlal Nehru University, India

Political Performances WG

WHAT IS THIS 'REEKING REDOLENCE'? : LEFT NOSTALGIA, THEATRICALITY AND SMALL PLEASURES

ABSTRACT

Yearning for a past, whether in melancholic or nostalgic mode, holds a complex place in Left imaginations and aesthetic. Alastair Bonnet (2010) unpacks the complex history of nostalgia as a productive, dangerous, transgressive phenomenon that has had an integral place in Left and radical imaginations. Conceiving nostalgia as a significant product of modernity, for Bonnet, it cannot be looked at only through the prism of instrumentalization of politics, as nostalgia "quietly rebel against the politicization of life, against the idea that things are only of value if we can find a place for them in a political ideology" (2010: 10). Drawing on Bonnet's perspectives, the paper explores the potentialities and contradictions of Left nostalgia in Kerala, where Left is a still dominant formation in power, as an affective experience to be materialised through the space-time of theatre.

I analyse the popular and acclaimed theatrical performance, Mathi (Sardine; 2013), written and directed by Jino Joseph with the group, Malayala Kalanilayalam Nadakavedhi, Kuthuparamba, Kannur in north-Kerala. While being an amateur theatre production, engaged in what Joseph himself terms as an "extreme form of rural theatre", Mathi has been both critically acclaimed and performed widely as part of festivals and otherwise. The production unearths in a nostalgic mode the life and desire of the fisherman Rafeeq who catches and sells local mathi, the tiny oil sardine fish, deemed to have a strong smell, 'reek', and which in Kerala was often regarded the staple food of the poor. Through an exploration of the primarily subjective world of Rafeeq, who seems to be in fact cathected to mathi, the performance stages how mathi engenders a charming world of Rafeeq, his sister, Kunjami, and Rafeeq's friends where they engage in (leftist) protests, rehearse Left political theatre, fall in love and are simply being in friendship and playfulness. Mathi, the fish, is ever-present both in metonymical relationship to Rafeeq as well as in its own materiality as it is cooked centre stage for the whole duration of the performance and offered to the audience at the end for consumption, its taste and smell in the performance space creating the atmosphere.

While the reviews of the production mainly highlight the celebration of authentic village by the production, I foreground how it is indeed a conspicuous nostalgia, especially for the sociality of the poor engaged in political/theatre activism, in the backdrop of the complex changes in the present wrought in by globalisation such as commodification of fishing industry and migration of labour. I focus on how Mathi attempts to reframe the 'reek' of sardine as a 'reeking redolence' that lingers "in the atmosphere, in our clothes, in whatever we touch, in our breath" and lingers around "even after death", a trace that also asserts that 'It was here'. I explore the contradictions, potentialities and unresolved tensions of this nostalgic space-time, as theatricality stages at the scale of the body a non-alienated space-time in opposition to the metaphor of "lack" that drives the mainstream development discourse.

CV

*Dr. Ameet Parameswaran is currently Assistant Professor, Theatre and Performance Studies at the School of Arts and Aesthetics, Jawaharlal Nehru University. Parameswaran's monograph, *Performance and the Political: Power and Pleasure in Contemporary Kerala* (Orient Blackswan) was published in 2017, and he has co-edited along with Prof. Silvija Jestrovic the special issue 'Worksites of the Left' in *Studies in Theatre and Performance* (2019). His articles have been published in the journals such *Performance Research*, *Theatre Research International*, *Studies in Theatre and Performance*. Parameswaran has been awarded the Humboldt Fellowship for Experienced Researcher for research on the topic, *Theatre/performance Exchanges and Worldings* (April 2022). His areas of research interest include political theatre and performance, performance historiography, theatrical/performance exchanges, region studies; neoliberalism and performance.*

ANA PAIS

Centro Estudos Teatro, School of Arts and Humanities, University of Lisbon, Portugal

Embodied Research WG

THINKING AT THE EDGE – AN AFFECTIVE METHODOLOGY

ABSTRACT

*Devised by American psychotherapist and philosopher Eugene Gendlin, together with Mary Hendricks, in the 1990s and early 2000s, *Thinking at the Edge* is a methodology that explores the felt dimension of language expanding common usages of terms in a given field or area (Gendlin 2004). Digging into their implicit meanings carried by singular lived experience, TAE generates unlimited possibilities for creative thinking. Gendlin refers to such implicit meaning as a kind of knowledge, a 'felt sense', an intricate bodily sense of a situation as a whole that reveals something more precise about it. In TAE, you pick a term from your professional expertise and explore it through your felt sense, opening different angles and new perspectives.*

In the ERWG, I would like to offer a taste of what a TAE process is like in a three-hour workshop (adjustable to the convenience of the WG) that will both present the steps of the methodology and practice it. Not only have I been using this process as a tool in my research but also researching the benefits of using it in creative processes by facilitating TAE processes with artists, in the past 4 years. One outcome of this research has been recently published in the article "The felt sense of performance: affective meaning at the edge of words" (2021), where I present three TAE processes undertaken with Portuguese native speaker performers – Sónia Baptista, Maria Duarte and Andrea Maciel. I would like to share TAE as a relevant methodology for unlocking the felt sense of an idea, a project, an essay, emphasizing that the outcomes of the processes allow for research on affect in the realm of the performing arts, both for academic and artistic purposes.

TAE contributes to ERWG's "interdisciplinary connections" strand of activity in so far as it is an embodied research methodology that intersects language and affect where symbolization processes take place, or where unformed meaning can emerge. On the one hand, TAE's specific methodological approach can be a contribution to research affect in performance, offering a concrete tool to tap into the felt qualities of experience and match them with the new words or fresh articulations that may unfold new perspectives and creative thinking. On the other hand,

it acknowledges the value of performers' unique insights of performance in practice that are inspiring and nurturing for creative processes as well as for performance-theory making.

References

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Pais, Ana. 2021. "The felt sense of performance: affective meaning at the edge of words", *Studies in Theatre and Performance*, DOI: 10.1080/14682761.2021.1997441

CV

Ana Pais has recently finished her FCT postdoctoral fellowship at CET – Center for Theatre Studies at the School of Arts and Humanities of the University of Lisbon (FLUL). She is also a dramaturge and curator. She is the author of Discourse of Complicity. Contemporary Dramaturgies (Colibri 2004) and Affective Rhythms in the Performing Arts (Colibri 2018). She edited the volume Performance in the Public Sphere (2017, Orfeu Negro) and its online version in English (2018) available at www.performativa.pt. From 2005 to 2010, she was assistant professor at Escola Superior de Teatro e Cinema (Lisbon) and invited lecturer at the University of Évora. Since 2019, she has lectured doctoral seminars in the Phd programme in Theatre studies (FLUL). As a dramaturge, she has worked with theatre and dance professionals in Portugal (João Brites, Tiago Rodrigues, Rui Horta, Sara de Castro and Miguel Pereira). She has also curated, coordinated and produced various knowledge dissemination events such as: Domestic Conversations (Temps d'Images festival, 2013 and 2014), The Power of Affect Lecture Series (Culturgest, February 2015), Projecto P! Performance in the Public Sphere (Lisbon, 10 - 14th April 2017) and In the Flow: Public feelings and practices of awareness, 2019.

ANA VITORINO

Visões Úteis, Portugal

Scenography WG

RAIA – ARK: A PERFORMATIVE CONFERENCE ON BORDERS, PERIPHERIES, INTERRUPTIONS AND CROSSINGS.

ABSTRACT

During the first-half of 2021, artists Ana Vitorino and Inês de Carvalho developed RAIA, a research, performative and video project initiated with travels to the small and scarcely inhabited villages of the northern Portugal-Spain border (commonly known as Raia), a de-centred site, that for ten centuries was an independent territory allowed to exist with its own laws and freedom from nationality, thus constituting a rare and curious case of scenographic "writing" within a peculiar geopolitical history. There, they experienced the way in which geopolitical borders may lose significance in face of the proximity and shared lives and culture that unites neighbouring Portuguese and Spanish communities, and also witnessed how the Covid-19 pandemic impacted that reality as never before. Simultaneously, the artists travelled the territory where they are work-based – Campanhã, the most eastern, peripheral and impoverished area of the city of Porto. They mapped the physical barriers that "scar" the area and influence the mobility of its inhabitants, as well as their psychological and emotional sense of (not) belonging to the city.

The public outcome of this dual work was a "performative-lecture" presented at Rivoli (Porto's Municipal Theatre) in July 2021, where audience-participants engaged on a shared reflection on dichotomic spatial concepts such as: centre/periphery, union/division, but also on the idea of transnationality as an act of resistance – and how border-living can, paradoxically, be an example of opposition to contemporary extremist and divisive discourses.

The RAIA – ARK performative conference we propose is shaped in a "lecture" format. The notions of border and social-distancing are embedded in the presentation space layout itself, and participants are challenged through a series of practical exercises, while simultaneously encouraged to stop the flow of the information at any time, being bestowed with the power to interrupt the presentation of facts and trigger the presentation of stories – (the telling of) real, surprising, emotional stories, collected during the research travels.

CV

Ana Vitorino (Setúbal, 1973) co-founded theater collective *Visões Úteis*, of which she was Co-Artistic Director until 2021, and where she works as a playwright, director and performer, having written and directed several original projects, both in Theatre and Performance in Landscape - many of which were the subject of literary editions, video readings, film adaptations and integration in international partnerships. She graduated in Psychology - Clinical Area by the University of Coimbra (1997) and in Modern Languages and Literatures – Portuguese and German by the Open University (2008).

ANASTASIA POLYCHRONIDOU

Freelance Dramaturg/Researcher, Greece

Performance in Public Spaces WG

RE-BECOMING PUBLIC: MODIFYING TOGETHERNESS IN (POST-) LOCKDOWN CITY

ABSTRACT

The covid-19 situation has brought about a restriction to civil liberties unprecedented in our lifetime. Due to public safety, new logics of visibility and mobility were introduced that modified urban interactions and attendance. Governments have shown that changes in urban planning will be permanent and will affect walking behaviour for decades. In addition, [governments] introduced new low-cost urban mobility networks to rebuild and enhance public space after the pandemic. Thus, the urban mobility networks after covid-19 propose a new era of mobility, redefining public spaces to be considered suitable, among other things, for recreational and cultural activities.

What can be the role of art in this current political, social, environmental, and medical situation? In what ways does public space art explore alternative modes of life and (co) existence? How do we negotiate space? And what does “together” mean in times of social distancing? The scope of my presentation is to examine the shape and form of public inter-action, introducing two site-specific projects that reshaped public space and collectivity [being-together] in post- lockdown cities.

Walking is action, an overall multi-sensory experience that connects the senses of the moving body. Using two walking-art projects that approach the ontology of walking as an art, I examine the methodology and artistic form, the aesthetic, and the creative meaning of this action. In addition, I search how walking promotes inter-action and the process of reclaiming public space in the (post-) covid time. My research question is how do new logics of mobilisation can serve as privileged tools for negotiating a different kind of participation and interaction in public spaces.

CV

*Anastasia Polychronidou is a dance dramaturg, maker, and researcher of performing arts. She studied at the Theater Department (Faculty of Fine Arts - Integrated Master) of Aristotle University of Thessaloniki, specialising in dramaturgy and performance analysis. She continued her studies at Utrecht University (Netherlands) where she earned a Master Degree in Contemporary Theatre, Dance and Dramaturgy. Her research interests lie in urban politics theory, site- specific methodologies, mobility, feminism, social theories, and politics of care. She works with choreographers as a dramaturgy consultant in Greece and abroad, such as Paula Walta (“Out of Time”, *Beeldend Dans Theater Telder*, Arnhem), Sabine Molenaar (“Un-retained”, *GLOW festival*, Eindhoven), Katja Heitmann (“The Anti- Algorithm”, *Theaterfestival, Boulevard*), Tanja Becher (“Twins”, *University of Arts, Utrecht*), Elena Dalamara (“Floating Urbanity”, *Dance Days Chania Residency*). Alongside, she works as assistant curator/editor (*DNA Galerie, Berlin, Theater Kikker, Utrecht*), dance reviewer (*Onassis New Choreographers Festival, Athens*) and lecturer at conferences (*Dance Days Chania, 2019; Theater Critics and Performing Arts, 2021*).*

ANDREA MACIEL GARCIA

Federal University of Rio de Janeiro, Brazil

Embodied Research WG

CROSS-POLLINATION: KINAESTHETIC CARTOGRAPHIES FROM THE STUDIO TO THE VILLAGE.

ABSTRACT

Taking as a starting point the provocations coming from ERWG 2022 IFTR convocatoria, this proposal would like to encompass a sharing of the experimental methodological process from Cross Pollination (CP), a nomadic laboratory promoting dialogues in-between different arts practices” and a particular collective somatic experience that renounces binary divisions within a centre/periphery dynamic.

CP processes, tactics and experimental methodologies constitute a living research body engaged in creating connections between a body-base studioness practice and an ecological embodied sense of vilageness. In this dynamic, we hold space for a polyphonic, playful negotiation of subjective and collective desires in which the protagonization of individual actions - instead of producing reductive oppositions - are able to generate echolocation and reverberation within the collective ethos.

This continuum has become even more present throughout the Covid-19 pandemic, during which we collectively wandered with our creative processes, transforming our living spaces into the studio, and vice versa. Several challenges were faced inviting us to “stay with the trouble” (Haraway, 2016) beyond the screens. This attempt resulted in two CP projects: The “Petit Mort - Halfway Hotel” an investigative dramaturgic enquiry resulting in experimental performance transiting from the studios of our homes, to a studio based practice at Studio 7 Theaterensemble-Germany, finally sprouting to the streets of Schwerte, where the interaction with the public also became part of our ongoing research. A similar process also happened at the Wunderkammer Project at Vinderup Denmark, where CP engaged with local artists and residents to co-create a contemporary version of the 16th century cabinet of curiosities, built from in site ‘materials’, stories from the past and our own narratives while experiencing the life of the town.

Throughout those processes, I could identify resemblances between the CP tactics and somatic body mind centering approaches. As suggested by neuroanatomical pattern studies (Bainbridge, 2018) and somatic environmental research (Bartenieff, 1980) the relationship between centre and periphery is a interwoven multidimensional movement capable of generating the awareness of proprioception which is the sense of position and placement and kinesthesia defined as the felt-sense of motion through the space.

In a similar way, the peripatetic nomadic nature of our laboratorium allowed a dynamic of alternation between centre and periphery which alerted us for a permanent collective state of body listening and awareness. This given dynamic encouraged a collective attitude in which this sense of proprioception and kinaesthesia can be seen in the collective social responses instigated by our performance cartographies. Bearing this in mind, it seems important to reflect on how those lines of force can co-exist with lines of flight therefore allowing that “the discipline-specific knowledge we each carry opens up a “space and place” that reverberates with landscapes of mutual belongings”. (Nie, La Selva, Maciel and Campbell, 2021).

For the ERWG 2022 I would like to offer a taste of this body mind cantering dynamic interwoven with experimental CP methodologies to reflect upon the extent of its existence and relevance in the context of corporeal practices and living ecologies.

CV

Dr. Andrea Maciel is a dance performer, scholar and teacher. Her academic/artistic work investigates the physical resonance of social urban landscapes through dance, performance and installations. She holds a PhD in Performing Arts at Federal University (Brazil), including a Visiting Scholarship period at New York University, with the thesis “The Body without walls- Performance in public spaces”. Her performances and installations include: “The Ground of the Cities” (Brazil, 2005-2013), “City Body Writing” (University of Bristol and Queen Mary University, UK, 2013-2017), “Citybodymemory” Postdoctoral research at the University of Bristol, 2014. Dr Maciel has taught movement techniques for actors on undergraduate and postgraduate to BA and Master Courses in

Universities in Brazil, New York – US and the United Kingdom as well as New York (USA). Her extensive experience in Laban Bartenieff technique and somatic approaches has led her to create her own approach through her 20 years of practice on physical theatre training for dancers, actors and bodywork practitioners. Andrea is a core member of the Cross-Pollination Platform of Theatre where she is developing a collaborative embodied research practice and is Artistic Director for NGO Intercultural Roots.

ANDREA PELEGRI KRISTIC

Pontificia Universidad Católica de Chile, Chile

General Panels

FROM CENTRE TO THE PERIPHERY: ANDRÉS BELLO'S CHILEAN TRANSLATION OF TERESA BY ALEXANDRE DUMAS (1839)

ABSTRACT

After almost three centuries of Spanish rule, Chile became an independent nation in 1818. Being then a young country, Chilean intellectuals looked for foreign ideas that could be spread through translation. Spanish literature did not seem appropriate enough to Chilean leaders, so they sought authors and texts close to the Enlightenment movement as well as romantic writers and especially playwrights, particularly from France, Great Britain and, to a lesser extent, Germany and Italy.

*Andrés Bello, a prominent politician, philosopher, scholar, professor, translator, and diplomat, actively shaped the emerging Chilean theatrical milieu, playing different roles: a sensible critic, an esteemed spectator or a translator. Even though most of his theatrical translations are lost or incomplete, one of them was -and still is- highly regarded: Alexandre Dumas' *Téresa*, which premiered in 1832 in Paris and, despite occupying a minor place in his whole oeuvre, it was an instant commercial success. Bello's translation, which premiered apparently in 1839 and had several revivals over the next ten years, has been praised for its quality.*

*Following the conference's central theme, this paper would like to examine how *Téresa*, coming from the 19th century literary Metropole, Paris (Casanova 47), travelled to the absolute geopolitical periphery, Chile. Inspired by the concept of "waves of translation" (Moretti), Itamar Even-Zohar's polysystem theory, and Pascale Casanova's ideas on world literature, I suggest that Dumas' play, unlike other romantic plays at the time, did not go through Madrid or Buenos Aires before arriving in Chile, and that Bello probably chose the play based on personal preferences. I expect to discover some of his predispositions by analysing his writing on literature, letters, theatre critics and other documents. Furthermore, Bello relatively adapted the play, cutting some scenes and changing characters that would not be considered appropriate to the Chilean stage. By examining some of these modifications, I expect to partially understand which elements from the centre were deemed befitting or unsuitable in the periphery and why.*

CV

Andrea Pelegri Kristic is an actress, scholar, and translator. She is currently a postdoctoral researcher at Pontificia Universidad Católica de Chile. She holds a PhD in Theatre Studies and Practices (Pontificia Universidad Católica de Chile) and Spanish Literature (Paris Nanterre, France). Her thesis was nominated for a Humanities Award in Chile. She teaches in the Theatre Department at PUC and Universidad Academia de Humanismo Cristiano. She was an associate professor at the University of Valparaiso in 2013 and DUOC UC in 2014 and was a lecturer at Université Paris Nanterre in 2017. Her research focuses mainly on theatre translation and Theatre translation historiography in Chile. She has published scholarly articles on theatre translation in journals and books from Chile, Canada, Great Britain, the Netherlands, France, and the United States. She wrote a book on Theatre translation in University Theatres in Chile (to be published in 2022).

ANDREAS RØST

University of Agder, Norway

New Scholars Forum

AGONISTIC STRATEGIES IN MARTYRMUSEUM

ABSTRACT

In my PhD-project I am exploring how theatre as artistic intervention can disseminate agonistic modes of memory. In this paper I want to look at the performance/exhibition MARTYRMUSEUM by the Danish art collective The Other Eye of The Tiger and explore how this performance propagates an agonistic way of remembering past trauma.

In 2016 MARTYRMUSEUM made international headlines and was accused of, among other things, endorsing terrorism. The simple question they based the performance on was: "Who, exactly, is a martyr?". The performance tells the story of different people who might be considered martyrs, from Socrates to Omar Ismail Mostefai, who carried out the 2015 terrorist attack at the Bataclan in Paris (Overgaard, 2016).

Scholars within memory studies have, for the past few years, referred to three paradigms of memory; antagonistic, cosmopolitan and agonistic (Berger & Kansteiner, 2022). Whereas antagonistic memory is a monologic, unreflexive pitting of good against evil, and cosmopolitan memory focuses on consensual dialogue and stories of victimhood, agonistic memory-practices focus on recognizing conflict as inherent in human society, exposing memory as constructed, and tries to learn from both victims, perpetrators, and third-party stakeholders (Berger & Kansteiner, 2022)

How does The Other Eye of the Tiger present their source material? Why was the performance condemned before its premiere, only to be redeemed after opening? And why is agonism an important paradigm in recent memory work? These are some of the questions that will be explored in my paper.

Berger, S., & Kansteiner, W. (2022). Agonistic Memory and the Legacy of 20th Century Wars in Europe. Springer International Publishing AG.

Overgaard, S. (2016). Denmark's 'Martyr Museum' Places Socrates and Suicide Bombers Side-By-Side. NPR. <https://www.npr.org/sections/parallels/2016/06/07/480305537/denmarks-martyr-museum-places-socrates-and-suicide-bombers-side-by-side>

CV

My name is Andreas Røst, I am a PhD research fellow at the University of Agder's faculty of fine arts. I finished my MA in fine arts, with a specialization in theatre, in 2017 and have worked as an exhibition coordinator at Kristiansand Kunsthall (Art hall) between 2017-2021. In the fall of 2021, I started the PhD-program where I am researching the role of artistic intervention at Norwegian sites of memory concerned with the Second World War and the Utøya terrorist attacks.

ANDRES APARICIO

Millennium Institute of Caregiving Research, Chile

General Panels

ON BEING AN OUTSIDER AS METHOD OF INQUIRY

ABSTRACT

How to explore the relationship between theatrical practice and the disability experience? How to explore the experience of involuntary immobility from an outsider perspective? How can I ethically and responsibly approach this process as a nondisabled person? How, indeed. During my doctoral research, the question of how to move through or shift a (supposedly clear-cut) boundary between two social categories was central as there were several boundaries that I had to consider: between the domain defined by the ideology of ability and the perspective of disability; and between the domain of theatre and its practitioners, and everyday practice and lay

people. These boundaries also intersect and define more constrained domains: theatrical practice by non-disabled performers meeting the expectation of body 'neutrality'; theatrical practice by disabled performers excluded from traditional spaces; everyday practice by lay people conforming to body 'normality'; and everyday practice by people with non-conforming embodiments. The inside/outside comes from the interaction between the location of a person and the boundaries, that is, where the person is located in these domains: the domain where one is located as the inside and the other domains as the outside. This is further complicated by the fact that researchers and their research questions may be located in different domains. As I started my research, I was a nondisabled, lay person regarding theatrical practice, interested as a researcher in the creative possibilities of the domain of non-conforming embodiments in theatre. As such, I was located outside my domain of interest and I needed to either move in or blur the boundaries in order to conduct my inquiry. I cannot simply move in because I would be both appropriating the experience of disability and feigning practical expertise in a disciplinary context where I have none. Instead, I attempted to move towards those domains, without ever moving in, trying to blur the boundaries so I can explore the foggy epistemological interstitial spaces. As a result, I developed a research method that places outsidership as both the start and end location of an experimentation loop that continually forces researchers to question their location and the boundaries of their research and, in doing so, explore the epistemological space of their inquiry. In this paper I will present this method, examples of its application and discuss its potential for theatre research.

CV

Andrés Aparicio is a Doctor in Arts (Theatre Studies and Practice) from Pontificia Universidad Católica de Chile with a professional background in Computer Science. He is an Associate Researcher at the Millennium Institute of Caregiving Research (MICARE) in Chile. He is interested broadly in body diversity as a complex experience and epistemological location, how it relates to technology both as artifact and process, and how care may be performed when their interplay is considered. He has just finished his doctoral research on the performative possibilities of immobility and how the experience of immobility may yield a creative perspective in theatre practice.

ANDRES KALAWSKI

Pontificia Universidad Católica de Chile, Chile

Popular Entertainments WG

FIGHTING LONELINESS WITH POP: LISTENING TO METROPOLITAN POP DUETS FROM THE PERIPHERY

ABSTRACT

The pop duet is an anomaly. A dialogue in a landscape dominated by monologues. Pop duets can be defined as pop songs with two vocalists that sing in alternation, both with recognisable leading roles and independent subjectivities. The pop duet experienced a boom in popularity in the 1980s, although it has ties to much older traditions. Duets are an interesting object of analysis because of their commercial success, emotional intensity, and relative alterity within a pop landscape dominated by soloists. Duets establish a situation in which two singers interact and attend to as listeners spectators, thus becoming scenes, a particular kind of scene, different from the musical theatre and the operatic tradition. Given its theatrical quality, I propose studying it incorporating perspectives from playwriting analysis and theatre studies.

CV

Andrés Kalawski. Associate professor at Pontificia Universidad Católica de Chile's Faculty of Arts. His research areas include Chilean theatre history and playwriting. Recent publications include «Prophesizing the End of Theatre: La Laura Palmer's Animales Invisibles.» He is also a staged and published playwright and the former artistic director of his university's professional theatre (Teatro UC).

ANDREW FILMER

Aberystwyth University, UK

Theatre & Architecture WG

UNSETTLING ACTS OF ASSEMBLY

ABSTRACT

This paper will contextualise and expand on my concept and open call for the Performance Space Exhibition at the 2023 Prague Quadrennial of Performance Design and Space (PQ). My aim for the exhibition – titled ‘Acts of Assembly’ – is that it serve as a forum for considering how performance spaces operate as acts of assembly and sites for community: How do they create connections? How do they facilitate encounters? How do they function as spaces for social action and the making of culture?

Running through these central questions is a recognition that theatres and performance spaces not only provide the infrastructure for various assemblies but also constitute acts of assembly. Performance spaces perform, and enable different forms of encounter, relation, appearance and participation to occur through the interplay between their location, their relationship to other sites and institutions, their material construction, their articulation of space, their management, and their history.

The concept of assembly offers a lens through which to re-consider the operations and functions of performance spaces in a time of social, political and ecological upheaval. It connects theatre and performance spaces to the unsettling energies of demonstrations and public assemblies (c.f. Butler 2015), and it asks us to think about the interconnections and interdependencies between the human and the more-than-human. What role might performance spaces have in enabling us to better grasp pressing ecological questions by perceiving the earth not as an inert stage for human action, but a space constantly in the process of being created by living beings? (Ait-Touati 2019)

CV

*Andrew Filmer is Senior Lecturer in Theatre and Performance in the Department of Theatre, Film and Television Studies at Aberystwyth University, UK. His research examines the sites of encounter between performance and architecture and performative explorations of endurance running. Previous research has examined performers' experiences and practices in the backstage spaces of theatre buildings and located and site-specific performance practice. He co-edited *Performing Architectures: Projects, Practices, Pedagogies* (2018) and edited a special double issue of *Theatre and Performance Design* on ‘Theatre Architectures’ (2019). Andrew is the curator of the Performance Space Exhibition for the 2023 Prague Quadrennial of Performance Design and Space (PQ)*

ANDREW FUHRMANN

University of Melbourne, Australia

Choreography and Corporeality WG

STEPPING OUTSIDE THE RING: THE HISTORY OF THE CIRCUS OZ OUTBACK TOURS 1985-1993

ABSTRACT

The mobility of circus suggests a constantly moving centre: a big top, a spotlight, a ring that is a contour that delimits and structures the performance, indeed a circle within which the endlessly mutable performance is articulated. With a globally touring circus company such as the Australian company Circus Oz the centre is never fixed. It moves between cities, urban spaces and across international borders.

This paper, however, focuses on another kind of centre, a red centre, the sprawling middle of the Australian continent, a land which the European invaders and colonists designated terra nullius, nobody's land, a place they regarded as empty but which has, of course, been continuously occupied by Indigenous communities for tens of thousands of years. It is a place where nomadological flows persist and territorial assemblages such as centre and periphery are vulnerable to disintegration.

Using tour data, oral history and a wide range of Circus Oz archival documentation, it attempts to reconstruct the company's three tours to central and northern Australia in 1985, 1988 and 1993. It focuses in particular on the company's response to the national bicentenary of European settlement in 1988, a year of celebration and self-congratulation.

At that time, Circus Oz had a strongly political orientation, performing sketches that interrogated uranium mining, Australia's presence in the Pacific and the treatment of refugees. It is not surprising, therefore, that the company was also attuned to the unsettlement of Indigenous peoples subject to the effects of colonial and national aspirations, or that it participated in the promotion of a radical new consciousness of Australia's colonial history that ran contrary to the bicentennial spirit.

This paper analyses the many strands of ideological, aesthetic and geographic transformation that took place on these tours. It argues that encounters with remote Indigenous communities created variations and mutations in the content and expression of the Circus Oz approach to show design. It also argues that the exchanges facilitated by these transformations, such as the dismantling of boundaries between audience and performer, influenced the direction of the company over the long term.

This analysis invites the introduction of a new model for tracing the communication of politico-affective influences in the performing arts. While dialectic centre-and-periphery models of cultural globalisation provide a frame for discussing the international status of a company like Circus Oz, its ongoing commitment to what might be called the periphery-of-the-periphery raises new questions of methodology and historiography.

To that end, we suggest the concept of a formal exchange. In contrast to descriptions of the circulation of aesthetics through international geopolitical networks, a formal local interactions describe a more nuanced situation comprising alternative and complex flows of information, performance practice and debate between those involved.

It lays the ground for an historical analysis that suggests 'meetings in the middle of nowhere' have been just as important if not more important to Circus Oz than its exposure on transnational networks defined by problematic categories such as local and global, province and centre.

CV

Andrew Fuhrmann is a PhD candidate at the University of Melbourne researching ambiance, mood and the communicative potentials of contemporary dance. He also works in the University's Digital Studio developing the Theatre and Dance Platform, a repository of significant Australasian performing arts collections.

ANETA GŁOWACKA

University of Silesia in Katowice, Poland

General Panels

BIODRAMA - AN ARTISTIC EXPLORATION AT THE INTERSECTION OF THEATRE AND SOCIAL LIFE

ABSTRACT

Biodrama/biotechnology is currently one of the dramatic-theatrical procedures that is spreading in different contexts for the creation of new theatrical narratives, within which various artistic forms and strategies are emerging. Its popularity is due, on the one hand, to the increased interest in biographical studies since the end of the 20th century and, on the other hand, to a different approach to the construction and interpretation of history. Deconstructionism and postcolonial studies made us see that history is not a set of objective facts, but a narrative constructed from a particular perspective, in which the positions, views, opinions, beliefs, and interests of some subjects are taken into account, while others are ignored. History is therefore not neutral. The presentation in the artistic treatment of fragments from the life of one or several selected individuals, or even entire communities, allows the telling of his/herstory to be moved from the level of the dominant ideology to the level of individual experience. This probably means the dissolution of the most decisive political signifiers in the processes of social transformation. As the "social-actors" are transformed into "theatre-actors", new stage narratives are constructed, but at the same time, a revision of the social narratives takes place. It is, let's put it this way, a new

ethnographic model. Thus before that opportunity to make other people's experiences present, to create a space for affective involvement and, often, empathy. We are also faced with a discursivity that has double standards. On the one hand, it is a political question, on the other hand, we are approaching an ecology of discourses insofar as it functions as a renewal of semantic social and at the same time scenic values. The theatre, like no other medium, takes advantage of this link to the social in order to sustain itself from it or to separate itself from it. The most connotative element is that it does not belong to the industry. Theatre is not an industry, as television and the media can be (Adorno). Therefore, these are real theatres, in which the figure of the actor (as a man trained to "represent") disappears. We are not dealing with the figure of the performance itself, but neither with the figure of the presentation. The one who "acts" is no longer the actor. This reminds us of the Müllerian maxim in MaquinaHamlet "I am not Hamlet, I am the actor". So it is a testimony to the contextual (culturally or politically conditioned) interpersonal dimension of existence. The development of art that draws on individual or collective biographies is also favored by the culture of participation, social involvement, and the consequent need to revise established rules of thought and social discourses, as well as the perspectives from which one speaks about the world. This is followed by the need to reinterpret existing narratives.

In our presentation we want to analyze the work of three artists: an Argentinian director Vivi Tellas, Swiss-born Milo Rau, and Polish director Katarzyna Kalwat. By discussing their selected performances, we want to look, on the one hand, at what kind of dominant narrations they undermine, which minority groups they give voice to, and what, thanks to their work, penetrates the mainstream of theatre from the geographical, cultural and social peripheries. On the other hand, we are also interested in their artistic strategies, for example how they combine fiction with fact. We wonder what is the nature of the reality that appears on stage. In other words, what and how from the periphery in the broadest sense of the term penetrates into the centre and becomes the main object of observation.

CV

PhD in the humanities, Assistant Professor at the Institute for Cultural Studies of the University of Silesia in Katowice. Her research interests focus on kontemplatory Polish theatre and drama, political theatre, relations between theatre and local cultures, as well as institutional and non-institutional forms of theatre in Poland. She is the author of numerous articles published in Poland and abroad, and co-editor of collective monographs, including the book "The Theatre of Local Histories" (2015), devoted to theatrical and dramatic representations of indigenous cultures, national and ethnic minorities in Central Europe; "Writing for the Stage - Narratives of Contemporary Theatre" (2019), and most recently, with Eugenia Sojka, they published the book "Writing from the Ground, Floyd Favel's Indigenous Theatre" (2021).

ANETTE THERESE PETTERSEN

University of Agder, Norway

New Scholars Forum

AFFECTIVE AND PERFORMATIVE WRITING FOR YOUTH

ABSTRACT

My research is concerned with an affective and performative approach to critical writing. Both as a researcher and a critic my interest is in searching for ways of lingering with a performance experience and explore ways of processing this in writing as well as finding other ways of practicing criticism. I am especially interested in how the act of watching and performing a performance allows for shared experiences.

In my PhD project I am exploring performative writing and critical practices with youth, in the context of watching professional theatre and dance performances as a part of the school system. I am curious to what qualities youth enhance in performances when asked to write about their experiences. As a way to gather this information, I have invited youth (aged 15 to 18) to investigate a performative writing approach in a workshop that takes place after a performance. The tasks in the workshop are both collective and individual tasks, and the youths are invited to explore their experience through both movement and writing.

In this presentation I will look at performative, affective and sensorial qualities in texts written by youths. What traces can be found of the bodily experience of a performance in these texts?

References: Peggy Phelan, Rachel Fensham, Della Pollock

CV

Anette Therese Pettersen (b.1979) is a theatre, performance and dance researcher and critic, currently a PhD research fellow at the University of Agder in Norway / Kulturtanken – Arts for Young Audiences Norway. Co-founder of projects on criticism, such as Performing Criticism Globally, Solitude & Assembly, Writingshop, Critics in Conversation and Dansekritikerrørsla (Dance critic movement). The PhD project is an investigation into performative writing with youth and exploring how youth experience professional performing arts within the context of the school system.

ANIKA MARSCHALL

Aarhus University, Denmark

Political Performances WG

HANDING THE 'INVISIBLE KNAPSACK' IN AT THE CLOAKROOM? CONTEMPORARY DANISH PERFORMANCE AND THE WHITE GAZE

ABSTRACT

In this paper, I introduce and discuss two performance works in contemporary Danish theatre, which identify dramaturgical needs for BIPOC theatre makers and performers in Denmark to survive and thrive. In doing so, my introduction draws on critical whiteness studies, as referenced in my paper title. The question “handing the invisible knapsack in at the cloakroom?” references Peggy McIntosh’s metaphor of the “invisible weightless knapsack” of white privilege. My asking aims to introduce this metaphor to tackle dramaturgical biases, structures of theatre going and the issue of racialised audience address. I will discuss the workings of the invisible knapsack, among others, in the following two contemporary Danish theatre performances – whether they have actual cloakrooms or not: Monia Sander Haj-Mohammed’s participatory play reading Break at Kunsthall Charlottenborg (2020) and Marie-Lydie Nokouda’s artistic development platform Black to Normal for new Afro-Danish playwriting initiated in 2021 together with Teater Grob.

These works prompt me to discuss the notion of “white gaze” from within the field of performance studies and from my distinct position as white, cis-female German migrant resident in Denmark. In doing so, I build on Laura Mulvey’s concept of the “male gaze”, and I put it in dialogue with cultural debates on critical whiteness in the Danish context. In addition, I draw on seminal works on critical whiteness, i.e. Peggy McIntosh’s metaphor of the “invisible knapsack” and Frantz Fanon’s psycho-social reckoning with the violence of the white gaze.

CV

Anika (she/her) is a Postdoctoral Fellow in the research project “Reconfiguring Dramaturgy for a Global Culture” at Aarhus University. She held an AHRC fellowship during her PhD research at the University of Glasgow. Her work focuses on theatre, migration and critical race performance studies. She has published about contemporary performances by e.g. Migrantpolitan, Akira Takayama, Tania Bruguera, Lawrence Abu Hamdan, Centre for Political Beauty, Jonas Staal and Claudia Bosse. Since 2018, Anika has been editor of the Scottish Journal of Performance. Her monograph “Performing Human Rights: Artistic Interventions into European Asylum” is forthcoming with Routledge.

ANITA RATNAM

Independent performer, Arts Entrepreneur and Curator of Live Arts Events, India

General Panels

FLATTENED BY THE CAMERA’S EYE : NEW OPTICS AND NEW AUDIENCES IN THE DIGITAL ERA

ABSTRACT

Our panel explores DIGITAL INSPIRATIONS: PERFORMING THE PANDEMIC (“performing the pandemic” is a suggested topic) vial online initiatives during the 2020-2022 lockdowns and struggles for artists in India, not regarded as “essential” and receiving no government support. In this climate, individuals such as Dr Anita Ratnam, through her Arangham Trust, that also received no support (from corporations and banks as in pre pandemic times) created opportunities for dancers. She commands high respect as an artist and producer, that along with her personal charisma enabled three digital initiatives’ success that we discuss on this panel.

1) BOXED, created and produced by Artpreneur Ratnam, with Series Consultant Chitra Sundaram, presented dancers from India and the diaspora - Malaysia, Singapore, Japan, UK, California, Australia and South Africa - in eight segments, May 16 to July 20, 2020. Madhu Natraj and Ketu Katrak were commentators on BOXED. We discuss BOXED with clips fo dancers who participated online across generations and geographies. By 2022, we update how selected dancers from BOXED 2020 are faring and how their creative lives have evolved in the ongoing pandemic. Such digital interactivity profoundly fostered individual creativity, and networking across borders, between local and global, centre and periphery. BOXED’s overarching democratic goals decentred hierarchies-urban/rural, traditional/contemporary Indian dance styles/music. For BOXED dancers created new choreography (with modest honoraria), gained new skills in dancing for camera, selected music and movement styles (Indian and beyond). They conveyed experiences of restlessness, waiting, grief, mental stress, performing in confined spaces - kitchen counters, balconies, basements, a hospital ward. Such creative opportunities were welcome when most performance venues were shuttered. 2) The same professionalism that was the hallmark of BOXED with Dr. Ratnam’s superb technical team, was equally prevalent in the following two online initiatives on Dr Ratnam’s digital platform that remained active during 2021 (when India suffered the worst outbreak of the Delta variant with many deaths, social crises such as shortage of medial oxygen) and 2022. At a time when hardly any attention was paid to dance, Ratnam created 1) DEVI DIARIES, October 1 to 31, 2021 and 2) ANDAL’S GARDEN December 15, 2021 to January 15 2022. For the IFTR presentation, Dr Ratnam will dance/embody a brief (1 to 2 minutes) presentation of ANDAL, a beloved 8th century poet Goddess who composed poems expressing her affection, even erotic desire for Lord Vishnu. These poems and their recitation during December - January are part of a living tradition in Chennai. We discuss ANDAL’S GARDEN with exquisite art work and dance. Also noteworthy is Ratnam’s invitation not only to Bharatanatyam dancers who usually perform to ANDAL’s poems, but Kathak and Manipuri dancers from North and Northeast India to represent ANDAL’s medieval Tamil poetry interpreted for a 21st century audience. Here, Madhu Natraj, a Kathak dancer presented two of the best choreographies for the series. Natraj, has also been teaching dance and choreography for a global student audience during the pandemic. We conclude that online platforms have enabled dancers to express their creativity during the pandemic when live venues were closed.

CV

Anita Ratnam is an interdisciplinary artiste, whose performance “oeuvre” spans dance, theatre, spoken word, storytelling and contemporary issues. Awarded on multiple occasions by the Government of India and other arts organisations around the world, Dr Ratnam’s doctoral thesis was centred around the revival and re-enactment of a 15th century theatre ritual in her ancestral temple town of Thirukurungudi in South India. Dr Ratnam is an established arts producer and presenter and is the founder and managing editor of the largest dance portal on the World Wide Web- www.NARTHAKI.com.

She is also a popular speaker and writer on issues about women’s rights and how the arts impact society.

ANJA QUICKERT

University of Hildesheim

General Panels

SHIFTING PERSPECTIVES. CURRENT DISCOURSES OF CRISIS IN GERMAN THEATRE

ABSTRACT

Theatre in Germany seems to be – especially from an outside perspective – like a place of infinite possibilities: not only because of its extensive public funding but also because of its density and variety in its institutionalized as well as its independent organizational forms. That said there is also a continually growing sense of ‘crisis’ in terms of its general legitimacy. Confronted not only with its crisis of legitimacy but with a multitude of critical social and political discourse – i.e. #metoo, postcolonialism, gender and identity politics, climate change etc. – theatres increasingly feel the need to open up towards structural and aesthetic change. This crisis also raises issues concerning seemingly opposing spacial categories like urban centers vs. rural areas or established spaces of cultural practice vs. those which claim for themselves to function as such. The paper aims to compare two areas of the German theater landscape which, in terms of their organizational structure and degree of institutionalization, each form opposite extremes in the spectrum of theatrical work: opera and music theatre and independent theatre (Freie Szene).

1. The first part of the paper will show how this crisis affects opera and music theatre as the most complex as well as expensive theatrical genre that also receives the highest amount of subsidization. We argue that there are differences in how opera houses strategize depending on their specific topographic, political and social surroundings. We will show that significant change within organizational structure as well as in artistic expression – or the will to do so – can be seen far more happening at houses that are rather provincial than at opera house in urban centers. Thus, strategic development does not seem to be necessarily bound to resources.

2. The second part of the paper will point out how independent theatre makers are increasingly using these crisis discourses to strengthen their relevance and legitimacy in the field. Receiving the least amount of financial contribution and essentially as short-term, project-based funding the independent theatre makers must demonstrate mainly two aspects of their work in particular to receive public funding: "aesthetic innovation" and "social relevance." In the last two decades the relevance of independent theatre work in the metropolitan regions – especially in Berlin – has evidently developed further while beyond the metropolises it continues to have difficulty holding its own. The pandemic situation and the associated far-reaching cultural funding from the federal government could act as a change agent here.

CV

Anja Quickert studied theatre, modern German literature and philosophy in Mainz, Bologna, Warsaw and Berlin. She writes for the journal "Theater heute", works as the Managing Director for the International Heiner Müller Society and as a theatre maker in Berlin's independent scene. In 2018 she became a Research Assistant at the Trier University, since 2021 at the University of Hildesheim as part of the nationwide scholar's network "Crisis and Institutional Transformation in Performing Arts." She serves on various juries of the Berlin Senate for the allocation of funding to the independent scene. In 2021 she published the first overview of the independent venues in Berlin "Other Spaces – The Independent Performing Arts Venues in Berlin".

ANKE CHARTON

University of Vienna, Austria

Historiography WG

PROFESSIONALIZING ACTING: UNRULY KNOWLEDGES AFOOT

ABSTRACT

If a methodological path towards early modern theatre knowledge heretofore less travelled is that of techné against telos, then the border-crossing research of recent decades – such as undertaken by TWB – could be amplified by a focus on the material and epistemological binds of knowledges that are not just challenged by (later) notions of nation and frontier, but also by notions of literacy and master narratives.

Work on traces of such knowledges are challenged by the traces' constitutive unreliability: material remains may be scant and covered by overarching textual traditions. The methodological question is, then, how to access such traces and how to engage with them in a manner that avoids previous writing patterns.

Here, the look at a wider dissemination of practices may be a methodological tool. It draws on an ideal of mobility both relating to a supranational geography and to a repertoire of non-textual knowledges that run counter to a historiographical narrative of authorship and excellence. Additionally, it also runs counter to an idea of a clearly outlined 'Europe' at the centre of early modern theatre cultures.

If it has proven fruitful to consider national borders to enable discussion of their porosity in relation to early modern professional theatre, it may be equally fruitful to consider written traces as porous informants of knowledges implied through exclusion.

The focus on non-textual knowledges – their lining and unlinking, their adapting across geographically and culturally diverse spaces – is exemplified here through a 1594 Rome dance performance "da Pedrolino" by professional actor Giovanni Pellesini that traces the hinterland mobility of a non-textual practice later turned erudite form. It asks, in summary, how the historiographer of theatre and performance may speak of knowledges afoot but not lettered.

CV

*Anke Charton is Assistant Professor of Theatre at the University of Vienna. She specializes in Early Modern theatre history, music theatre, and the field of theatre and gender. Her current research project on Spanish Golden Age theatre narratives has been awarded an Elise Richter Grant by the Austrian Science Fund (FWF). She has published widely on gendered singing voices, on opera history and Early Modern performance cultures, including the 2012 monograph *Prima donna, primo uomo, musico*, the anthology *Pezzi Chiusi* (2015) and the edited journal number *Marginalisierungen – Ermächtigungen* (2020). Her forthcoming edited number of *Jahrbuch Musik & Gender* (16), together with Elisabeth Treydte, addresses power and abuse in the cultural industry.*

ANNA BARMETTLER

Institute for Theatre Studies, University of Berne, Switzerland

New Scholars Forum

SITUATING WORKING PROCESSES AND SETTINGS OF PRESENTATION: THEATRE FESTIVALS AND RESIDENCIES IN PRODUCTION NETWORKS (WORKING TITLE)

ABSTRACT

The paper examines the phenomenon of artistic residencies in the field of performative arts, their connection to theatre festivals and position in production networks. The central argument states that contemporary theatre festivals as well as residencies for performing arts manifest increasing interest towards working modes of artists and companies. The shift from presentation as the absolute focal point in performing arts lays out different strategies to enhance the visibility of and reflection on production processes.

*The main subject of the analysis is the Swiss festival *far – fabrique/ festival des arts vivants* in Nyon (*1984) and its residency program *Les Marchandises*, launched in 2018. As such a compound, *far/les Marchandises* exemplary illustrates transformational tensions in institutional settings for artistic research, production, and presentation. The geographical location of *far/Les Marchandises* in-between urban and rural results in a prominent position of the festival and its residence within the (trans)national production networks. A case study from the festival program – "*La Vitesse de la lumière*" by Marco Canale (2021) – will be closely discussed as a work initiated by *far* and entangling global and local actants. The methodological design, based on the principle of working with concepts (M. Bal 2002), focuses on "situation" (C. Doherty 2004/2009). Production processes and networks are two further conceptual lenses and umbrella terms for the proposed paper, to be approached by tracing and visualization of production networks.*

CV

Anna Barmettler studied Theatre Studies, art history and Slavic Studies in Berne (CH), St. Petersburg (RU) and Paris (FR). At the Swiss Arts Council Pro Helvetia, she coordinated reading tours and programs for young artists. Between 2016 and 2020 she worked as an assistant at the Konzert Theater Bern (CH) and the Bern University of the Arts (CH). Since March 2020, she is a doctoral candidate at the University of Bern, Institute of Theatre Studies

as part of the Ambizione research project "Festivals and Institutional Change. Perspectives on transnational ways of working in contemporary theatre" (funded by Swiss National Foundation).

ANNA DUDA

AST National Academy of Theatre Arts, Poland

Embodied Research WG

UNDER THE GROUND. POTENTIAL OF THE BODY DUE TO THE CONCEPT OF INDUSTRIAL BODY

ABSTRACT

Due to this year topic I would like to share my experience of cooperation with Studio Kokyu (Grotowski Institute, Wrocław) and Rozbark Dance Theatre and its Director, Anna Piotrowska (Bytom) and my continuous research (2013-today) on physical training and concept of 'industrial body' (by Anna Piotrowska). Through extreme physical training we explore hidden potential of the body with no aspiration for staying with any central movement idioms - resigning from strong identity, staying with peripheries of our own self, finding here the strength and urge to explore even deeper and ridding of habitual patterns (Studio Kokyu). Additional context is industrial space of Bytom as important space for artists working in Rozbark Dance Theatre. My presentation is concentrated on sharing equally theoretical context of this research and practice.

CV

Anna Duda - PhD student on University of Silesia in Katowice (finishing dissertation), teacher in AST National Academy of Theatre Arts on Faculty of Dance Theatre in Bytom (since 2019). Cooperating with Grotowski Institute in Wrocław due to research programme on the topics of performer training and martial arts (aikido) and with Rozbark Dance Theatre in Bytom as a researcher and educator.

ANNA LAWAEZT

The Royal Danish Library, Denmark

Digital Humanities in Theatre Research WG

THE RETREAT – ETHICAL AND DRAMATURGICAL REFLECTIONS UPON VR TECHNOLOGIES IN PERFORMING ARTS

ABSTRACT

How do you tell a story for an audience in a fully virtual reality?

Extended-Reality technologies (XR) put the spectator in the centre of the experience and adapt everything to the spectator's perspective. The technologies changes not only the dramaturgical structure of the play but also blur the lines between fiction and reality. The bodily engagement combined with the behaviour known from computer games creates a new theatrical space open for potential carnivalesque and/or cathartic experiences through concrete actions by the spectator.

How do you keep the story progressing and multiple audiences engaged when they know that the world and characters around them and the action they are contributing to are not real?

What happens in the working process when many of the known markers and workflows for collaboration in a theatrical setting are not present?

The presentation is based on labs conducted at The Danish National School of Performing Arts in autumn 2021 and spring 2022 investigating how the digital form affects dramaturgical structure, perception and ethical consequences.

This is the third artistic research project on the topic conducted by the presenters at The Danish National School of Performing Arts: Augmented Reality in Theatre (2019), Virtual Presence in a Theatre Production (2020) and Immersive technologies in Performing Arts (2021-22) all funded by The Danish Ministry of Culture.

The two previous studies have been presented at the previous two IFTR Digital Humanities in Theatre Research working group-meetings.

CV

Anna Lawaetz (1979) holds a MA in Theatre Studies. She defended her PhD at University of Copenhagen in 2014. She is the founder and former artistic head of the performance group Sisters Hope. She has been working as a dramaturge since 2014 and has been conducting experimental audience research for The Royal Danish Theatre in the project *A Suitcase of Methods*. Since 2017, she has been responsible for the Performing Arts Collection at The Royal Danish Library.

Director Tue Biering, play writer Anna Bro and programmer Lisbeth Rasmussen have been part of the core research team in the recent study.

ANNA MAKRZANOWSKA

Loughborough University, UK

Performance as Research WG

VIRTUALLAGE AS A POSTHUMAN ARTFORM: PERFORMANCE OF DECENTRALISING HUMAN AND ITS SPACES

ABSTRACT

This performance conversation will examine the process of making and experiencing of art practice, which I term *virtuallage*. Performed by humans and other than humans, *virtuallage* in the simplest possible way can be defined as an art form that searches for the continuums between physical and virtual spaces as well as a continuum between nature/culture/technology. The performance conversation will focus on my work titled *Mother Tree and Enyo* – a series of *virtuallages* that employ the sets of transdisciplinary techniques – which intersect performance, live art, creative writing, photography and digital drawing. Within the transdisciplinary techniques that put in motion *virtuallage* – performance is used as a nodal point, through which all other disciplines cross. Here, the performance is ‘seen as a point of exchange, rather than as a point of origin, a site of interconnectedness or interviewing, where margins meet and interact’ (IFTR, 2022). *Virtuallage* decentralises the role of performance as well as the role of humans within the ‘doing-thinking’ process.

Virtuallage as a posthuman artform is rooted in Rosi Braidotti philosophy, who posits that posthuman subjects exist within a current moment of the Fourth Industrial Revolution and the Sixth Extinction. This way of thinking asserts that ‘subjectivity is not restricted to bound individuals but is rather a co-operative trans-species effort (Margulus and Sagan, 1995) that takes place transversally, in-between nature/technology; male/female; black/white; local/global; present/past – in assemblages that flow across and displace the binaries’. (Braidotti, 2018, 3) In this context, the series titled: *Mother Tree and Enyo* subverts binary oppositions such as mother/non-mother, nature/culture, virtual/physical. The presentation will address the question: how do *virtuallage* as a transdisciplinary praxis forge a pathway for a posthuman view.

CV

Anna Makrzanowska is a theatre director and academic. Anna is a visiting lecturer at the University of Greenwich. She was a senior lecturer at London’s International Drama School RBC (2012–2018) and a lecturer in drama at the University of Lincoln (2007–2012). Makrzanowska specialises in the Eastern European devising practices. Anna has been a producer and director of performances for over 20 years, her performances have been toured in the UK, Poland, Portugal, Spain and The Czech Republic. Her published research includes articles in the *International Journal of Performance Arts and Digital Media* and *Performance Research Journal*. Currently, Anna’s doctoral PaR investigates notions around posthuman feminism at Loughborough University.

ANNA MCNAMARA

University of Surrey, UK

The Theatrical Event WG

HOW CAN (SHOULD) THEATRE WITH YOUNG AND/OR STUDENT PERFORMERS TACKLE ISSUES OF INTIMACY?

ABSTRACT

This paper raises the question of what can those leading young people in educational creative and/or amateur theatrical events learn from and apply following the recent advances in intimacy coordination in professional theatrical events, led by intimacy coordinators and practitioners such as Ita O'Brien et al (Brown, 2021), and cyclically, what can be gained from approaching professional theatrical intimacy through the lens of the safeguarded creative young person. In the post #MeToo era the professional creative industries have been engaged with the vital work of examining and re-imagining the centring of its processes and structures. Often excluded from the current discussion and fora, youth and amateur student theatre performed in training and academic environments engages young people with text and materials that challenge and provoke through intimate exchanges. Although it is acknowledged that academic discourse on student theatre is limited, there have been pertinent strides in the identification of the importance of ensuring that the creative theatrical learning experiences for young people engaged in theatre endeavour is safe, equitable and empowering (Kerbel, 2012; McNamara and Kerbel, 2022) beyond the core essential safeguarding considerations. Similarly, little exists in the formal field of theatre literature on the growing discipline of intimacy and intimacy coordination in professional theatre events (Ewan and Green, 2015; Ryan and Ewan in McNamara, 2022). This proposal seeks to bridge the gap in the theoretical literature by offering new knowledge that seeks to bring together the growing fields of intimacy coordination and empowered student performers by (re)centring the process of the theatrical event as the student performer's safeguarded experience of theatrical intimacy.

CV

*Anna McNamara is Director of Internationalisation for the Guildford School of Acting at the University of Surrey. She is a Fellow of the Royal Society of Arts (FRSA) and a Principal Fellow of the Higher Education Academy/Advance HE (PFHEA). Anna has a strong interest in pedagogic scholarship, with particular focus given to inclusion, access and participation to and within professional training for the creative industries at Higher Education. She has published and presented on a range of subjects including leadership and management, crisis-management, acting pedagogies, disability access to the arts, gender empowerment and equity, care in the curriculum and teaching, student experience, and change making. Research topics published within acting pedagogies include play, flipped learning and student-staff partnerships. Anna created and led the Be the Change digital conference, editing the book *Be the Change: Learning and Teaching for the Creative Industries (2022)* and is project lead for a fully funded UK wide widening participation and access initiative.*

ANNA THURING

Asian Theatre WG

FROM CENTRE TO PERIPHERY. TRANSLATING ASIAN DRAMA INTO FINNISH

ABSTRACT

The paper deals with issues of translating Japanese drama into Finnish. It is continuation for the paper that I presented at IFTR-ATWG meeting in Seoul in 2019. (Sounds like - Asia). It focused on Japanese radio plays of which a great number was translated directly from Japanese into Finnish by Kai Nieminen. Before him, the translations were invariably done via other languages. It can be said that since late 1970s, Mr. Nieminen (b. 1950) has been the most prolific and respected translator of Japanese literature, including drama, in Finland. He is also a poet whose own work reflects strong influence of Asian cultures and has also written some drama texts that integrate,

especially, Japanese literary heritage. After Kai Nieminen started his work, new generations of translators emerged and, at present, 90% of Japanese texts are translated directly from the original language. However, it is clear that without Kai Nieminen's contribution the Finnish knowledge of Japanese culture would be much thinner than it presently is.

The paper concentrates on five Japanese radio plays that were translated by Nieminen in early 1980s and broadcasted in 1983. The same year, Finnish radio listeners had also an opportunity to hear Nieminen's own play based on Japanese poet Basho's travel diaries. The translated plays, however, represented Japanese contemporary drama and gave the Finnish audiences a rare glimpse to modern Japan and everyday concerns of Japanese people.

In this paper's context, I consider Japan as the centre and Finland a periphery. But, naturally, these positions are fluid and centreless in many ways when interactions between Asian and European cultures are concerned. However, I can relate this paper into, at least, two of the subtopics expressed in the ATWG Call for presentations, Namely, the Asian region as a center of theatre and performance discourse and Asian representations onstage and the invention (or rather re-invention) of the other and the stranger. The presentation also discusses the importance of competent and creative translators in cultural interactions. CV

Anna Marjaana Thuring (former Kurkinen) has a Ph.D. in Theatre Research from University of Helsinki, Finland, although a great part of her research activity has taken place in United Kingdom, France and the United States. Her research focuses on physical theatre and cultural flows between Asian and Western performance and performance training. In her methodology, she fuses practical training that is based both on her own experiences and observation and interviews of professional performers with academic theoretical and historical approaches. She has served as the chair of the Finnish Theatre Research Society and actively promoted Asian theatre research in Finland by founding the Asian Art and Performance Consortium (AAPC) with her colleagues and securing research funding and opportunities for international exchanges for a team of researchers in this area.

ANNA MARIA MONTEVERDI

University Milano, Italy

General Panels

WOMEN STAGE DESIGNER IN ITALY: THE ROLE OF WOMEN IN THE TECHNO-THEATRE COMPANY (19885-2020).

ABSTRACT

The focus is about women in the Italian production creating artwork combining scenography with performance art, employing a wide variety of techniques, media and material; some of them have played an important role in the renewal of theatrical scenography that engages with digital technologies, particularly as these relate to bodily interaction and creativity, and in multi-disciplinary perspectives. We discuss about the relationship between women scenography and directors in several sections of performing arts: opera, theatre of research, show design starting from her drawings, rendering 3D, videos and photos, graphic traces: here are the artists: Beatrice Scarpato (Gaia scienza), Raffaella Rivi (Tam Teatro Musica), Cristiana Picco (Davide Livermore), Margherita Palli (Luca Ronconi), Diana Arbib and Francesca Pasquinnucci. This abstract is coordinated with other abstracts submitted for Intermediality in Theatre, as Italian Community ADV -Arti Digitali dal Vivo (Live Digital Arts).

CV

Anna Maria Monteverdi is Associate Professor of History of Theatre at the Department of Cultural Heritage, University of Milan; she is also Adjunct Professor of Scenography for the Masters-level courses; she was Professor of History of Theatre and Digital Performance at the Italian Academies of Fine Arts (Brera, Turin and Lecce). Her research has focussed on Digital Performance, Intermediality, Contemporary and Experimental Theatre. She is founder and director of the Academic Journal of the Department of the Cultural Heritage (UniMi), "Connessioni Remote" dedicated to Theatre, Technology and Artivism. Books: *Le arti multimediali digitali* (2005); *Nuovi media*

nuovo teatro (2011); Memoria maschera e macchina nel teatro di Robert Lepage (2018); Leggere uno spettacolo multimediale (2020), Scenografe. Le donne nella scenografia dal NOvecento ad oggi (2021).

ANNALaura ALIFUOCO

Liverpool Hope University, UK

Queer Futures WG

“DECENTERING PRACTICE / SHARING QUEER PRESENTS”

ABSTRACT

In the context of the Shifting Centres congress theme, I would like to propose a panel session using the round table format to foster exchange through a gathering together of experiences and yearnings. Within this frame, everyone attending the event is welcome to share an instance of queer practice, open up questions and advance provocations, or simply sit, watch, and listen. This framework is invoked as a non-hierarchical setting where the group can value and nurture the themes discussed/received from a decentralised position. The objective is to facilitate open reflection/inquiry into queer practices and other shared areas of interest that celebrate the ‘other-wise’ (off-centre).

Each session would be introduced and facilitated by a different member of the Queer Futures working group – anyone willing can respond to a call to ‘hold the space’. Similarly, in the preparatory phase, members and attendees would receive an invitation to offer the group an instance of current or past practice, explorations, work-in-progress. A set number of interventions could be included in advance to break the first (Icelandic) ice.

*For example, I would be happy to contribute by sharing my experience of working on the project *The Endosymbiotic Love Calendar 2021*. This interdisciplinary collaboration mixed scientific experimentation, artmaking, post-human ecology and queer approaches through the format of a familiar domestic object: a wall calendar. Our objective was to playfully explore identity, performativity, and social justice through a queer ecology that reimagines aesthetically the relational lives of microbes.*

In short, the roundtable offers a way to shift from the contingency of business-as-usual of the conference format presenting a convivial tool for transmission and potentially wiser ways of being/thinking/feeling together through queer practice, research and our bodies. Should this option not be feasible, I would like to propose in alternative a more formal presentation on the above-mentioned project.

CV

Annalaura Alifuoco (AL) works across writing and performance and academia. The work is always done with others. It transverses ethics and aesthetics, animism and ecocriticism, and the erotics of bodies and affects to unlock wisdom, co-liberation and transformative justice. The way is to nurture assemblies, foster trans-disciplinary interactions, share practices that mobilise an exploration of the minor, the obscured, the invisible. The belief is that together with "others", we can cultivate regenerative practices that allow for compelling strategies and valuable coalitions in the face of crisis.

ANNA-LU RAUSCH

University of Cologne, Germany

New Scholars Forum

»TO REMEMBER MEANS TO CONJURE UP« – TRACES OF FEMINIST EPISTEMOLOGIES IN ›GROTESQUE‹ PERFORMANCES

ABSTRACT

*Historically, the fe*male body has been, and still is, placed in the proximity to the magical or the monstrous; fe*male performers have therefore obtained a status that associates them with witchcraft and the Anti-rationalistic. This served as a justification to destroy a »whole world of female practices, collective relations and*

systems of knowledge« (Silvia Federici 2004,180)¹ and lead to their exclusion from primary epistemological discourses which have been dominated by male* rhetoric ever since.

However, the marginalised sphere of feminist performance labelled as ›grotesque‹ opens a space for collective imagination - described by Boaventura de Sousa Santos as a »liberated zone« –, a zone of fe*male empowerment through corporeality in order to visualize possibilities for social change in bodily, tangible performance - hereby rejecting patriarchal, hegemonic knowledge structures.

Photographs of the dancers Anita Berber (1899-1928) and Valeska Gert (1892-1978) from the Theatre Collection of the University of Cologne are observed in dialogue with works of the photographer Johanna Maria Fritz whose project »Daughters of Magic« (2018-2020) deals with practising witches in the Roma tradition in Romania; the first case study of my master's thesis will be constructed around this very dialogue. I intend to subsequently embark on a global historiographical search for surviving fragments of feminist epistemologies within ›grotesque‹ feminist performances to extract traces of buried knowledge, to demonstrate the contingency of dominant epistemological narratives and to supplement them with historically comprehensible alternatives.

¹Federici, Silvia. 2004. *Caliban and the Witch. Women, the Body and Primitive Accumulation*. München: Penguin Random House.

CV

My name is Anna-Lu Rausch. I received my Bachelor of Arts in 2021 with a historical, cultural-anthropological analysis of grotesque figures. I have been working as a tutor and research assistant at the chair of Professor Peter W. Marx since 2018, which has allowed me to immerse myself into the diverse resources of the Theatre Studies Collection of the University of Cologne and international research cooperation. In addition to studying for a master's degree in Media, Culture and Theatre Studies, I have maintained contact with theatre practice and practitioners, working as an assistant director for independent music theatre productions.

ANNE ETIENNE

University College Cork, Ireland

General Panels

CENTRE STAGE: ARNOLD WESKER SHIFTING PLACES AS AUTHOR-DIRECTOR?

ABSTRACT

The theme of this year's conference applies to a number of aspects of Arnold Wesker's career: his first plays were tried out in a regional theatre before their London run at the RCT; his cultural venture with C42 similarly first came to life through regional festivals before he sought a permanent base in London; in a reversed movement, he increasingly fled London for Wales when he needed to isolate himself to write away from the busy metropole.

The history of the relationships between Arnold Wesker and the directors of his plays also traces a tumultuous dynamic of creation. Wesker experienced painful and publicised falls out with a few of them (Ariane Mnouchkine, John Dexter, Stephen Daldry). Since directing *The Four Seasons in Cuba* in 1968 Wesker was increasingly keen to direct his own plays and his quarrel with Dexter over the production of *The Merchant in NY* left him, financially, emotionally and professionally in the middle of nowhere, a vacuum which arguably initiated his decision to direct his own plays.

This paper will essentially question how Wesker perceived the role of director as one which relegated that of author to the sideline. In doing so, it will prompt further interrogations: how did he collaborate with directors?; did foreign directors offer a different connection to their British counterparts?; what was Wesker's process as director?; was it compromised by his role as author/mother?

To address this question, I will use two primary sources: Wesker's archive at the Harry Ransom Center (University of Texas, Austin) – which contains ample correspondence with directors as well as Wesker's director's notes – and Wesker's essay 'The Playwright as Director' (1974). In the essay he counters opinions commonly voiced against the playwright directing his work: 'The dramatist cannot be objective [...]; the desk is one thing, the stage another [...]; actors are inhibited in front of the writer' (76-78). As often, his arguments are shaped by his experience,

thereby giving personal and critical insights into the constraints imposed on the playwright by the director. Two years later, he concluded that the tension between writer and director should be replaced by a fusion. The author should direct ('control') his work – thereby re-appropriating his hegemony – since it is only completed on the stage: 'Directing is the continuation of the act of writing: you're really getting your last draft when you're directing' (*Theatre Quarterly Symposium 1976*: 70).

CV

Following a post-doc Fellowship in the Theatre Dept, University of Warwick, I have lectured in Modern and Contemporary Drama in the School of English and Digital Humanities, University College Cork since 2006. My research focuses on theatre censorship and Arnold Wesker, about which I have authored articles and book chapters in French and in English. My publications include *Theatre Censorship: from Walpole to Wilson* (Oxford University Press, 2007), *Populating the Stage: Contemporary Irish Theatre* (Palgrave, 2017) co-edited with Thierry Dubost, *Arnold Wesker: Fragments and Visions* (Intellect, 2021) co-edited with Graham Saunders. I am currently co-editing three volumes on theatre censorship (for UEP, Bloomsbury, and Palgrave), and am co-series editor (with Graham Saunders) of a new series, the Palgrave Studies in Cultural Censorship. The proposed paper is an initial investigation that will be part of my next book on Arnold Wesker.

ANNELI SARO

University of Tartu, Estonia

General Panels

POETICS OF AMBIVALENCE AS A FORM OF DISSENSUS

ABSTRACT

Recently, Europa has been facing new waves of polarization on political, ideological and economic levels. How have these issues been tackled in arts and in performing arts? In my paper, I would like to introduce one example using the theoretical concept of the poetics of ambivalence and the production *Rather not* (2020) by Estonian stage director Juhan Ulfsak.

What is the poetics of ambivalence and how does it work in arts? When contradictory flows of information, expressions or moods cross or intertwine, intentionally or accidentally, ambivalent nodes are created that are supposed to activate different reception and interpretation strategies in the perceiver. When ambivalence is the main poetic means or idea of a work, we are dealing with an example of the poetics of ambivalence.

One of the great examples of the poetics of ambivalence is *Rather not* (2020) in the Von Krahl Theatre. The production is based on a play by Taavi Eelma after being inspired by American writer Herman Melville's short story *Bartleby, the Scrivener. A Story of the Wall Street* (1853). The storyline in both texts is quite similar: a new worker of the copying office gradually refuses to obey any work tasks and demands using repeatedly the phrase "I would prefer not to". Semantically, this polite response is rather confusing, indicating no strong refusal, nor agreement. His ambivalent behaviour can be interpreted as passive resistance or a form of dissensus, but he does not express any opposing statements or ideologies. The main character has decided to stay somewhere in the middle, in the zone of liminality; or outside of any binary oppositions and the distribution of sensible.

The production of the Von Krahl Theatre offered also different experiences of aesthetic liminality, operating at the threshold of several performative strategies like cabaret, epic, postdramatic and political theatre.

Nevertheless, the main question is – has the productions shown a way out of social polarization and how can this be implemented outside the realm of performance.

CV

Anneli Saro is Professor of Theatre Research at the University of Tartu (Estonia). In 2010-2014, she was Lecturer of Estonian Culture at the University of Helsinki. Saro has published articles and books on Estonian theatre history and system, performance theory and audience research. Currently she is working on two projects: comparative analysis of amateur theatre fields in small European countries and the poetics of ambivalence.

Saro has been a convener of the international working groups Project on European Theatre Systems (2004-2008, 2017-) and Theatrical Event (2011-2017). She has been active as the Editor-in-Chief of Nordic Theatre Studies (2013-2015) and as a member of the executive committee of the International Federation for Theatre Research (2007-2015). She also served the University of Tartu as Vice-Rector for Academic Affairs and as Vice-Dean of the Faculty of Arts and Humanities.

ANNELIES VAN ASSCHE

Ghent University, Belgium

General Panels

THE SYMBOLIC ECONOMY OF CONTEMPORARY DANCE: TO BE IN BRUSSELS OR NOT TO BE?

ABSTRACT

While the term contemporary dance is widely used in the dance sector, it is also questioned and contested by many. The use of contemporary becomes particularly problematic when some dance scenes are not recognized as being as contemporary as others. Drawing on Pierre Bourdieu's field theory, this paper departs from the struggle for legitimacy between so-called core and peripheral players in the field of dance production while also questioning this dichotomy. Casting the territorial dimension aside, the periphery in this context entails (1) an organizational dimension in relation to the underdevelopment of supportive infrastructure for contemporary dance (for practice, presentation, education...) and (2) a symbolic dimension encompassing the largely invisible recognition of contemporary dance through critical and historical discourse (in criticism, in academia, in English). These dimensions in fact entangle at the level of institutionalization as both imply the recognition by (agents connected to) institutions (such as governing bodies, policy makers and academia). In Bourdieusian terms, the centre is thus defined by a highly developed autonomous field producing contemporary dance that is consecrated by agents as legitimate: it presupposes an institutionally crystallized field and runs on a highly symbolic economy. Within this definition, it can be argued that Brussels, alongside being the theoretical centre of the EU, also represents the European centre for contemporary dance. This paper is an attempt to unravel different dynamics at play in the symbolic economy of contemporary dance that determine the legitimacy of dance through conversations with various Brussels-based dance artists reflecting on their working conditions within the European context. Uncomfortable questions for dance production are tackled, concerning exclusion, circulation and locality alongside with more dance scholarly questions about the canonization of art and the fetishization of the artist's subjectivity.

This paper is part of a proposed CoDa-panel entitled "Notes on dance from across Europe: on de/centring corporealities in politics and cultural economies" with Dr. Dunja Njaradi (University of Arts in Belgrade) and Prof. Dr. Susanne Foellmer (Coventry University)

CV

Annelies Van Assche is a postdoctoral research fellow at Ghent University at the department of Art History, Musicology and Theater Studies in the research unit S:PAM - Studies and Performing Arts and Media. She obtained a joint doctoral degree in Art Studies and Social Sciences for studying the working conditions of European contemporary dance artists. She is connected with Ghent University, KU Leuven and Royal Conservatory of Antwerp. Her research focuses on the relation between labor and aesthetics in contemporary dance. She is a founding member of CoDa | Cultures of Dance - Research Network for Dance Studies, a scientific research community supported by Research Foundation Flanders (FWO).

ANNELIS KUHLMANN

Dramaturgy, Aarhus University, Denmark

Historiography WG

WHO'S THERE? – AGENCY, TEMPORALITY AND SPATIALITY IN THEATRE HISTORIOGRAPHY EXEMPLIFIED WITH THE FIRST DANISH STAGE PRODUCTION OF HAMLET IN DENMARK, 1813.

ABSTRACT

When collecting archival material, related to the first Danish stage production of Shakespeare's enigmatic tragedy, Hamlet – prince of Denmark, I have realized a necessity to readdress the famous opening question of Shakespeare's work, "Who's there?"

The first Danish stage production of Hamlet was translated by the young principal actor at the Royal Danish Theatre, Peter Foersom, who stressed the lyrical side of Shakespeare's language. The stage director of the production, Frederik Schwarz, had travelled several times to Hamburg and to London in order to see significant Shakespearean productions. However, Schwarz adapted the play to his own contextual challenges of the politically difficult time and he made a number of radical textual cuttings in order not only to shorten the production, but also to adapt the play's eventual compromising allusions to the political context of the Danish crown, which still covered two of the three Scandinavian countries. Schwarz' reworking of the play had an impact on how the spectators would perceive Hamlet's dilemmas in the production. This impact can be analysed through an investigation of at least three criteria for the production. The criteria are as follows: 1) the question of agency in the production was shifting; 2) the notion of presence / absence was politically burning; and 3) the notion of space was distanced visually in order to make Hamlet a true prince of Denmark, framed by medieval imageries on backdrops, referring to the Danish history. With these three basic criteria, the director's work would lead the spectators, among who was also the King Frederik VI, to perceive the production as highly national, historical and geopolitically aimed for the context. Thus, the spectators were addressed by Hamlet's opening question, which became a subtle, crooked mirror for the production.

Overall, the historical archival material of first Danish production of Hamlet shows that the stage director intervened with Shakespeare's text in a way, which changed substantial structural elements based on in the play's initial question, Who's there? This crucial question concerns the director's critical dramaturgical tools about the exposed vulnerability of agency, temporality and space of the production.

This historical production of Hamlet is very little known in the field of theatre not only abroad, but also in Denmark. In my view, the first Danish production of Hamlet in Danish contains first stones to build what eventually could be named a national tradition in Danish theatre directing. I am interested in how one can speak about the directorial style in this case as a profession before the emergence of the theatre director actually becomes a reality.

CV

Associate professor in Dramaturgy since 2001. PhD with the dissertation, Stanislavski's Theatre Concepts (1997), financed by National Council of Research (SHF). Annelis has a large international network and is member of several editorial boards, Nordic Theatre Studies, Il Castello di Elsinore, Teatro e Storia, Journal of Theatre Anthropology. Director of the research centres, Centre for Theatre Laboratory Research – CTLS and Centre for Historical Performance Practice – ChiPP. Current research project is Danish Theatre Archives in times of digitalization in research and teaching. List of publications, see [https://pure.au.dk/portal/en/persons/annelis-kuhlmann\(0c05fe11-ef6a-43ea-b857-05011899cc89\)/publications.html](https://pure.au.dk/portal/en/persons/annelis-kuhlmann(0c05fe11-ef6a-43ea-b857-05011899cc89)/publications.html)

ANNE-MARIE GREENE

University of York, UK

General Panels

HIDDEN IN PLAIN SIGHT: CRIMINALISED WOMEN, CARCERAL SOCIETY AND ECONOMIES OF PUNISHMENT IN CLEAN BREAK'S SWEATBOX

ABSTRACT

An audience of twelve is ushered up steep, metal steps into a decommissioned prison van - a 'sweatbox'. Inside, there are three cubicles, barely wide enough to turn around in, containing three women. Their profiles are outlined

by the glow of sunlight which raises the temperature of the closed van with each passing moment. This the setting for Sweatbox (2015), written by Chloë Moss and commissioned by Clean Break, a British theatre company established over forty years ago by incarcerated women. Throughout the fifteen-minute performance, the audience glimpse aspects of Steph, Rachel and Nina's lives as they are transported from everyday life and the courts where they have been sentenced, to prison. Steph, mid-twenties, is heavily pregnant and has been in prison before. Nina, mid-forties, sentenced for a drug-related crime declares, 'this time I'm getting clean'. Rachel, early thirties, has never been to prison and is distressed about being separated from her two-year-old son. Steph, Rachel and Nina's lives – interrupted and in limbo – are simultaneously specific characters and composite substitutes for other, unidentified women who are both hidden and made a spectacle of as they are ferried in prison vans through towns and cities, along motorways and country roads; moved from one material and performative manifestation of the criminal justice system to another – the police station, the court, the prison.

Women make up 6.9% of the global prison population (World Prison Brief, 2021). For more than four decades Clean Break has attended to the intersectional societal disadvantages that shape the lives behind this statistic. Racism (Prison Reform Trust, 2017), the feminisation of poverty (Sarah Bradshaw, 2002) and the elision of welfare and penal policy (Loïc Wacquant, 2011) mean that women are particularly vulnerable to political forces of regulation and punishment. Sweatbox, informed by the personal testimony of Clean Break Members and official reports of the use and conditions of prison vans (Her Majesty's Inspectorate of Prisons, 2014), viscerally stages the state's regulation of individual bodies, 'removed from society'.

Engaging with feminist philosophy (Miranda Fricker, 2010), carceral geography (Dominique Moran, 2015, 2017; Crew et al, 2014) and historical institutionalism (Ruth Milkman 1990), we examine the ways in which Sweatbox - what it's about, how it was created and where it tours - expands epistemologies about criminalised women; prison as both a site and idea; and carceral society as a political, economic and cultural ideology which shapes the particularity of women's experiences. We argue that Sweatbox not only stages an enduring moment of consequence for the composite characters it represents but for a society which fails to acknowledge the societal costs of state investment in contemporary penal processes.

This paper developed as part of Women/Theatre/Justice (<https://womentheatrejustice.org/>), an AHRC-funded, interdisciplinary research project with academics from work, organisation and employment (Deborah Dean and Anne-Marie Greene) and theatre and performance (Sarah Bartley and Caoimhe McAvinchey) in collaboration with Clean Break. Within this, we toured Sweatbox to HMP New Hall where 49 prison staff attended and participated in interviews immediately after. This paper draws on these interviews, questionnaires from public performances and interviews with cast members.

ANNETTE ARLANDER

University of the Arts Helsinki, Finland

Performance as Research WG

SHIFTING THE FOCUS IN PERFORMANCE AS RESEARCH

ABSTRACT

In the current climate crises, and accompanying ecological disasters, environmental injustices and species extinctions, the various forms of performing arts are obliged to respond and shift their centre of attention from a narrow focus on human relationships to broader considerations of sharing the earth and the biosphere, living together with other life forms. Performance as research, too, must ask, how can we contribute to constructive posthumanist approaches? In this presentation I will take Craig Holdrege's (2013) ideas on plants as teachers of transformation and context and my experiences from the project Meetings with Remarkable and Unremarkable Trees (<https://meetingswithtrees.com>) as a starting point for discussing possible methods for reconsidering our priorities in practice.

This presentation aimed at a collaborative performance conversation is related to the question "How can PAR methodology be used to address and/or intervene in our uncertain and constantly shifting environmental reality?"

Can PAR forge a pathway for a posthumanist view?" I invite colleagues to share their experiences and respond to the question: What kind of methods of performing can be used in performing together with a tree? Is anthropomorphizing the only solution? Can we imagine alternatives to role play and phantasy? What can be learned from so called marginal traditions?

CV

Annette Arlander, DA, is an artist, researcher and a pedagogue, one of the pioneers of Finnish performance art and a trailblazer of artistic research. In 2018-2019 she was professor in performance, art and theory at Stockholm University of the Arts with the artistic research project Performing with Plants. She was also the principal investigator of the Academy of Finland funded research project How to Do Things with Performance (2016-2020). At present she is visiting researcher at Academy of Fine Arts, University of the Arts Helsinki with the project Meetings with Remarkable and Unremarkable Trees. Her research interests include artistic research, performance-as-research and the environment. Her artwork moves between the traditions of performance art, video art and environmental art. See <https://annettearlander.com>

ANTE URSIC

East Tennessee State University, USA

General Panels

BECOMING PARTNERS IN DANGER: RE-CENTERING WIRE WALKING AS A PRACTICE OF RELATIONALITY

ABSTRACT

The high wire walker constitutes a central figure in the emerging field of circus studies. For example, drawing from the prologue of Nietzsche's Thus Spoke Zarathustra, Peta Tait and Pascal Jacob elevate real-life high wire walkers to the status of supermen. They embrace risk and surpass the physical and psychological limitations of humanness. Furthermore, for them, wire walkers symbolize overcoming social restrictions and curtailments. They offer the viewer an awe-provoking example of spectacular individualism. In contrast to ordinary humans, wire walkers, and in affiliation other aerialists, do not shy away from risk. Instead, they welcome risk. It is precisely the affirming attitude towards risk that constitutes an acrobatic disposition towards freedom. Risk, therefore, is considered to be at the very heart of circus performances and practices.

*My proposal revisits Nietzsche's famous tight wire scene intending to provide a political reading that has been overlooked. By centring on danger, instead of risk, Nietzsche's high wire allegory offers avenues for a profound critique on an individualized understanding of freedom. Nietzsche's use of the word *Gefährte* (the German word for partners in danger) speaks to a collectivity that emerges from the demands for change and transformation. Hence, rather than glorifying the high wire walker as superman, Nietzsche himself gestures through the term *Gefährte* to the shortcomings of radical individuality that the wire walker displays. Further, by bringing Nietzsche in conversation with Hannah Arendt's understanding of the political realm based on relationality, the notion of *Gefährte* allows us to articulate a critique of the neoliberal emphasis on the individual. Cie. Basinga's community-based performance piece *Traversée* provides a provocative case study articulating a tight wire performance that fosters *Gefährten* (partners in danger). Instead of reinscribing the wire walker as an epitome of risk embracing individuality, Cie. Basinga transforms the wire walker into a figure of relationality. By so doing, Cie. Basinga reveals a political potentiality of wire walking that cannot be confined to circus studies' focus on risk as circus' ultimate *raison être*.*

CV

Ante Ursić (PhD University of California, Davis) is a circus practitioner and assistant professor of physical theatre at the Department of Theatre and Dance, East Tennessee State University. His research investigates the human-animal relationship in contemporary circus. He is especially interested in the circus' political sphere and potential exploring how it relates to different understandings of animality. As circus artist, he received a gold medal from the festival SOLyCIRCO and a special prize from the festival Cirque du Demain. He has successfully produced

projects of his own and in collaboration. He performed with established companies such as Cirque du Soleil (Totem), Tiger Lillies Circus, Balagan, and Circus Roncalli. Ante's research has received support from the German Academic Exchange Program, the Social Science Research Council, and the Andrew W. Mellon Foundation, among others.

ANTINE ZIJLSTRA

University of Groningen, The Netherlands

General Panels

RE-VOICING CULTURAL LANDSCAPES: THE FRISIAN STRAND

ABSTRACT

The European Charter for Regional and Minority Languages recognizes more than 200 European national minorities, each with their own distinct identity. Intangible cultural heritage (ICH), defined by UNESCO as the 'traditions of living expressions inherited from our ancestors and passed on to our descendants', plays a key part in the construction and enactment of these identities. Inevitably, these identities and their culture exist in a centre-periphery relationship with the majority, where they might be undervalued, othered, commodified, or cut off from certain resources.

The research project Re-voicing cultural landscapes: narratives, perspectives, and performances of marginalized intangible cultural heritage (Re:voice) (JPICH, Horizon 2020) examines three of these marginalized identities and their intangible cultural heritage (ICH) through local cultural events, with the aim of making these marginalized cultural landscapes more visible and resilient. Three universities across Europe have teamed up to explore three minority cultures; (amateur) theatre in Frisia, the Netherlands; festivals in Cornwall, the UK; and festivals and cultural gatherings in the Livonian area of Latvia and south-west Estonia. The main goal is to get a better understanding of the interplay between minority and majority perspectives, narratives and performances of ICH, taking an inter-disciplinary and cross-nation perspective.

The presentation will focus on the Frisian strand of Re:voice and, specifically, its research on three theatrical events that can be seen as representative for the Frisian staple theatre tradition: an amateur performance in a village setting, a semi-professional open air performance with a regional scope, and a performance of the professional Frisian theatre company Tryater, that operates on a transregional level. These theatrical events are chosen because they take place at different geographical levels and levels of professionalism and, thereby, offer the possibility to research the impact of changing circumstances on Frisian theatre as ICH. Special attention will be given to the influence of the increasing diversity in the communities it functions in and the way this affects processes of identity building. The preliminary results of the pilot conducted at the performance It gelok fan Fryslân (Happiness of Frisia) will also be discussed briefly.

CV

Antine Zijlstra has a PhD in the field of theatre studies and arts marketing from the University of Groningen (Netherlands). Her thesis is titled Serious happiness, towards a model for the analysis of value hierarchies in theatre use. Currently, she works as researcher and project leader field research on the international research project Re-voicing cultural landscapes: narratives, perspectives, and performances of marginalized intangible cultural heritage (Re:voice) (JPICH, Horizon 2020)

Zijlstra focuses on qualitative research on the values of theatre attendance and has worked on research commissioned by various arts organisations and government. She taught arts marketing and theatre studies in the Department for Arts, Culture and Media at the Institute of Humanities (University of Groningen). She currently works as a teacher and researcher at the Department of Art in Education at the NHL Stenden University of Applied Sciences in Leeuwarden (Netherlands). Her latest research project was 'Dialogic spaces', in which interactive social media communication strategies were developed in order to increase online discussion about artistic events.

ANTON KRUEGER

Rhodes University, South Africa

Embodied Research WG

“CONNECTIONS ACROSS REMOTENESS” – REFLECTIONS ON TWO LIVE PERFORMANCES AT THE VIRTUAL NATIONAL ARTS FESTIVALS OF SOUTH AFRICA

ABSTRACT

I'd like to respond to the Embodied Research Group's call to explore experiences of the "online body" by reflecting on my own participation on the programmes of the (Virtual) National Arts Festivals of South Africa (vNAF), in 2020 and 2021.

The Voice in your Head (2020) is an interactive, small group Zoom show which includes scripted, as well as improvised performance. (See: <https://nationalartsfestival.co.za/show/the-voice-in-your-head/>). Drawing on research into mindfulness, the "show" is a live investigation of our entanglements with inner thought processes. Using images, sound and text, it reflects on the nature of thinking, expressing and connecting; asking questions about what it means to be actor and audience in the shared space of Zoom: how it feels to see and be seen, to speak and be spoken.

Part of the enjoyment in creating this participatory show came in finding creative ways of working in an embodied way within Zoom's limitations. As Anne McNamara (2021) says: "to engage playfully via Zoom is ... complicated by the platform's enforced divorcing of the intellect from ... physical engagement" (15). Still, feedback forwarded after performances did refer to an embodied experience, including references to the shows "personal feel". One audience member wrote that it was a "kind space," and another that it was "by far [their] best Zoom experience." Some found it "quite emotional", particularly "during these very anxiety-provoking times". Heather Massie, a theatre-maker from the US commended the use of "blended media" and said that she "appreciated being included as the audience in a common experience".

*Whereas the 2020 show sought to create experiences of connection for a small group of participants, the live online show I collaborated in for the 2021 festival worked in a very different way with its remoteness from its audience. Shows were filmed by three cameras, mixed live and broadcast streaming on the festival channel. Unlike *The Voice in Your Head*, here there was no immediate audience feedback loop in *HA!Man & Anton: In Fearless Flow (2021)*, which was a livestreamed duoprov, a collaboration with multi-musician Francois Roux.*

Heike Roms points out that digital live art during the pandemic is part of a lineage "that has at its heart an examination of transfers and connections across remoteness" (2020:119). In this show, I wanted to directly address the camera (i.e. live viewers), whereas my collaborator felt that this appeal would dilute the energy created between us. In a sense, his approach begins with accepting the condition of remoteness, and drawing on an internal reservoir of sensation and ideas, rather than what he sees as an abstract process of imagining an invisible audience on the other side of the screen. See: <https://test.nationalartsfestival.co.za/show/haman-anton-in-fearless-flow/>

In reflecting on connections across remoteness, Jemel et al refer to "technology used to enrich the live experience" (2020), and Burnett et al propose approaching technology "as a fellow collaborator influencing the participatory theatre creation process, rather than merely a mediating technology" (Burnett et al, In Jemel et al, 2020:60). I wonder whether these live multimedia events were able to access an experience of the "aura" which Walter Benjamin claimed was stripped from an artwork taken out of its "unique existence at the place where it happens to be" (1965:3). In which ways is the Live Online space a "place"?

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CV

Anton Krueger is an Associate Professor in the Department of Drama at Rhodes University, where he teaches creative writing and performance research. He's written books in many genres, including: memoir, criticism, short stories, poetry, plays and a novel. More recently he's begun experimenting with improvised language performance to music by a diverse range of musicians (and one DJ). Anton's solo show *The Voice in Your Head* was performed as part of the Main Stage at the Virtual National Arts Festival of 2020. He also performed in a *duprov* at the 2021 National Arts Festival, *HA!Man* and *Anton: In Fearless Flow*, along with multi-musician Francois le Roux. Truth be told, he's a bit of an amateurist: <https://amateurist.weebly.com/about.html>

ANTONI RAMON GRAELLS

Universitat Politècnica de Catalunya, Spain

General Panels

ECHOES OF THE FRAGILE CITY: THE HOUSE AS A WORLD AND A STAGE

ABSTRACT

*This ongoing research is part of *Barcelona: Ciutat Fràgil*. Research project of the Universitat Politècnica de Catalunya / Call for Papers *Pandemics _ AGAUR 2020*.*

*This communication investigates the themes of the IFTR conference in the sections *Performing the pandemic: Performance in post-COVID cyberworld; The culture of cancellations; Cultural experience of the lockdown; The interactivity of cybermeets; A new world order without groups or the outside*.*

Over the last ten years the streets and squares of the city of Barcelona had regularly filled with mass political performances. Suddenly, the streets were empty. Some groups of self-organised artists had long been questioning a cartography of institutionalised art and subsidised creation that was too hierarchical and fixed, while new performative dramaturgies had conceived less hermetic "work" and new relationships with audiences. Suddenly, the theatres were closed, and those same artists were forced to create whilst locked away at home. More participatory practices had begun to be implemented by certain currents in architecture which were keen to build more communal spaces. Suddenly, society was totally fragmented.

The aim of this communication to the conference is to analyse certain urgent and liminal artistic proposals, which are scenic and audio-visual on the whole, that took place within the exceptional context of the Covid-19 pandemic, the state of alarm and lockdown (between March and June 2020 in Spain). The historical and cultural context of the city of Barcelona immediately prior to this, and certain facts and events that took place subsequently, serve to understand how the new situation gave way to a particularly disruptive, exceptional and unusual state. However, when dealing with these particular cases of unique artistic works, platforms and projects arising from the pandemic, we also want to detect and explain how some of their exceptional characteristics only exacerbated and accelerated certain pre-existing cultural tensions. These works are not merely circumstantial and are, therefore, extravagant and anecdotal: they are loaded with previous conflicts, and are constructed and emerge full of meanings that must be read from the perspective of the most recent present, as well as from the past... and probably in anticipation of new categories in the immediate future.

Based on revising certain key ideas on the themes of domestic spaces and the architecture of the home as a space of immunity (Peter Sloterdijk), of identity as virtual interconnection (Remedios Zafra), on the territorial reality of a theatre in a global world where the "convivial" and "technovivial" reality of the performing arts coexist (Jorge Dubatti), recent works and initiatives by creators are analysed, created during lockdown at home and mediated according to window/screen interfaces (here replacing the proscenium arch and theatre). In the analysis, the city of Barcelona is taken as the centre of gravity, including the voices and aesthetics of contemporary creators... A large group of pieces was urgently adapted to become collective transmedia works, depending on each case: proposals for online drama platforms; remote web series and expanded cinema documentaries; and audio-visual publications showing the stagnant and claustrophobic reality within homes.

CV

Antoni Ramon Graells (Barcelona, 1957). Architect, 1983. He is a professor of Theory of architecture at the School of Architecture of Barcelona. UPC, Doctor architect in 1989 with the thesis From the symbol to the spectacle. Idea and form in the theaters of the Enlightenment to eclecticism. He participates in the Master's Degree in Theater Studies. In this field of the study of scenic spaces he was editor of the Special Plan for the Protection and Improvement of Theaters of Barcelona, 1991; Principal Investigator of Research Projects: "Protection and Modernization of theaters", 1992-95; "Observatory of scenic spaces: guidelines for the elaboration of functional plans", 2012-2015; "Theatrical Atlas: España", 2017-2020. He is part of the Observatory of Scenic Spaces-Observatory of Theatres at Risk [www.espaciosescenicos.org]

In 2007, inside of the Spanish delegation of the Quadrennial Theater Architecture and Scenography of Prague goes The Observatory of Theatres at Risk was born, which was then received the Diploma of honor of the architecture section. In 2013 the Theatrical Critics' Prize "Serra d'Or 2012" for the best contribution. (ORCID: 0000-0003-1329-4450 CV complet: <https://futur.upc.edu/AntoniRamonGraells?locale=en>)

ANTONIO PIZZO

Università degli Studi di Torino, Italy

General Panels

UNCOVERING THE FIELD: HOW ITALY HAS NARRATED THE DEVELOPMENT OF NEW DIGITAL PERFORMANCE

ABSTRACT

The history of new media theatre in Italy follows a pattern of expansion from electronic to digital, a pattern that is ubiquitous in numerous countries. The so-called Video Theatre represented a new field for research, production and also documentation. In Italy, like in other nations, the experimentation with the video in theatre may be considered even as the foundations for the further development of digital practice in performance, and - it must be noted - it also gained a strong relevance among scholars and commentators. An example is the creation in 1985 of a dedicated section in an important Theatre Festival in Riccione (Riccione TTV Festival – Performing Arts on screen) that has been the main national event for the performance between video and theatre. Yet it must be noted that, from the point of view of the literature, emerges a kind of gap because the topic of video theatre didn't flow seamlessly into the topic of digital computing within the literature. The shift toward computation and interactivity faced a kind of sceptical attitude within the mainstream literature. However, since late Nineties and especially during the beginning of 2000 some scholars and commentators began to pay specific attention to the rising of the digital performance and its challenge to the established notion of theatre and drama. Thus, the digital media became the gateway to a more articulate notion of performance in which to revise both notions of Theatre and Drama but also to build a shared field in which different discipline were in a direct dialogue with artistic practice. It is an history that can be narrated from the point of view of the books and papers that have been tracing the emergence a new digital practice in performance.

This abstract is coordinated with other abstracts submitted as Italian Community ADV -Arti Digitali dal Vivo (Live Digital Arts)

CV

*Antonio Pizzo teaches di Drama and Performance at Università degli Studi di Torino. He founded the CIRMA (www.cirma.unito.it) and the project Officine Sintetiche (www.officinesintetiche.it). He has published on virtual characters, on computation and artificial intelligence in drama. He has published numerous papers on international journals. He wrote various book such as *Materiali e macchine nel teatro di Remondi e Caporossi*, (Napoli, 1991), *Teatro e mondo digitale* (Venezia, Marsilio, 2003), *Scarpetta e Sciosciammocca. Nascita di un buffo* (Roma, Bulzoni, 2009), *Neodrammatico digitale: scena multimediale e racconto interattivo* (Torino, Accademia, 2013), *Teatro gay in Italia. testi e documenti* (Torino, Accademia 2019). He is co-author of *Interactive**

Storytelling (Milano, Dino Audino 2020), and translated Alan Sinfield, Out on stage. Una storia del teatro LGBT nel ventesimo secolo (Torino Rosemberg & Sellier 2020).

ANURAN DASGUPTA

Jawaharlal Nehru University, New Delhi, India

General Panels

A STEP TOWARDS DECOLONIZING THE STAGE: IPTA'S CULTURAL AND LEGAL BATTLE AGAINST THE DRAMATICS ENFORCEMENT ACT, 1876

ABSTRACT

The 'Dramatics enforcement act 1876' acted as the key tool of censorship of dramatic performances in the public domain for the colonial government. While a number of historical accounts trace the origin, deployment and nuances of this act in colonial India, the battle against it has not been documented in detail. Following Tanika Sarkar's detailed history on the act's impact on Calcutta theatre, this paper will highlight how the post-colonial state inherited the act from the colonial government after 1947, in order to continue to discipline and censor the dissident artist. At the fore-front of the battle against this draconian act, was the Indian People's Theatre Association (IPTA), an all-India progressive and left-wing cultural organization, with many of its actors and activists imprisoned under the act.

Focussing on a theatre production based on Munshi Premchand's story 'Idgah' (1952) and its ban in the eleventh of hour of its staging, this paper will trace the legal repercussions faced by the artists of Lucknow IPTA involved, leading to a judicial victory in favour of the IPTA activists in the court. By utilizing archival sources of the court proceedings and personal memoirs, the paper will try to retrace the historical and political context of the play and its aftermath. Through this theatrical event, the paper will further try to examine the relationship between the theatre's public sphere, civil society and political society viz. the left cultural movement in India and its contribution in the slow process of decolonization of the theatre.

CV

I am a PhD scholar at the department of Theatre and Performances Studies at the School of Arts and Aesthetics, Jawaharlal Nehru University. My research interests include, theatre and community, utilization of folk forms in modern Indian theatre, political theatre, and critical historiography of Indian theatre.

ANXHELA HOXHA

Researcher, Albania

General Panels

REMOVING THE CENTRAL SHAFT: ALBANIAN THEATER LOSING GRIP AFTER THE COLLAPSE OF COMMUNISM

ABSTRACT

By the end of 1944, communist forces led by Enver Hoxha took control of Albania. The first Professional State Theatre of Albania was established in May 1945, under the supervision of the Ministry of Press, Propaganda, and Popular Culture. The main objective of this institution and its affiliates in other cities, from the foundation, until the fall of the communist system, was the education and promotion of agitprop theatre. Other than the radical preservation and propagation of ideologies prescribed by the one-party state, Albanian theatre did not naturally or aesthetically evolve in other directions. Albanian theatre has been based solely on the Soviet agitprop model and Marxist aesthetics for 45 years.

Albanian communism came to an end in December 1990, following the collapse of communism in the Eastern Bloc. What about the theatre? It lost its central shaft, state-owned ideology, and aesthetics' authoritative direction, with no alternative aesthetic movements emerging since 1945. Biomechanics, epic theatre, poor

theatre, theatre of the oppressed, theatre of cruelty, theatre of the absurd, popular theatre, theatre anthropology, dadaism, expressionism, surrealism, or musicals were never allowed in Albanian theatre for nearly half a century. Albanian directors, actors, and other creatives encountered a plethora of new (old-fashioned) theatre styles in the 1990s. It should be noted that they came from a traditional Stanislavsky "method" and Marxist aesthetics education. They were also performing in front of an audience that had been taught through agitprop theatre and was unaware of other aesthetics and practices.

This paper will provide an overview and analysis of what happened to the Albanian theatre in the two decades following the fall of communism, when the Albanian theatre lost its grip on 45 years of theater development and knowledge and found itself amid new (old-fashioned) opportunities, or in other words, in the middle of nowhere.

Keywords: Theatre, Albania, agitprop, Marxist aesthetics, communism

CV

Dr. Anxhela Hoxha - Çikopano is an academic researcher for theatre by the Institute of Cultural Anthropology and the Study of Arts in the Academy of Albanian Studies, in Tirana, Albania. Theatre director (4-year diploma) and Ph.D. in Cultural Anthropology are her educational disciplines. Her most recent publication is a monograph on Customary Law Codes in Albanian Drama (2020), and she is currently writing on her second monograph, which will focus on the so-called Albanian revisionist theatre during the country's socialist realism period.

AOIFE MONKS

Queen Mary University of London, UK

Feminist Research WG

DE-CENTERING PERFORMANCE: COSTUME WORK, WOMEN'S WORK AND WASTE BACKSTAGE.

ABSTRACT

This paper focuses on the backstage labour and culture of costume workers at the theatre. In doing so, it asks what we take to be the 'centre' of the theatrical enterprise. Technical work is often framed as 'service' to the performance event, presuming that onstage work is central to the theatre event. But in doing so, costume work often ends up being decentred from critical and industry based attention. I ask why costume is often imagined as 'wasteful', feminine and marginal to 'what really counts' in the theatre. Taking the work of London's National Theatre costume department as its starting point, I will investigate how technical work is organised in relation to class-based and gendered hierarchies backstage, drawing on extensive interviews with its (mostly female) 46 members of staff, to offer an analysis of the ethos that drives backstage work – commitment to excellence, sociability and the pleasures of technique. In doing so, I will argue that costume workers do not only 'serve' the realisation of the vision of 'artists' – such as writers, directors or actors. They also work with costume to realise their own autonomous fulfilment as craftspeople, and create cultures of sociability backstage that escape such service. I ask what would happen to a feminist understanding of performance if costume was central to the conversation.

CV

Dr Aoife Monks is Reader in Theatre and Performance Studies at Queen Mary University of London where she is Director of Research in the Department of Drama and the university head of Arts and Culture. She has written two books on costume and collaborated with the National Theatre Costume Department on an exhibition and book in 2019.

ARASH ISAPOUR

University of Victoria, Canada

New Scholars Forum

THEATRICAL REPRESENTATIONS OF MASCULINITIES IN THE WORKS OF MARCUS YOUSSEF: THE DEMONIZED MIDDLE EASTERN IDENTITY

ABSTRACT

This study examines images of Middle Eastern masculinity in the works of Marcus Youssef, a Canadian playwright/director who investigates otherness and identity differences in his works. This scholarship chooses the rhizomatic interculturalist theatre model in the Deleuzian sense instead of the one-way model of cultural exchange theorized as the hourglass model (Pavis 1996). By examining Youssef's works related to the non-hierarchical network of intercultural theatre groups – or as Ric Knowles notes, “theatre from below”- this paper examines Youssef's dramaturgical strategies in staging the identities and subjectivities of the Middle Eastern masculinity. The focus is on the possibilities of deconstructing a gender stereotype on the Canadian stage. This researcher believes staging the Other's identity from a culturally different aesthetic view (e.g. immigrant, non-hegemonic, minority) results in developing an intercultural memory from a culturally specific model (e.g. dominant culture, the mainstream). The study takes a materialist approach and analyzes plays and productions of Youssef within their historical and cultural context, that is, the contemporary Canadian society. The theoretical framework of this research includes two theoretical paradigms and discipline: 1- the critical studies of men and masculinities (i.e. CSMM developed by R.W. Connell, M. Kimmel, T. Reeser, and others) and 2- The intercultural theatre model (developed by R. Bharucha, H. Gilbert, J Lo, C. Balme, and others as opposed to Pavis and Schechner's model). Data collection is conducted through interviews, archival research, textual analysis of written and rehearsal materials of Youssef's plays and productions, and discourse analysis is another principal methodology applied to this literature. The research shows that artists such as Youssef from minority groups can significantly challenge power structures, including those of Canadian theatre and their cultural outcomes. Youssef's theme evolves around subjects who are direct victims of politics and victims of misconceptions in the western world; these subjectivities are stereotyped as demonized Middle Eastern male identities. These fixed conceptions of masculinity are primarily Middle Eastern men seen as terrorists, violent, misogynist, and anti-modern. Stereotypical features of these characters embody a satirical style in Youssef's theatrical world, manifesting absurdities of the static and limited conception of the Middle Eastern masculinities. The research analyzes different aspects of Youssef's masculinity embodiment on the heterotopic space of the theatre and the possibilities of deconstructing the racialized and gendered stereotypes. This gendered stereotype is a troubled male, in which the immigration factor comes into play among other factors of marginalization under the hegemonic structures. The research explains that the potential of deconstructing the hegemonic masculinity and its subordinates becomes possible by an artist who avoids working under the rules of apparatus and performs in a non-hegemonic intercultural theatre space. The significance of the case study is that Youssef takes the diversified Canadian society as his audiences, rather than a few specific cultural communities. The research shows that Youssef's plays and productions have helped culturally diverse audiences think about Middle Eastern masculinity instead of stereotypical conceptualizations.

CV

Ph.D. Candidate in Theatre History

University of Victoria, Canada

Dissertation: “Depiction of immigrant identity on the Canadian Interculturalist Stage ”

M.A., Dramatic Literature

Soore University, Tehran, Iran

Dissertation: “Dramaturgy of Caryl Churchill plays in the contemporary Iranian Society: Top Girls, Mad Forest, Love and Information”

ARUN PATEL

Jawaharlal Nehru University, India

New Scholars Forum

LAUGHTER IN CRISIS: PANDEMIC, LOCKDOWN AND HEGEMONIC AUTHORITARIANISM

ABSTRACT

Comedy and comic performances emerged, as an ironic and radical response to a crisis of the magnitude of the pandemic. This was more visible particularly during the lockdown as the State took advantage of the conditions and unleashed censorship and restrictions of various kinds including the prohibition of live performances. The paper will address the politics of comic performance and its shifts (from the centre to periphery) – and its growing political significance via individual comedians verging on the domain of political interventions.

The authoritarian state run on the basis of what in India is termed as communalism – playing on the grounds of ideological affinity to the majority Hindu community and influencing them to see many comic performances and performers as threats. In this essay, I will focus on Munawar Faruqui and Vir Das. The comedian Munawar Faruqui was attacked and arrested on complaints from the right-wing Hindutva group. The group alleged that the comedian insulted Hindu religious beliefs in a joke (from an online performance) he actually did not make. Since then, he has been hounded and his performances have been rampantly cancelled by the authorities and police. Another performer, International Emmy Awards nominee Vir Das, had several police complaints within a few hours for ‘denigrating Indian image’ as he uploaded a part of his latest performance performed live in Washington D.C. with the title ‘Two Indias’ on YouTube. Both these well-known comedians are based in urban cities, both openly use their comedy as a critic of the new majoritarian Indian culture (centre) and are becoming the voice of those on the margins/marginalized/minority (periphery).

Using these two recent examples in India, this paper will focus on the aspects of reception and spectatorship and the implications of censorship on live shows and digital platforms (i.e., television, YouTube and other streaming sites and social media). The paper further argues that censorship allows a more complex mediation: both the comedians are seen as radical, and their sharp wits as something that frightens the state and authorities, but censorship also raises concerns of economic survival and even incarceration (as Munawar Faruqui’s case) of the comedians. Moreover, it raises a larger question of how a tension has developed between claiming your own identity as citizens of a modern democracy and being guided by existing politics that is based on a majoritarian religious identity and heterosexual normativity. The paper explores these tensions through an ethnographic method focusing on these comedians and their performance texts and contexts. It observes the shifts between the centre and periphery in terms of the power structure. I would argue that their performances aim to break the consensus of the homogenous cultural politics of the State. The paper, through revisiting their performances and jokes, attempts to understand censor and coerce through what can be termed as building dissensus.

CV

Arun Patel, is a PhD scholar at the School of Arts and Aesthetics, Jawaharlal Nehru University researching and working on the thesis titled, New Clowns and New Media: Streaming Comedy in Globalized India. He completed his M.Phil from the same department titled, New Clowns in Town, From Live performance to Digital Media: Popularity, Stardom and Politics (2018). He did his PG Diploma in Hindi journalism from the Indian Institute of Mass Communication in 2014. Arun held the position of ‘Reporter cum Sub-editor’ in the daily Hindi newspaper ‘National Duniya’ (2014-15). He has subsequently worked in community radio of the Information & Broadcasting Ministry (Govt. of India) (2019-2020). He worked as part of the media team of the Deputy Chief Minister of Delhi as a ‘Changemakers in Education (CMIE) fellow’ SCERT Delhi (2020-2021). Arun is part of the theatre scene and has been practising stand-up comedy and mimicry, impersonating contemporary actors and politicians. He has also participated in the Pre-Republic Day camps as a cultural folk performer.

ASH MARINACCIO

The Graduate Center, CUNY, USA

New Scholars Forum

FROM TURTLE ISLAND TO PALESTINE: DOCUMENTARY THEATRE COLLABORATIONS IN THE REHEARSAL ROOM

ABSTRACT

*Unique cross-cultural theatre-making processes have emerged from sharing collective trauma, history, and memory. In this presentation, I discuss how documentary theatre is used in the rehearsal process of cross-cultural collaborations addressing the struggles of indigenous peoples in Palestine and North America. In 2018 the ASHTAR Theatre (Ramallah, Palestine) and Eagle Project (New York, United States) embarked on a collaboration to bring together Palestinian and Native American theatre artists and activists to make theatre and create artistic solidarity around indigenous issues. The first part of this collaboration took place on Turtle Island (the name given to North America by many indigenous tribes). It brought Iman Aoun (Artistic Director of ASHTAR) to New York City to lead a devising process for an original Theatre of the Oppressed Forum production on violence against Native American women with Native American artists. In August of that same year, ASHTAR Theatre presented Opalaniec's *This Play is Native Made* at their theatre in Ramallah, Palestine. The play, which dealt with land loss, cultural alienation, and exploitation, further shed light on the similarities between the Palestinian and Native American struggles and built artistic solidarity between the two groups. This paper investigates how documentary theatre is used in these collaborations and to what effect the staging of "real" testimonies can be helpful in solidarity building, and the limits of such partnerships.*

CV

Ash Marinaccio is currently a Ph.D. Candidate in Theatre and Performance at the CUNY Graduate Center writing a dissertation on nonfiction/documentary theatre-making in war zones. She is a multidisciplinary documentarian working in theatre, photography, and film. For her public scholarship, she's received a NY Public Humanities Fellowship, Mellon Foundation Senior Public Humanities Fellowship, and several Provost grants from CUNY. She's the creator of Docbloc (docbloc.org), which brings together documentary artists working across genres. Learn more: ashmarinaccio.com

ASIF MAJID

University of Connecticut, USA

Political Performances WG

TOWARDS ASYLEE FUTURISM: ALTERNATIVES, AFROFUTURISM, AND THE AFFECTIVE AESTHETICS OF AGENCY

ABSTRACT

Asylum seekers are routinely characterized -- particularly in popular imagination and academic research -- as being in limbo (Vo, 2016; Seitz, 2017; Thunborg et al., 2021; Hartonen et al., 2021). Such characterizations flatten the experiences of asylum seekers, rendering them victims of circumstance who are simply waiting. These characterizations also dangerously dismiss asylum seekers' agency and forward-looking perspectives. By contrast, my recent devised theatre work with asylum seekers in Washington, DC complicates these characterizations and has opened up the possibility of what I am terming asylee futurism. Drawing on this devising work and the cultural aesthetic of Afrofuturism, this paper for IFTR's Political Performances Working Group argues for and posits asylee futurism as a political aesthetic, one that is characterized by magic, hope, and imagining the future in the face of asylum seekers' statelessness and catastrophic loss of homeland.

*The notion of asylee futurism emerged from the process of devising *The Cassette Shop*, a devised play whose two central characters are fictional asylum seekers that were developed and are performed by actual asylum seekers. When devising, alternate imaginings emerged regarding how the experience of asylum seeking is best conceptualized. This occurred primarily through collaborative character generation exercises, which are frequently used when making new theatre with marginalized communities (Thompson, 1999). These exercises contrasted with the one-on-one interviews conducted with participating asylum seekers, which also occurred during the devising process. Whereas interviewing resulted in participants recalling past traumas and temporal notions of waiting, both of which are in line with the aforementioned narratives regarding asylum seekers, the improvisational theatre activities resulted in asylum seekers emphasizing their visions and hopes for the future.*

Hope – particularly as it relates to the political and citizenship-based imaginings of the asylum-seeking participants – thus shifted from the margins to the center of the devising process.

*It is this shift, from a lost and stilted past to a dynamic and political future, that I examine in this paper. I draw on Afrofuturism to interrogate this shift and outline the contours of the aesthetic of asylee futurism. I ask: if Afrofuturism is “the emphasis on a tomorrow that centers the dignity” of the “displaced [African] diasporic seed” in “the face of extinction” (brown, 2017: 161-162), then what does a sister aesthetic of asylee futurism reveal for asylum seekers negotiating the liminality of their sociopolitical position? In positing asylee futurism, I argue that asylum seekers imagining their futures are not merely individuals at the whims of state systems who are seeking to gather legitimate identity documents and attain permanent residency. Rather, as devising *The Cassette Shop* shows, they are also using the performative and imaginative spaces that they inhabit and control to orient themselves and others towards alternative possibilities and hopes for the future.*

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CV

Asif Majid is a scholar-artist-educator working at the intersection of racialized sociopolitical identities, multimedia, marginality, and new performance, particularly through devising community-based participatory theatre. Currently, he is Assistant Professor of Theatre and Human Rights at the University of Connecticut. Asif has published in multiple peer-reviewed academic journals, as well as numerous books and media outlets. His US performance credits include work with the Kennedy Center, Convergence Theatre, and Theatre Prometheus. His UK performance credits include work with the Royal Exchange Theatre Action Transport Theatre, and Unity Theatre. He has been a Mellon/ACLS Public Fellow with the San Francisco Arts Commission and a Lab Fellow with The Laboratory for Global Performance and Performance. He earned his PhD (Anthropology, Media, and Performance) from The University of Manchester, MA (Conflict Resolution) from Georgetown University, and BA (Interdisciplinary Studies: Global Peace Building and Conflict Management) from UMBC. Asif can be found online at www.asifmajid.com.

ASTA PETRIKIENĖ

Lithuanian Culture Research Institute, Lithuania

General Panels

MEDIATIZED THEATRE: STRATEGIES AND DEMAND

ABSTRACT

The aim of this paper is to discuss sustainability of different strategies of coping with COVID-19 pandemic related restrictions, which were demonstrated by theatre organizations worldwide in 2020 and 2021. As the theatres could no longer perform in the usual premises, and rehearsals were restricted, these unprecedented circumstances significantly changed the usual processes of creative work throughout the sector. Theatre makers reacted differently to the new conditions. From perspective of communication at least three distinctive strategies have emerged. First two could be termed indirect and direct mediatization to use terminology proposed by Stig Hjarvard (2013). An instance of indirect mediatization in theatre could be pre-recorded performance made available online. The direct mediatization of theatre, however, would mean a production made without any

physical equivalent and intended for experiencing online. The third, hybrid strategy, which became popular in Lithuanian theatre, was invented long before the pandemic broke – streaming live performances in cinemas, would be a notable example.

In this paper indirect, direct and hybrid mediatization of theatre will be discussed with a particular focus on Lithuanian productions. Data used for research behind this paper comes from the reports from state funded Lithuanian theatres. Analysis of data sets reveal the change in audience behaviour and openness to the mediatized forms of theatre. This paper argues, that pandemic experiences in 2020 and 2021 are indicative of the sustainability of mediatized theatre and thus are important factors for audience development in the future.

CV

Asta Petrikiėnė (dr.) is a research fellow at Lithuanian Culture Research Institute, Department of Music and Theatre History; her scientific interests include institutional aspect of developments in theatre history. In 2015 A. Petrikiėnė defended her doctoral thesis on relations between theatre and the state in Interwar Lithuania. Currently A. Petrikiėnė is an ex-com member of the European Association for the Study of Theatre and Performance (EASTAP). Her key publications are contributions to collective monographs „Reclaimed Avant-garde: Spaces and Stages of Avant-garde Theatre in Central-Eastern Europe“ (2018) and “Lexicon of Avant-garde Theatre in Central-Eastern Europe” (2022).

ATHENA STOURNA

University of the Peloponnese and CYA-College Year in Athens, Greece

Scenography WG

THE DOMESTIC KITCHEN AS MARGINAL SCENOGRAPHY: FEMALE ARTISTS VS THE HOUSEWIFE

ABSTRACT

In this paper I will propose an understanding of the domestic kitchen as a marginal, lesser-known performance space and as a topos of female artistic creativity and social protest, as well as a polysemous scenographic environment. I will discuss how this space – stereotypically considered a female realm – has provided a locus for female artists to produce performance pieces that expose their changing position in society by turning it into laboratory, workshop and private theatre. How do female artists from the 1970s up until the 2010s get inspired by and experiment with the kitchen, the cooking utensils and food preparation, in order to speak out loud about being trapped and muted within their opposing roles of wife, mother, and artist?

CV

Athena Stourna, PhD. is Assistant Professor of Space, Scenography and Performance in the Department of Performing and Digital Arts at the University of Peloponnese. She is also a member of the Faculty at CYA – College Year in Athens. Her research focuses on the study of performance space and design, as well as on the relationship between food, drink, and cooking with theatre and performance. Her monograph *La Cuisine à la scène: boire et manger au théâtre du XXe siècle (Cuisine onstage: Food and drink in 20th-century theatre)* was published by the Presses universitaires de Rennes, in 2011.

Athena Stourna is a practicing theatre and performance creator with the multicultural Okypus Theatre Company, based in Greece. She is also a member of the international group The Food Project. Athena directs and designs theatrical productions in theatres as well as in non-theatrical spaces (museums, archaeological sites, and public spaces), and creates other modes of artistic work (mail art, food performance). Her work has been shown in Greece, the Czech Republic, Wales and Argentina.

Athena has been a Visiting Fellow at Princeton University (The Seeger Center for Hellenic Studies, 2017) and at the Casa de Velázquez (Madrid, 2004). She has received a Library Research Grant by the Friends of the Princeton University Library (2019). She has also been a participant in the Mellon School of Theatre and Performance, at Harvard University (2016 & 2022).

ATTILA ANTAL

Mozarteum University of Salzburg, Austria

Theatre & Architecture WG

SUBVERSIVE SPACES OF REAL-LIFE VIRTUAL THEATRE

ABSTRACT

With the arrival of a global pandemic, the conventional understanding of theatre space as a singular “meeting place” between the performance and the audience has quickly dispersed into multiple spatial configurations marked by the merging and co-presence of the live material physicality and the distant virtual spaces. This shifting towards different kinds of spatiality of the theatrical encounter does not only (seemingly) unsettle the very essence of theatre as an art form, but it questions its strength and potentials to remain political through its (in)direct communication and (dis)embodied presence.

The research on the development of theatre spaces in this context draws from Doreen Massey’s and Peter Graham’s standpoints that the physical space will never be annihilated by the development of technologies, but there will be a co-evolution and a parallel social production of geographical and electronic spaces. Exploring this parallel development of spaces, we encounter some intriguing questions: How can we transfer the direct interaction of a theatrical event into the unidirectional online space? Can theatre continue to be subversive if it is confined to the easily controlled and censored virtual space? What can be the alternative ways of theatre production which would circumvent the drawbacks of the lack of direct contact in such situations? How can the virtual in the performance directly affect the perception of the real? How can we construct physical spaces that facilitate subversion on the peripheries of both theatre and VR?

In this paper we are looking at the creative and subversive potentials of theatre spaces which tend to question and dismantle the boundaries between the virtual and the real. Starting from and inspired by the multimedia performance "Counting Sheep - A Technological Punk Cabaret", we will explore theatre spaces in which physical and virtual realities are merged to form a unique liminal space. We will dissect and analyse the characteristics of such liminal theatre spaces in order to highlight their subversive dimension in the contemporary theatre context. Keywords: subversive space; virtual theatre; liminal space; semi-virtual; semi-real

CV

Attila Antal is a theatre and film director, composer and performer. He is currently on his doctoral studies at the Mozarteum University in Salzburg, Austria. His PhD thesis is "Political in Postdramatic Theatre: Post-socialist Strategies in the Former Yugoslav Countries and Hungary". In his practical work he is interested in interdisciplinary and experimental approach.

ATTILA SZABÓ

Hungarian Theatre Museum and Institute, Hungary

General Panels

THE RELATIONSHIP BETWEEN PERFORMANCE ANALYSIS AND QUANTITATIVE AUDIENCE RESEARCH

ABSTRACT

This presentation is part of a panel and draws on the experiences within one of the largest coordinated efforts to survey the theatrical audience experience, the City Study of the Project on European Theatre Systems, which conducted large-scale quantitative research and dozens of qualitative interviews and focus groups with audience members from four mid-sized, decentralised (non-capital) cities across Europe. The study aimed to capture the details of how audiences perceive and value theatre, and resulted in a data set which, while imperfect, has no precedent in scale and comparability for theatre studies, as far as we are aware of. To create this data set,

however, STEP had to develop its own methods for understanding and capturing the theatrical audience experience, which evolved over the study, some more successfully than others.

The presentation proposes to look at ways of how quantitative audience research can inform performance analysis and the understanding of the effects of theatre aesthetics together with other components of the theatrical event. The results of a survey conducted by the STEP City Project will be presented on three levels: the theatre system as reflected in the supply of a given city (1), by comparing the audience experiences between two productions (2), and, through mapping the differences in the interpretation of a single theatrical event (3). To aggregate the responses of the survey, the TEAM model (Theatrical Event Analysis Model) will be used, reflecting on the possibilities and limitations of using this model for further similar research. Thus a strong critical attitude towards the viable versus the desired reading strategies of our dataset would not only serve as a reflection on our previous research design, which revealed a handful of exciting methodological and theoretical questions, but hopefully it could be of use for the planning of much needed new empirical research in this area.

This paper will be presented in the curated panel that consists of three presenters: Hedi-Liis Toome, Marline Lisette Wilders and Attila Szabó. Joshua Edelman (Manchester Metropolitan University) and Antine Zijlstra (University of Groningen and NHL Stenden University of Applied Sciences) both STEP members and participants in the STEP-City project, will join in for the discussions and are ready to be chairs for this panel.

CV

Theatre researcher, deputy director of the Hungarian Theatre Museum and Institute, Budapest and Senior Lecturer at the Károli Gáspár University in Budapest. Recipient of a Fulbright scholarship at the Martin E. Segal Theatre Center, CUNY, New York (2013-2014). Born in Transylvania, based in Budapest, he has been working at the Hungarian Theatre Museum and Institute since 2009 in different positions, being in charge of the international relations and international research. He holds a PhD in theatre studies from the University of Pécs, Doctoral School of Literary Sciences. Member of STEP, Project on European Theatre Systems research group of theatre sociology since 2006. He was the Hungarian project coordinator and researcher of several international research projects on theatre architecture (TACE), the European Collected Library of Artistic Performance (ECLAP) and Performing Arts Central Europe (PACE.V4). His main research field is: contemporary Central European theatre, theatre and Coming to Terms With the Past, social and documentary theatre, performance reconstruction, theatre sociology, intersubjectivity and conversation. Main publications: *A valós színterei* (Scenes of the Real) and *Az emlékezet színpadai* (Stages of Memory), both published in 2019. He is a recipient of the Pulszky Károly Award for young museologists.

AVIA MOORE

York University, Canada

General Panels

SHABBES OF THE YEAR: RE-CENTERING COMMUNITY THROUGH COLLECTIVE PERFORMANCE AT KLEZKANADA

ABSTRACT

On Friday evening at KlezKanada, Canada's largest annual festival of Yiddish culture, participants gather by the lakeshore. Some unpack instruments. Someone begins to play and together everyone slowly walks backwards up the hill, playing and singing a nign, a wordless melody. Introduced to the festival by theatre-maker Jenny Romaine in 2001, the Backwards March is based on a Shabbes (the Jewish day of rest) ritual from a Romanian village. Marking a transitional moment between the week and Shabbes, this collective processional performance also opens a heterotopic space that brings past, present, and future – as well as multiple locations – into intimate proximity. By taking a close look at KlezKanada's Backwards March, I will consider the power of collective performances to create temporary centres for dispersed communities.

KlezKanada itself is an uncentered centre, part of a diasporic community network with a constantly shifting middle. This network often self-references as "Yiddishland," keeping the concept of nation in an ongoing tension

with that of diaspora. Many experience KlezKanada as a week set apart from the rest of the year or, as one participant described it, “the Shabbes of the year” (Lewis-Weigens). Romaine notes that the procession is a way of “holding space with the body” (MacLellan). How does performance contribute to a sense of “doikayt” (a Yiddish concept that describes a state of “hereness”) and *jetztzeit* (a state of “nowness,” from Walter Benjamin)? I want to extend Judith Butler’s provocation that “collective actions collect the space itself” (Notes Toward a Performative Assembly 71) to ask how collective performance might also act upon the immaterial environment, collecting and reorganizing time, memory, and affect. I will draw upon performance theory (e.g., Schneider, Kirshenblatt-Gimblett, Tompkins) to unpack my own experiences of re-enactment and heterotopia in the Backwards March.

CV

Avia Moore is a PhD candidate in Theatre and Performance Studies at York University (Toronto, Canada), where her research explores the ways that heritage and traditional cultural practices are performed on modern stages and in contemporary life. She has worked extensively as an artist, teacher, and creative producer with festivals, cultural organizations, and independent artistic projects across North America and Europe and is the Artistic Director of KlezKanada, Canada’s internationally-acclaimed annual festival of Yiddish arts and culture. Avia is a teacher and leader of Yiddish dance, known for her joyful and community-focused approach to the form.

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AVRA SIDIROPOULOU

Open University of Cyprus, Cyprus

General Panels

“WHAT LIES BEYOND THE FENCE: CONTESTED SPACES, CONFLICTUAL ZONES AND THEATRE UTOPIAS”

ABSTRACT

Being the only divided capital of Europe, the city of Nicosia has hosted a number of performative projects that resonate with Cyprus’ collective traumas and most notably of the island’s invasion in 1974 by Turkish troops. In the past few years, increasingly daring theatre experiments have tried to heal the country’s open wounds by busting the identity taboo that has plagued many of its citizens. The physical border of the “Green Line” in the Buffer Zone that separates the southern from the northern part, “us” from “the others,” constitutes a deeply ambivalent and psychologically fraught locus of performance where the current dystopia of division and the envisioning of cultural “recentering” through the reunification of the Greek-Cypriot and the Turkish-Cypriot communities are relentlessly interrogated.

This paper discusses cultural geopolitics in Cyprus with a view to exploring how emergent artists of the country’s contemporary theatre landscape have tackled the troubled national Cypriot identity, the experience of conflict and the prospect of reconciliation by revisiting and reviewing the contested site of the border through a theatrical lens. I will be discussing two recent productions directed by younger generation Greek-Cypriot theatre-makers Magdalena Zira and Kostas Silvestros, which stage the trauma of separation at the most contested physical site of the island, namely, the Buffer Zone. Zira’s rendering of Euripides’ *Iphigenia at Aulis* in 2017 and Silvestros’ 2021 production of Beckett’s *Waiting for Godot* using Greek-Cypriot and Turkish-Cypriot actors who deliver the text in their respective dialects, have combined the existential with the political by manipulating the symbolic significance of space and maneuvering the audience’s ideological preconceptions and reformulating their nostalgia. Both productions challenge the two sides’ hegemonic narratives, using a hard physical border as a site of contestedness that must be overcome. In Zira’s *Iphigenia at Aulis*, the Greek army is stalled at Aulis/Buffer Zone, a “Dead Zone” where dreams, disappointments and aspirations are projected, waiting for favorable winds to sail. In Silvestros’ production of *Waiting for Godot*, Vladimir and Estragon’s wait becomes metonymic of the futility of the divided country’s yearning for a way out of the impasse, round after round of failed reconciliation talks.

CV

Avra Sidiropoulou is Associate Professor of Theatre at the Open University of Cyprus and Artistic Director of Athens-based Persona Theatre Company. She has published extensively on directing theory and practice, contemporary performance and dramaturgy and is the author of Directions for Directing. Theatre and Method (Routledge 2018) and Authoring Performance: The Director in Contemporary Theatre (Palgrave Macmillan 2011). She is also the co-editor of Adapting Greek Tragedy. Contemporary Contexts for Ancient Texts (CUP 2021) and editor of Staging 21 st Century Tragedies: Theatre, Politics and Global Crisis (Routledge, 2022). Avra has directed professionally, conducted practical workshops and delivered invited lectures internationally, and was a Visiting Scholar at the Martin E. Segal Centre at CUNY, New York, the Institute of Theatre Studies at Freie University, Berlin and a Japan Foundation Fellow at the University of Tokyo. She was nominated for the League of Professional Theatre Women 2020 Gilder/Coigney International Theatre Award.

AZADEH GANJEH

The University of Tehran, Iran

General Panels

REACTIVE CENTRIFUGAL FORCE: THE ACTION OF SITE-SITUATED PERFORMANCE WITH STATE HIERARCHY IN IRAN.

ABSTRACT

Ever since 1905, Theatre in Iran has been ruled and controlled by the state. As an imported cultural commodity, It has been a communicative tool for propagating ideological values through state-determined concepts and policies. The state as the center of any social communication benefited from a subjective communication through theatre with the audience as minors. This communication is based on hierarchy and has a decisive objective: to form a state-approved culture and social understanding. However the battle on performing arts patronage has since been a struggle between the state and its opponents. Theatre by its nature is a production of a society as a whole, gradually the institutions within determined their independence and opposition. During the last century, the Iranian state changed from autocratic to totalitarian. Consequently, the state has strictly controlled the linguistics and aesthetics of any public performance through surveillance and interference. The state as the post or center, forces every performance to follow a pre-designated path with its centripetal force. The marginalized groups of activists, performers and theatre-makers adopted politics of aesthetics in their performative actions to reclaim their civil right for appearance and the right for discussing public issues by citizens themselves. In classical mechanics, a reactive centrifugal force forms part of an action–reaction pair with a centripetal force. Performing Groups of female activists, religious minorities and recently individual activists, tried to free performing arts from unnecessary domination and form a social solidarity with kind of a reactive centrifugal force. These resistive performing politics gave birth to diverse methods of acting, performing and performative actions in order to form a “public sphere” as Jürgen Habermas defines this term. Getting out of the official theatre halls and public venues monopolized by the state, helped these groups to start a communicative action. According to Habermas, “communicative action” serves to transmit and renew cultural knowledge, in a process of achieving mutual understandings. It then coordinates action towards social integration and solidarity. Finally, communicative action is the process through which people form their identities. This paper tries to analyze strategies and aesthetics of performing methods applied during three site-situated performances which tried to form a public sphere while distancing from center. The paper tries to find out if a performative-communicative action helps performance-activists to form an “ideal speech situation” which is capable of continuing its movement and existence despite the centripetal force of the totalitarian state.

CV

Azadeh Ganjeh- born 1983 in Tehran (Iran)- is an Assistant Professor in school of performing arts-University of Tehran. She is also a Playwright, Performance Artist and Theatre Director. Her special interest in theater for development, Activism and Social Theater lead to achieving national and international prizes for her site-specific

and immersive theater Productions. Her research interest is focused on Cultural Mobility theory, Theatre for Development and Democracy, Performativity of public events and Activism in Art and Digital Theatre. After receiving her BA in Civil Engineering, She earned a Theatre directing M.A degree from Tehran Art University and Graduated as a Dr. in philosophy from Bern University. Since April 2022 she is in an affiliation with the University of Hildesheim- institute of media, theater and popular culture- as a research fellow.

ÁSDÍS RÓSA MAGNÚSDÓTTIR

University of Iceland, Iceland

Translation, Adaptation, and Dramaturgy WG

A VAUDEVILLE ON THE MOVE: THE EXAMPLE OF PYJAMA POUR SIX BY MARC CAMOLETTI

ABSTRACT

The French comic tradition of vaudeville or boulevard comedies is characterised by a speedy rhythm and plots based on comic misunderstandings and quiproquos. It has been greatly appreciated in Iceland where several vaudeville plays have been staged, such as *Puce à l'oreille (Fló á skinni)* by Feydeau, *Pyjama pour six (Sex í sveit)* and other plays by Marc Camoletti as well as popular plays by Louis Verneuil, Edmond Rostand and Eugène Labiche. *Pyjama pour six* was translated in Icelandic in 1998 by the actor and writer Gísli Rúnar Jónsson and has been staged several times in various theatres around the country. In 2019 the play was staged once again in a revised translation at the Reykjavík Municipal Theatre and had much success. This paper will analyse the reception of this vaudeville in Iceland and its relevance for the Icelandic audience. Special emphasis will be put on the shift of meaning from the source text and its adaptation to Icelandic society both in 1998 and 2019.

CV

Professor of French literature at the University of Iceland.

PhD in French literature of the Middle Ages and Renaissance in 1997. Main centres of research: medieval literature and history of ideas, translation, reception of French literature in Iceland and Scandinavia, the short story, fairy tales.

BAO JIA

Taiyuan University of Technology, China

New Scholars Forum

THE GREEK TRAGIC SPIRIT IN THUNDERSTORM AND LIVING QUARTERS

ABSTRACT

Abstract: The tragic spirit of ancient Greece exerted significant influences on Western and Chinese literary works. The Chinese drama Thunderstorm, written by Cao Yu, and the Irish drama Living Quarters, written by Brian Friel, are contemporary rewritings of the ancient Greek tragedy Oedipus, both of which embody the spirit of ancient Greek tragedy in more than one aspect. This article, taking Oedipus as a reference, will make a comparative study on Thunderstorm and Living Quarters from their character prototype, motif, and structure. In terms of character archetypes, it mainly analyzes the three groups of characters: "father", "mother" and "son"; the analysis of motif is made from the aspects of struggle, death and incest; finally, it explores the tragic structure of the two dramas. Through a series of discussions and analysis, it concludes that both a modern Chinese classic drama Thunderstorm and a contemporary Western drama Living Quarters are contemporary expressions of ancient Greek tragic spirit, embodying the eternality of such a spirit from another aspect.

Keywords: Prototype, motif, dramatic structure, comparative study

CV

JIA Bao, MTI, is now a second grade of postgraduate in Foreign Languages College of Taiyuan University of Technology.

BARBARA OREL

Univesity of Ljubljana, Slovenia

The Theatrical Event WG

BETWEEN AMATEUR AND EXPERIMENTAL THEATRE: THE ALTERNATIVE OF THE 1970S IN THE SLOVENIAN PERFORMING ARTS

ABSTRACT

As found by Peter Božič, non-professional groups – consisting of self-made artists active on the edge of amateurism and professional theatres – played a pivotal role in the history of Slovenian and international avant-garde theatre. This paper examines the relationship between amateur and experimental theatre in the Slovenian performing arts. It focuses on the alternative of the 1970s, primarily on the groups founded by the non-professional theatre makers of that time (the Pupilija Ferkeverk Theatre, the Pekarna [Bakery] Theatre, the Nomenklatura [Nomenclature] group, groups led by Tomaž Kralj, Vlado Šav, Jani Osojnik, etc.). These independent groups found themselves in the in-between position: they were recognised neither in the professional theatre circles nor in the amateur theatre sphere. They were reproached for their alleged imitation of modernism on the one hand and of experimental theatres on the other. Forty years later, they were rediscovered by the young generation of theatre practitioners and researchers. It recognized their works as the alternative of the 1970s that paved the way to performance art. The performance Pupilija, papa Pupilo pa Pupilčki (Pupilija, papa Pupilo and the Pupilčeks, 1969) by Pupilija Ferkeverk Theatre was reconstructed in 2006 by Janez Janša and even launched a trend of reconstructing Slovenian experimental performances. The paper examines the controversies accompanying the position of in-betweenness of amateur and experimental theatre production from the 1970s, and illuminates its shift from the alternative to the mainstream.

CV

Barbara Orel is Professor of Performing Arts and head of the research group of the Academy of Theatre, Radio, Film and Television at the University of Ljubljana. Her main areas of research are experimental theatre, avant-garde movements and performance across disciplines. She has published on the politics of representation and perception, audience building and intercultural exchange, and has also contributed to Performance Research, Theatre, Nordic Theatre Studies and European Review. Her publications include Igra v igri (Play within a Play) and several edited collections, including Uprizoritvene umetnosti, migracije, politika: slovensko gledališče kot sooblikovalec medkulturnih izmenjav (Performing Arts, Migration, Politics: Slovenian Theatre as an Agent of Intercultural Exchange). She co-founded the journal of performing arts theory Amfiteater and also curated Slovenian national theatre festivals 'The Week of Slovenian Drama' and the 'Maribor Theatre Festival'.

BEATRIZ MAGNO ALVES DE OLIVEIRA

Universidade Federal do Estado do Rio de Janeiro; Ludwig-Maximilians Universität München, Brazil and Germany

Theatre & Architecture WG

THEATRICAL MODERNITY IN RELIEF: ON GEORG FUCHS' AND THE MÜNCHNER KÜNSTLERTHEATER

ABSTRACT

As a Brazilian researcher with a special interest in theatre architecture and German theatre history, in my doctoral research, I focus on the relationship between German theatre directors and theatre architects of the early twentieth century. In my presentation, I am going to deal specifically with the German playwright and theatre reformer Georg Fuchs' notion of the Reliefbühne (relief stage) and Max Littmann's Münchner Künstlertheater.

My first encounter with Fuchs' work was through Vsevolod Meyerhold's book On theatre (1912), where the director tried to execute scenically in his 1909 production of Tristan and Isolde, the Fuchs idea of Reliefbühne (relief stage). Meyerhold's reference to Fuchs made me thoroughly studying Georg Fuchs and the Münchner Künstlertheater (Munich Artists' Theatre) as well as its architect, Max Littmann. Littmann created the venue as part of an exhibition park for the Ausstellung München (Munich exposition) in 1908, applying Fuchs' concept of Reliefbühne.

In my presentation, I shall elaborate on innovative potential of the Reliefbühne and the architectural project of the Münchner Künstlertheater. What are the main characteristics of Fuchs' Reliefbühne? How is the Fuchs' stage different from other stages at that time? And how did the interaction between architecture and scenography look like, both in terms of the aesthetics and the politics of perception? I can say that the most original aspect of the work lies in its aim to demonstrate how Fuchs' proposals were intrinsically related to the new modes of visual perception that emerged in the bourgeois Munich's society of the Prinzregentenzeit (regency period).

Based on heterogeneous primary sources, the paper seeks to shed (new) light on the theatrical modernity in Munich, the liaison of theatre architecture, aesthetics, and politics in particular, and proposes a contemporary re-vision of the history of theatrical modernity through the lens of theatre architecture.

CV

Beatriz Magno Alves de Oliveira has a bachelor's degree in Scenography and Costume Design from Universidade Federal do Estado do Rio de Janeiro (UNIRIO). She received her master's degree in Performing Arts from the Graduate Program in Performing Arts at UNIRIO with a CAPES scholarship. She is currently pursuing her PhD with a double degree at UNIRIO and the Theaterwissenschaft Institut of Ludwig-Maximilians-Universität München (LMU), Germany, with a DAAD scholarship.

BENJAMIN HUNT

De Montfort University, UK

Performance in Public Spaces WG

SPLINTERING THE IDYLL OF THE BRITISH COUNTRYSIDE WITH INTERSPECIES PERFORMANCE: NAVIGATING NON-HUMAN TRAUMA THROUGH PERFORMATIVE ACTIVISM, PROBING ILLEGAL FOX HUNTING.

ABSTRACT

My proposed presentation is an examination of performative activism via the lens of my own practice-based research, particularly my latest performance art piece; inspired by anti-hunt monitors and saboteurs in the animal rights movement. The presentation will navigate the roles of activists, persons of the hunt and the positioning of the non-human animals. By illustrating my performance, 'Fox Hunt', within a performative context, I'll look to highlight the decentring depictions of the British countryside with juxtapositions of violence and trauma suffered first-hand by non-human animals, such as foxes, dogs, deer, rabbits and horses – as well as the secondary trauma processed by activists and members of the hunt.

Beneath the calm and romantic veneer of the British countryside there lies a hidden battle between activist and organised hunts. On private farmlands and beyond-reach woodlands people on horseback intertwine packs of dogs through the countryside, in the pursuit of a scent which usually ends in the killing of wildlife, mostly foxes. Groups of activists follow the hunt in hope to intervene killings and record illegal activity. My PhD research probes animal rights activism with a performative lens, as well as transpose these experiences through my own performative practice. My project explores the decentring landscapes through performance by subverting the perceived notion of peace and tranquillity being exposed by activists as a landscape with pockets of violence and trauma, caused by hunts.

'Fox Hunt' is centred on the enduring trauma of the pursued fox, in juxtaposition with the idyl of the countryside. Supporting performance materials highlight the performative roles of both the activists and the hunt, such as

video and image documentation. Activists reframe and reclaim the countryside as a place of rescue, by interfering with the violence of the hunt towards the non-human animals present. They also repurpose hunt tools, such as whips, horns and artificial scent to lead dogs away from periled wildlife. A narrative develops with the presence of activists, protagonist and antagonists rise – both sides are villains to the other. The dual presents elements of performance on the margins of public space, away from the urban and suburban comprehension. This narrative enters and adopts a hybrid space with physically demanding activism, shared and distributed online to educate on the realities of hunts.

Through both the performative lens of direct-action activism, such as hunt saboteurs, and practice inspired by this form of advocacy, there is both a physical and emotional decentring; from shifting politics of the countryside, to palpable feeling of all players involved. Drawing from my own experience as an anti-hunt activist, I probe the emotions present when with a hunt, as well examine the experience of the non-human; placing myself in their position, the hunted. This approach is not new in animal rights activism, where placing yourself in the position of the used non-human animal is used as a tool for moving toward and empathising with the non-human. Yet through performance there is opportunity to explore this positioning further through lived experience and play.

CV

Qualifications

Qualification: PhD in Performance Studies

Date Awarded: Currently studying (3rd year)

Awarding Institute: De Montfort University

Teaching Qualification: PGCE (Secondary English)

Date Awarded: June 2018

Awarding Institute: Newcastle University

Qualification: Master of Fine Arts in Theatre Directing

Date Awarded: November 2013

Awarding Institute: East 15 Acting School

Qualification: Bachelor of Arts in English & Drama (2:1)

Date Awarded: June 2011

Awarding Institute: University of Sunderland

Experience

Sept 2021 to Present, De Montfort University

Part-Time Lecturer in Drama & Research Assistant – Teaching first year students in seminar format. Supporting and assisting Rob Brennan’s community arts project at Shakespeare North, Prescott, UK.

Apr 2021 to Present, The Brilliant Club

English Tutor – Teaching GCSE students English literature and language online.

Sept 2013 to Present, Roleplay North East

Drama Facilitator & Roleplayer – Training and examining medical students in communication skills.

Sept 2018 to Aug 2019, St Mary’s Catholic School, Newcastle upon Tyne

Teacher of English – Teaching secondary school students English literature and language up to A-Level standard.

BENJAMIN POORE

University of York, UK

Political Performances WG

THE WILDERNESS, THE PLANTATION, AND THE SHIFTING GROUND OF THE US HISTORY PLAY

ABSTRACT

American history plays have, broadly speaking, been under-theorised as a category of contemporary political playwriting. More specifically, unlike British historical drama - which has been the subject of a range of recent monographs and articles (for example, Brown, 2016; Pennino, 2018; Botham, 2016) - new writing about the

history of the United States, and about the legacies of slavery and the Civil War, is not usually interpreted via theories of performing history. Yet the last decade in particular has seen the staging of stylistically innovative plays by American writers that invite us to redefine and reinterpret the values of historical drama on stage.

This paper takes as its central case study *Father Comes Home from the Wars (Parts 1,2 & 3)* by Suzan-Lori Parks (2014), a play which decisively sets its action in 'the middle of nowhere' (p.14) but which develops - out of its classical framework and its dialogue patterns - a network of personal and political obligations, and locations. The paper contrasts this approach with that of *Slave Play* by Jeremy O. Harris (2018), which presents temporal clashes in the same location, the 'MacGregor Plantation, a few miles south of Richmond, Virginia' (p.3). Using a framework developed by Soyika Diggs Colbert in her book *The African American Theatrical Body*, and drawing on recent work by Jackie Sibblies Drury, Branden Jacobs-Jenkins, Jennifer Kidwell and Scott R. Sheppard, and *The TEAM*, the paper proposes a recentring of the contemporary history play to highlight new writing from the US that reclaims the 'nowheres' and 'nobodies' of the past. In doing so, the paper offers some reflections on 'balance' in the history play, the shifting notion of a political 'centre ground', and the expectations placed on the left to 'build bridges' to heal the divisions in US politics and culture.

CV

Benjamin Poore is Senior Lecturer (Associate Professor) in Theatre at the University of York, UK. His books include *Heritage, Nostalgia and Modern British Theatre: Staging the Victorians*, *Theatre & Empire*, and *Sherlock Holmes from Screen to Stage: Post-Millennial Adaptations in British Theatre*. His interests include revival, adaptation, and dramaturgy, and the uses of historical material in contemporary playwriting. He is currently working on a monograph on the contemporary history play, alternative timelines and counternarratives.

BENJAMIN WIHSTUTZ

University of Mainz, Germany

General Panels

ABSENT OR ELSEWHERE. ON AIRCRAFT NOISE IN TIMES OF PANDEMIC

ABSTRACT

When the pandemic hit in 2020, one could observe a strange and unexpected parallel between theatre venues and airports – both went quiet and mostly empty. Living near one of the largest airports in Europe, the pandemic not only deprived me of live theatre experience but also benefited me with the side effect of significantly less aircraft noise above my home. The paper takes this double silence – the one on stage and the one in the air – as a springboard to discuss two performances that dealt with airports and aircraft noise during the pandemic – first, a video walk by the German collective LIGNA performed at Frankfurt Airport that focused on colonial infrastructures and logistics and their ecological impact on the planet, second, a "sky diary" and lecture performance by "ear witness" Lawrence Abu Hamdan that documented aircraft noise in Beirut caused by the Israeli Airforce from 2020 to 2021.

Analyzing the significance of 'absence' and 'elsewhere' in these performances, the paper will discuss the politics of logistics (Isabell Lorey), reflecting on performance and mobility on a global scale but also, once again, raise Bruno Latour's relevant question, whether the pandemic can be seen as a "dress rehearsal" for dealing with the climate catastrophe. By focusing on performances in non-*lieux* (Marc Augé), the paper shifts the attention away from the main stages of the performing arts to alternative stages like empty airports, border towns, favelas and cargo centres. What if the absence of action and noise simply means that the action occurs elsewhere? What does this "elsewhere" imply for basic premises and re-orientations (Sarah Ahmed) of theatre and performance studies? Could the pandemic experience lead us theatre scholars to revise the traditionally valued "here and now" of performative spacetime in our discipline to take a different, decentred perspective? How may a focus on sound and noise help to shift the attention to life in the middle of nowhere, apart from the centre, to places, where people will be the first to be affected by storms, floods and fires as well as by military conflicts and poverty. The paper tries to take a first step into that direction by taking a topological and decolonial viewpoint, focusing on

the routes and connections between places and on the political dimensions of absence and elsewhere in sound and performance.

CV

*Benjamin Wihstutz is Associate Professor /Juniorprofessor (W1) of Theatre Studies at the University of Mainz, Germany, where he is currently leading a research project on the change of theatre and performance during the pandemic (DAAD) and has received a research grant on disability performance history within the Collaborative Research Centre (CRC 1482) "Humandifferenzierung/Studies in Human Categorization". He holds a PhD from Freie Universität Berlin, where he was a research assistant of Erika Fischer-Lichte and a member of the CRC Aesthetic Experience. He has published widely on contemporary political theatre, disability performance and the history of spectatorship. Publications: *Disabled Theatre* (co-edited with Sandra Umathum, diaphanes/Univ. of Chicago Pr. 2015), *Transformative Aesthetics* (Routledge 2018) and *Performance and the Politics of Space* (Routledge 2013, both co-edited with Erika Fischer-Lichte) and "Out of Time? Temporality in Disability Performance" (forthcoming Routledge 2022). He is also the author of two monographs in German on contemporary theatre (*Der andere Raum*, diaphanes 2012, and *Theater der Einbildung, Theater der Zeit* 2007).*

BERBER AARDEMA

University of Groningen, the Netherlands

New Scholars Forum

USE OF LANGUAGE IN MINORITY CULTURAL HERITAGE

ABSTRACT

The research project Re:voice examines three marginalized identities and their intangible cultural heritage (ICH) through local cultural events. The Frisian strand of the project, specifically, looks at Fryslân's theatrical tradition as its main expression of ICH, as it is practiced both locally by amateurs, (trans)regionally by professionals and semi-professionals, and provides a broad look at Frisian cultural heritage.

The minority languages spoken by these minority groups at these events are, inevitably, an important facet of their shared identity and cultural expression. As the project at large aims to better understand minority and majority perspectives, this presentation will focus specifically on the role of language (both majority and minority) in these theatrical events and discuss how (and if) multilingual performances contribute to the interplay between the minority group and its opposing majority culture, or if it creates a barrier that interferes with the process of identity-building in the minority group.

The presentation will discuss how the Frisian and Dutch (and perhaps other) languages are incorporated into a performance by local and (trans)regional theatre-makers and how these are received and valued by respondents, by making use of preliminary data from the pilot study conducted at 'It Gelok fan Fryslân'. This, also, in the hope to receive questions from the audience regarding the project, and, perhaps, discuss the difficulties encountered during the pilot study.

CV

After finishing my pre-university education, I started my academic career in the English department of the University of Groningen, where I completed my bachelor studies in English Language and Culture in 2017. During this time I became involved with various student organizations, including a theatre society, where I filled the position of secretary for the '16/'17 academic year. I began my Master Writing, Editing, and Mediating in the 2017 and received my degree in 2019 with a thesis on the use of gender in Shakespeare; 'Merely Players, Gender non conformity in Shakespearean acting and casting'. After taking a short time off from academia, I applied for my current position as a junior researcher in the department of Minorities & Multilingualism at the University of Groningen in 2021.

BERENIKA SZYMANSKI-DÜLL

LMU Munich, Germany

Digital Humanities in Theatre Research WG

T-MIGRANTS – DEVELOPING OF A DATABASE

ABSTRACT

The nineteenth century was a period of significant mass migration, and theatre was profoundly affected by it: Many people from the theatre business left their homelands for economic reasons, due to political and religious persecution, as settlers in the course of the strengthening colonialism or to work in other countries and continents. With a focus on migrations between 1850 and 1918 within Europe as well as out of Europe the ERC funded project T-MIGRANTS (www-t-migrants.com) seeks to reclaim and position this group of agents – whom we refer to as theatre migrants – within theatre historiography, to ask for their motivations and experiences as well as to study their impacts. One of our key objectives is to collect, analyse and make digitally accessible a stock of data on these individuals. To this end, we are developing a database which serves as a repository for our data and at the same time provides a basis for the analysis of them, e.g. for investigation of migration routes or for examining centers of migration. Thus, in this talk I will give an insight into the current state of this work.

CV

*Berenika Szymanski-Düll is Professor in Theatre Studies with a focus on transnational theatre history at LMU Munich and leads the project and team of “T-MIGRANTS“ (www.t.migrants.com) funded by the European Research Council. She is also the executive editor of the peer-reviewed journal *Forum Modernes Theater*.*

BERI JURAIC

Lancaster University, UK

Asian Theatre WG

DEMYTHOLOGISING JAPANESE CULTURAL SYMBOLS IN YUDAI KAMISATO'S HAPPY PRINCE FISH

ABSTRACT

*The discourse about Japanese identity, or *nihonjiron*/Japaneseness, has been popularised in Japan since the end of Second World War. Eiji Oguma (1995) argued that the Japanese self-images shifted whenever Japanese relationship with the outside world changed. At the heart of these shifts was always the central and/or peripheral role of the Emperor. Furthermore, the dominant discourses have dismissed the co-existence of multicultural (*tabunka kyōsei*) within Japan itself. Most recently the postponed 2021 Olympics opening ceremony was shrouded in controversies that highlighted the absence of otherness in Japanese society.*

*In this paper, I will examine the work of Peru-born Japanese theatre director and playwright Yudai Kamisato. He has been interrogating the notion of Japaneseness with performances inspired by the stories heard during his travels in South America and around Japan. As Tokyo prepared for the postponed Olympics, Kamisato travelled to Lake Biwa, Japan's largest lake and one of the oldest in the world. Kamisato's play *Happy Prince Fish* (premiered in late 2019) is loosely inspired by a *noh* play *Chikubu-shima*, set on an island in the middle of Lake Biwa. My performance analysis will explore Kamisato's multi-faceted aesthetics. In the play Kamisato traces the origins of the Japanese cultural symbol, a musical instrument *biwa* from which the ancient lake derives its name. The prince in the title refers to the former Japanese emperor who introduced the invasive foreign fish into the lake before the previous Tokyo Olympics in 1964.*

My analysis will also explore how Kamisato's work crosses borders through fusing of the Japanese traditional theatre techniques and postdramatic theatre strategies. I will also argue that the intertextuality, prevalent in his theatre works, demythologises Japanese cultural symbols. Kamisato's oeuvre thereby occupies a liminal position between present and past issues of diversity in Japanese society.

CV

Beri Juraic is a PhD student in Theatre Studies at the Lancaster Institute for the Contemporary Arts, Lancaster University. He holds an MA in Japanese Studies (Distinction) from SOAS, University of London. His research interests concern post-war and contemporary Japanese theatre and performance, postdramatic theatre and theatre and language. Previously, he also worked as a theatre producer and festival programmer in the UK and abroad.

BERNADETTE COCHRANE

University of Queensland, Australia

Translation, Adaptation, and Dramaturgy WG

DRAMATURGICAL ADJACENCIES: PARATEXTUAL AUGMENTATION OF PERFORMANCE

ABSTRACT

From opera, to dance, to theatre, to concerts, the provision of live-to-digital performance is ubiquitous. The plethora of paratextual materials such as digital programs, recorded interviews with artists and creative teams, behind-the-scenes videos, and curated playlists have been pressed into service to extend the reach of the core dramaturgical business of performance companies. Behind the scenes and ancillary activities have come to the fore, potentially altering the way Genette considered paratexts to work as thresholds to the core. Until the last year or so, paratextual elements such as the aforementioned existed primarily in the service of marketing and promotion or supporting institutional dramaturgies. They were not themselves seen as separate or independently monetised ventures. They were tasters of the real thing or treats for loyal followers.

Even before the current pandemic, the distinction between the core and the paratextual was fracturing as digital affordances made spin-off elements more achievable even for smaller-scale operators. Jonathan Gray's extensive study of the situation in 2010 had already extended the field of study. With the closure of performance venues and the cancellation of shows, the desires of shut-in populations for diversion together with the needs of performers and production companies for outlets have led to some of the activities which would previously be seen as paratextual becoming the main dramaturgical event. For audiences unable to access their preferred art form, the digital paratextual is now a primary source of entertainment and pleasure. This dramaturgical shift is examined both in its own right and as part of a broader investigation of the paratextual performance itself.

CV

Bernadette Cochrane is a Lecturer in Drama at the University of Queensland working in the fields of dramaturgy and the theatrical live-to-digital. Publications include: "Blurring the Lines: adaptation, transmediality, intermediality, and screened performance", Routledge Companion to Adaptation (2018), "Screened Live: Technological Reconfiguring Notions of the Author, Body, Space, Technology, (2019), and "Liminality" Invisible Diaries, Dramaturgs Network (2020).

BETH CORTESE

University of Iceland, Iceland

Digital Humanities in Theatre Research WG

BRINGING THE ASIDE CENTRE-STAGE: PREPARING AND ANALYSING A CORPUS OF ASIDES FROM RESTORATION COMEDIES

ABSTRACT

Asides are integral to the intimate and playful relationship created by Restoration playwrights, performers, and spectators of Restoration comedy. It is however complex to define the length of an aside, to categorize different types of aside, their linguistic style, and how this varies according to the character delivering the aside. As utterances that interrupt the main dialogue to comment on other characters, reveal feelings, motivations, and

plot-points onstage, the complex composition and positioning of asides present somewhat of a challenge for digital humanities approaches. This paper introduces research in its very early stages. This research uses computational approaches to compare the linguistic features, length, and style of asides delivered to spectators in a test corpus of Restoration and post Restoration comedies from the period 1660-1700. After extracting the asides from the plays through CQPweb and creating the corpus, metadata about the plays' performance, authorship, gender of playwright, and of the character delivering each aside was added to create subcorpora based on character and playwright gender. The asides were semantically tagged with the USAS semantic tagger. Keyword analysis was performed on the subcorpora to compare the linguistic features of asides delivered by male characters, female characters, and male and female playwrights. In compiling and testing this small corpus, this research endeavours to work towards providing a better overview of the length of asides in late-seventeenth-century comedies, whether they express internal thoughts of an individual or provide more general social commentary, along with their common linguistic characteristics and how these vary according to character and playwright gender. Using a small test corpus of 2 comedies from male and female playwrights, this paper explores the potential of using digital humanities approaches to study the features of theatrical asides, along with the benefits and challenges associated with this.

CV

*Beth is Assistant Professor in Restoration and 18th Century Literature at University of Iceland. Her research specialism is Restoration and 18th-century comedy. Beth previously worked as a postdoctoral research fellow at Aarhus University on a collaborative research project funded by the Independent Research Fund, Denmark, entitled *Unearned Wealth: A Literary History of Inheritance 1600-2015*, which used digital humanities approaches to study inheritance in Literature. Beth completed her PhD in 2018 at Lancaster University, UK. The subject of her PhD, under consideration for publication as a monograph, was *Women's Wit onstage 1660-1720*. She also worked as a postgraduate research assistant on an AHRC-funded project about Shakespeare's Language at Lancaster University. Beth has been published in *English Text Construction journal*, *Restoration and 18th century Theatre Research journal*, *Law and Literature journal*, and in edited collections published by Routledge.*

BIRGITTA LINDH ESTELLE

University of Gothenburg, Sweden

General Panels

WRITING TRANSNATIONAL THEATRE HISTORY FROM A FRINGE-GENDER PERSPECTIVE

ABSTRACT

Research on transnational circulation of plays is often performed on widely circulated, canonized works by male playwrights, belonging to a European or a world-wide theatrical heritage. Moreover, routes of dissemination of both literature and theatrical news from cultural centres (for example the European cosmopolitan metropolises) to European or global peripheries are often assumed and shapes the perspective of narratives of transnational circulation. This assumption, in addition to the intrinsic positive and negative connotations of the centre-periphery-dichotomy, has been regarded as problematic. So has been the focus on canonized plays belonging to a world-wide theatrical heritage, as it most often excludes works by women playwrights. Moreover, just as important as researching the widely spread theatrical heritage, is tracing theatrical phenomena with a limited transnational or transcultural dissemination. Such studies can reveal the conditions for circulation and also problematize a traditional view on what theatrical environments and what routes and directions are important to include.

In my paper, leaning on 'feminist geography and 'intersectional theory', I challenge historiographical, geographical and cultural centre-periphery dichotomies by suggesting the writing of transcultural theatre histories from a fringe- perspective. The term fringe has been used in the field of literature and transculturality (Duțu 2011, Duțu, Lindh Estelle, Parente-Čapková (in press). For the writing of transnational theatre histories, the term would imply 1) considering cultural centres in relation to geographical space from new vantage points, 2) a

fluid dynamic between geographical and cultural spaces with a focus on the negotiations between them, 3) a non-hierarchical inclusion of various theatrical environments, 4) an intersectional view on ideas and social conditions influencing reception and facilitating or obstructing circulation.

This theoretical frame and the kind of narrative it would produce will be illustrated through the European dissemination and reception of the play 'Sanna kvinnor' [True Women 1883] by the Swedish female playwright Anne Charlotte Leffler, a comparative of Henrik Ibsen and August Strindberg. Examining a work by a woman playwright from a minor language area, situated in the historiographical margins as the point of departure will open new perspectives and routes through a variation of theatrical venues and environments; it will also highlight gender in relation to tensions between national and cosmopolitan identities, the private and the public, tradition and avantgarde in the negotiations between cultural and geographical spaces.

CV

Birgitta Lindh Estelle PhD is Associate Professor of Comparative Literature with a specialization in theatre at the University of Gothenburg. Her research is within the fields of Swedish theatre and drama, gender, historiography, reception, and transnational studies. The monograph 'Som en vildfågel i en bur: Identitet, kärlek, frihet och melodramatiska inslag i Alfild Agrells, Victoria Benedictssons och Anne Charlotte Lefflers 1880-talsdramatik' [Like a Wild Bird in a Cage: Identity, Love, Freedom and Melodramatic Elements in Alfild Agrell's Victoria Benedictsson's and Anne Charlotte Leffler's Plays of the 1880s] was published in 2019. She has also studied reception and transnational circulation of women's playwriting. The results are published as chapters in *Swedish Women's Writing on Export: Tracing the Transnational Reception in the Nineteenth Century* (2019), in *Nordic Theatre Studies* and in 'I avantgardets skugga. Brytpunkter och kontinuitet i svensk teater kring 1900' (In the Shadow of the Avant-Garde: Turning Points and Continuity in Swedish Theatre around 1900, 2019).
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BISHNUPRIYA DUTT

Jawaharlal Nehru University, India

General Panels

CHALLENGES OF REVERSE/CIRCULAR MIGRATION IN THE TIMES OF PANDEMIC ; PROCESSES AND PERFORMANCES

ABSTRACT

The outset of the pandemic, and overnight lockdown without adequate precautions in April 2020, led to loss of livelihood for millions of vulnerable workers and labourers, working in the urban centres of India, under neo-liberal conditions. Bereft of jobs, often without basic adequate infrastructural facilities like housing, millions of people, tried to find their way home, in an unprecedented reverse migration, foregrounding how internal migration works, from the rural peripheries to the centre. The performance artist Maya Rao in her online Lockdown series, depicted the patterns - as the exodus from the urban centres begun, like black dots on a white landscape – traversing different routes and paths from a central mass, which assumes various shapes and sizes and could be located as the graphics suggest – anywhere – nowhere. A matter of great concern and worry for the urban artists who view from the centre, what is not highlighted enough, is the hazards of the walk back home and the reception which awaited the migrants on their return, seen as threat to the community and carrier of the dreaded disease, stranded between the two locations – 'nowhere'. The welcome back to the homestead was far from ideal, faced with suspicion, fear and threat, the response and treatment they were subjected to revealed the structural violence and exclusions inherent within rural and semi-rural communities. Two local theatre groups in semi-urban locations of Bengal, India, led by young women from these communities, staged two plays depicting the communitarian faultlines; *Pandemic and Macdam* (2020). Unable to perform in closed spaces, both performed in sites within their specific locations. with the aim to highlight the structural violence inherent in the system. Based on testimonies and real narratives of the migrants, sourced from local and media reportage, the dramatic

perspective changed visibly, depicting what Judith Butler describes; a “population” produced by their common exposure to injury and destruction’ (Butler 2021: 12).

Both the plays use walk as a critical strategy, citing the long walk back home and unable to enter the safe place of home, walking around the sites, often begging for food, shelter and appealing to members of families who they sustain in other times by working in the cities. The walk is what makes the tired and exhausted bodies mobile, transforming passive postures and abject bodies and citing the ‘walk’ as a symbolic gesture of performance activism. As part of the curated panel, I read the ‘walk’ as referencing a historical and contemporary non-violent resistance to counter what Judith Butler would regard as instrumentalization of structured violence which are based on distinctions between the

‘grievable (and worth sustaining) and ungrievable (already lost and hence, easy to destroy or to expose to forces of destruction) and urge for addressing demographics of unequal grievability through offering strategies of theatrical non violence as the two performances set out to do. (Butler 2021: 17).

Ref: Butler, J. The Force of Non-Violence. (Verso:2021)

CV

Bishnupriya Dutt is Professor of Theatre and Performance studies, in the School of Arts and Aesthetics, Jawaharlal Nehru University, Delhi India. Her area of research includes politics and theatre, feminist readings of Indian Theatre and contemporary performance practices and popular culture. Her recent publications include ‘Collaborative Dialogues Across Theatrical Public Spheres’ in Cordial Cold War: Cultural Actors in India and the GDR. (in Anandita Bajpai ed: Springer, 2021), ‘Performing Gestures at Protest and Other Sites’ (in Shirin Rai, et al eds: The Oxford Handbook of Politics and Performance, Oxford University Press, 2021) ‘Rethinking categories of theatre and performance; archive, scholarship and practices (a post-colonial Indian perspective)’ (in Peter Marx and Tracy Davis eds: The Routledge Companion to Theatre and Performance Historiography, Routledge 2020), Gendered Citizenship: Performance and Manifestation (co-edited with Reinelt and Sahai) (Palgrave Macmillan and Orient Blackswan, Dec 2017), Protesting Violence: Feminist Performance Activism in Contemporary India (in Diamond, Varnay and Amich eds: Performance, Feminism and Affect in Neo-Liberal Times, Palgrave Macmillan, 2017. She has also led a number of international project collaborations with University of Warwick, Freie Universitat, Berlin and University of Cologne.

She is currently the Vice President of the International Federation for Theatre Research.

BREE HADLEY

Queensland University of Technology, Australia

Performance and Disability WG

CREATING AN ‘ARCHIVE’ THAT CENTRES THE LEGACY OF ARTISTS WITH DISABILITY

ABSTRACT

Australian disability arts is recognised globally for its innovation and impact. However, the historical legacy this celebrated body of contemporary work builds on remains largely undocumented – at the margins, rather than at the centre, of the narrative of Australia’s theatre history. Arts Access Australia’s overview ahead of Australia’s first National Arts & Disability Strategy (CofA 2009), and the Department of Communication and the Arts’ overview ahead of a planned update (CofA 2018) both focus on key contemporary companies, not community, professional and political artists practicing over the last 50+ years (Hadley 2017). The significant body of scholarly research emerging in the last decade also emphasises key companies like Back to Back Theatre (Grehan & Eckersall 2013; Hadley 2014; McCaffrey 2019) and Restless Dance Theatre (Hickey Moody 2009). While this may profile post-2000 work well, information on community art in and around institutions for people with disabilities in the 1970s and 1980s, professional practices, policies, and protocols emerging after the first industry forums on the topics in the 1980s and 1990s, and other critical precursors to Australia’s modern ecologies of practice remains spare. In this paper, we discuss an Australia Research Council funded project attempting provide d/Deaf and Disabled artists, the industry, scholars, and students better access to this cultural heritage – the broad

spectrum of events, the social issues raised, and the artists involved – through an online Disability Arts archive. We consider the issues around identification of artists, artwork, themes, curation, labelling, and site construction involved in attempting to co-design an archive that ‘centres’ this diverse, changing, and contested history with a diverse community of d/Deaf and Disabled artists, including First Nations, Culturally and Linguistically Diverse, and LGBTIQ+ d/Deaf and Disabled artists (Hadley 2021).

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CV

Professor Bree Hadley, Queensland University of Technology, is an internationally recognised leader in disability arts research. She is editor of the *Routledge Handbook of Disability Arts, Culture, and Media* (with McDonald, Routledge 2019), *Disability, Public Space Performance, and Spectatorship* (Palgrave 2014), and articles in top journals such as *Performance Research*, *Research In Drama Education*, and *Disability and Society*. She has successfully led and collaborated on government and ARC funded research projects, including the *Evolution of Disability Arts In Australia Project* (SR200200003) and several projects with the *AusStage Australian theatre history database project* (LE2100007, LE170100003, LE140100024). She has also contributed to disability arts research, policy, and practice as a consultant, evaluator, and board member for government and arts organisations.

BRIAN SINGLETON

Trinity College Dublin, Ireland

General Panels

CO-PRODUCING IRELAND’S NATIONAL THEATRE: BETWEEN THE ABBEY THEATRE’S NEOLIBERAL PRODUCTION MODEL AND THE LOCAL THEATRE’S ECO-SYSTEM (2016-2021).

ABSTRACT

The five-year tenure of Graham McLaren and Neil Murray as directors of the Abbey Theatre, Ireland’s national theatre (2016-2021) was characterised primarily from the outset by a series of innovations that expanded the theatre’s reach, impact and resources with a range of unexpected outcomes. Early co-productions of the greatest

hits of independent theatre companies that had enjoyed huge critical acclaim but had never been invited to produce work at the Abbey, was warmly welcomed as an injection into the Abbey Theatre of the energy of the independent sector that had emerged in the preceding decades. The introduction of free first previews saw lines of hopeful spectators queuing for tickets outside the building. Adaptations of novels and films, and international touring productions carved out a new populist and popular role for the theatre despite its historical resonance residing in its literary heritage. The Abbey enjoyed a popularity in the first year of the new directors tenure that was unprecedented in living memory. But as the tenure wore on, the co-production model came under scrutiny by industry professionals for the dearth of employment opportunities for Ireland-based theatre practitioners, particularly actors and designers. The neoliberal tenet of doing more with less was confoundingly replaced with a policy of doing more with more but that more was not only derived from capacity audiences, it was also gleaned from the independent sector's funding allocation for its co-productions with that sector. And so began a high-profile campaign by senior members of the industry whose employment under the directors' tenure had completely dried up. Quietly, and almost imperceptibly, two of the most successful independent sector's theatre companies detached themselves from the Abbey's new neoliberal brand. By 2021, as the two directors departed, the policy of national-co-productions, I argue, was exposed as competitive positioning of the independent sector into managed and governed subjects, and its international co-productions as foreign direct investment that was doing significant harm to the Irish theatre industry's eco-system.

CV

*Brian Singleton is Samuel Beckett Professor of Drama and Theatre at Trinity College Dublin. His publications on orientalism and intercultural performance in French and British Theatre in the twentieth century include analyses of the work of Artaud, Mnouchkine, Oscar Asche, Lily Brayton. His monographs on Irish theatre include *Masculinities and the Contemporary Irish Theatre* (Palgrave 2011) and *ANU Productions: The Monto Cycle* (2016). A former editor of *Theatre Research International* (2001-3) and former President of the International Federation for Theatre Research (2007-2011). He has co-edited with Janelle Reinelt the award-winning 40-volume book series 'Studies in International Performance' (2005-2014), and with Elaine Aston he co-edits the book series 'Contemporary Performance InterActions' (2014-present) with Palgrave Macmillan. His current book project is 'Performance and Neoliberal Ireland'.*

BRIDGET ESCOLME

UK

Feminist Research WG

THE ASEXUAL PERIFERY: WOMEN'S ADVENTURING ON THE EARLY MODERN STAGE.

ABSTRACT

*In Thomas Dekker and John Webster's 1604 city comedy *Westward Ho!*, three women pursue interests in eating, drinking, fishing, and learning to write, sometimes in the company of men to whom they are not married and with whom they don't have sex, sometimes apart from and in spite of the men in their lives. These activities would produce no socio-sexual anxiety were men to seek to enjoy them. But in this depiction of early seventeenth century London, the citizen wives are either invited to partake in these enjoyments in order to lure them into extramarital sex, or, when they pursue them of their own volition, it is assumed that sex is their ultimate drive and desire. Twentieth and twenty first-century criticism of these plays colludes with early modern masculine anxiety by placing women's sexual desire at the centre of *Westward Ho!* The women are either read as part of the 'amoral' culture of the play because they want extra-marital sex, or, in feminist readings, the citizen wives offer radical challenges to patriarchy with their disordered sexuality, and these challenges are disappointingly closed down in the play's final moments of marital reconciliation. The play has had few modern theatrical revivals – presumably because of its rambling plot and outmoded obsession with cuckoldry - but the two most recent UK productions have staged and costumed the women to suggest, again, that sex and sexuality are at the centre of female identity and agency in the play.*

Westward Ho's archetypal 'jealous husband' characters leave the urban centre of London to pursue their wives Westward, to what they assume is the city's debauched periphery. In a resort town outside of London, they hope to gain the ultimate power over their wives and the comic plot: full knowledge of women's rebellious and amoral sexuality. However, Bridget Escolme argues that whilst for the male figures in this play an obsessive concern with the shaming power of female sexuality is at the centre of its plot and its comedy, for the women, sex is peripheral, and their comic power lies in an adventuring, asexual camaraderie and the seeking of non-sexual pleasure outside of the home.

Escolme concludes by using Westward Ho! to consider how modern production of historical comedy might decentre sex and sexuality, constructing female power around the kinds of alternative playful, intellectual and economic energies which are often peripheral to current critical analyses of early modern female subjectivity. Her paper aims to draw out discussion around broader topics of performing the past with a feminist sensibility, and around asexual pleasure as agency and cultural power. The research is part of a book project co-authored with Dr Maria Turri of QMUL's Centre for Psychiatry, on Laughter, Power and the Unconscious in the theatre, to be published by Routledge in 2022.

CV

Bridget Escolme: Professor of Theatre and Performance, QMUL, London, UK.

Co-Convener MSc Creative Arts and Mental Health, QMUL

MA Theatre Studies (1998), PhD (2001): Workshop Theatre, School of English, University of Leeds

Teaches: Performance and Mental Health; Early Modern Drama; Theatre Costume and Fashion History.

Selected publications:

Books

- *with Maria Turri, Laughter, Power and the Unconscious (London: Routledge, forthcoming 2022).*
- *Shakespeare and Costume in Practice (London: Palgrave Macmillan, 2020)*
- *Emotional Excess on the Shakespearean Stage (London: Bloomsbury, Arden Shakespeare, 2014).*
- *Antony and Cleopatra (Houndsmills, Basingstoke: Palgrave 2006)*
- *Talking to the Audience: Shakespeare, Performance, Self (London: Routledge, 2005).*

Recent Essays/Articles

- *'Acting: The Taming of the Shrew, Coriolanus' in Katharine Craik ed., Shakespeare and Emotion, Cambridge: Cambridge University Press, 2020.*
- *'Wrecks Emotional and Unemotional: Mental Distress in Contemporary Performance. Edinburgh 2018', Performance Research 24.5 (2018), 132-141*
- *'When Grief has Mates: King Lear and the Politics of Happiness', The Lancet: Psychiatry 5.8 (2018) 621-2*
- *'Brexit Dreams: Comedy, Nostalgia and Critique in Much Ado About Nothing and A Midsummer Night's Dream' in Heather Hirschfield, ed., The Oxford Handbook of Shakespearean Comedy (Oxford: Oxford University Press, 2018*
- *'Public Eye and Private Place: Intimacy and Meta-theatre in Pericles and The Tempest', Shakespeare Bulletin, 36.1 (2018), 111-130*

BRUCE BARTON

University of Calgary, Canada

Performance as Research WG

PERFORMANCE CONVERSATION CONTRIBUTION

ABSTRACT

As is the case within many parts of the world, live performance in Canada has undergone a series of identity crises throughout the pandemic. From the paralysis of the initial lockdowns, through the frantic scramble to mount awkward online transfers of material not intended for digital presentation, to the multiple false-starts towards a return to live events between successive waves of infection, the tenacity of artforms and industries has been

repeated thwarted by uncontrollable health dynamics and often poorly managed government responses. My proposal to the 2022 IFTR/FIRT Performance as Research Working Group focuses on reset, a performance created by Vertical City, the Interdisciplinary hub that I co-direct with dramaturg Pil Hansen. Originally conceived as an intimate and immersive live event, and begun in 2019, the work's evolution spans that of the pandemic itself. As such, it is imprinted by rapidly and dramatically changing social conditions and the shifting parameters of what constitutes performative intimacy. It is also interwoven with the individual and communal anxieties that have characterized artistic practice and research over the past 2 years. Emerging, chrysalis-like, in the form of a short film, the performance nonetheless retains explicit and implicit traces of this era of illness and adaptation. What I propose bringing to the Performance as Research WG sessions is the embodied experience of this project's birth, maturation, and realization as a reflection of both the challenges and the revelations brought about by a global pandemic.

BRYAN BROWN

University of Exeter, UK

Political Performances WG

STAGING OTHER RUSSIAS: THE CASE OF KIRILL SEREBRENNIKOV AND THE GOGOL CENTRE

ABSTRACT

In 2017, Moscow's Gogol Center found itself at the heart of contemporary debate about censorship and the role of a state-funded theatre to act as a site of open and honest exchange. As the Putin regime increases its authoritarian hold on the cultural practices of Russia, many theatres are withdrawing into a gentle conservatism rooted in Russian aesthetics and nationalism. Despite high profile arrests and government persecution, the Gogol Center has furthered its propensity to create interdisciplinary, international, socially engaged practice that gives voice to multiple other Russias. Together the artists and audience are creating alternative orientations for Russian identities, ones that queer the absolute proposed by the hypermasculine Russian state, and providing models for resistance to be used in other contexts. This essay attempts to articulate how the Center's activities reposition the vital role performance has in contemporary Russian discussions of nationhood, gender, sexuality and desire. The Gogol Centre was created by Kirill Serebrennikov when he merged his own Seventh Studio of the Moscow Art Theatre with the state repertory Gogol Theatre. Not known for eschewing provocative topics, Serebrennikov has made a career of creating art that tackles morally complex issues. Despite Serebrennikov's strong authorial vision, the Gogol Center is much more than its artistic director. It is a cornerstone in the Moscow theatre world, and importantly a social space for young intellectuals and audiences of all ages who support an international exchange of ideas. Following the historical precedence of the Russian theatre studio as a place for communion whereby audience and artists can express freely and honestly their lived experience (Smeliensky 1999, Brown 2018), the Gogol Center presents itself as "a theatre, not limited to the stage, building, city. This theatre is created by our reality. This is a place for free statements and open dialogue [...] where artists are able to talk about important things honest[ly]. [A] theatre for those who are really interested in [the] modern world and [its] people" (Center website 2019).

Through interviews and performance analysis, this essay aims to place the Gogol Centre's orientation towards the modern world and its people as a central strategy in queering historical dissent. The authoritarian socio-political landscape of Putin's Russia, politicizes and controls desire, gender and sexuality to reinforce the regime's conceptions of nationalism. Broad cultural policy, including gay propaganda and anti-obscenity laws, emboldens fundamentalist Orthodox groups to protest theatres. The tactics of fear that accompany such policies and protests have led to Russian theatres being censored as well as cultivating an atmosphere of self-censorship. The Gogol Center's commitment to present voices and lived experiences that run counter to the dominating patriarchal notions of gender and sexuality, whether these be contemporary or historical, engages young people and audiences of all ages in dissident acts of communion. This study aims to investigate how the Gogol Center might

orient Russia beyond the tired triad of 'not-Europe, not-Asia, but a unique country to itself', beyond absolutism and towards a space inclusive of other identities.

CV

Bryan Brown is an artist-scholar, currently Senior Lecturer at the University of Exeter and co-director of visual theatre company ARTEL (American Russian Theatre Ensemble Laboratory), and advisor to cultural laboratory Maketank His monograph A History of the Theatre Laboratory (2018) argues that the theatre laboratory is more than a metaphor by establishing shared organizational structures across science, visual art and theatre. His current research expands conceptions of the theatre laboratory into the cultural laboratory. He has also co-authored two chapters on Vsevolod Meyerhold, one for The Great European Stage Directors Vol. 2 (2018) and the other for The Routledge Companion to Vsevolod Meyerhold (2022). He is an editorial board member of Theatre Dance and Performance Training for which he co-edited a special issue of the journal 'Training Places: Dartington College of Arts' (2018) and is co-curator of the journal's blog.

BRYCE LEASE

Royal Holloway, University of London, UK

Theatre & Architecture WG

A HOUSE OF TERROR: COMMUNISM AS CENTRE AND MARGIN

ABSTRACT

In late 2021 a Russian court ordered the closure of the Memorial Human Rights Centre (MHRC), a day after the supreme court revoked the legal status of its sister organisation, Memorial International, founded by dissidents in the 1980s to research the Stalin-era repressions of millions of Soviet citizens. This is a prime example of how cultural memory of European and Soviet communism has been politically instrumentalised over the past two decades in modes that seek to marginalise its visibility while simultaneously centralising its position to justify new forms of authoritarianism. In this paper, I will explore the eschewal of fascism and the Holocaust in favour of communist terror in the House of Terror (Budapest) to consider the fundamental problem of theatricality this site produces. I argue that distinguishing between spectacle and theatricality enables a more nuanced understanding of curatorial technique and the positioning of the spectator, while also offering new insights into the pervasive move towards the theatricalisation of memorial museum displays. In this case study, the museum itself becomes the primary object of memory and memorialisation, thus conditioning the visitor's experience through what I have termed 'commemorative theatricality'. Tensions between the centre and periphery are interrogated in relation to European geographies, the display of difficult pasts, and the relationship between a museum and its objects.

C. W. MARSHALL

University of British Columbia, Canada

General Panels

MIGRATION IN GREEK AND ROMAN COMEDY

ABSTRACT

The comic drama presented in the Greek (5th-3rd c. BCE) and Roman (early 2nd c.) worlds was grounded in the real lives of its spectators. This paper presents a historical overview of plays that engage meaningfully with themes of migration to show how migration is framed within the fictional worlds created for light entertainment. Despite the centrality of the polis and polis-identity, migration is depicted in a way that recognizes the harsh realities of displaced persons. Three thematic sections will reflect the chronological development of this theme, with reference both to extant and fragmentary plays.

Flight. Against the background of the Peloponnesian War (431-404) several Athenian plays presented individuals or groups who have been displaced. Fragmentary comedies include Aristophanes' *Babylonians* (concerning prisoners-of-war), Eupolis' *Draft-Dodgers and Helots* (runaway Spartan laborers seeking sanctuary at Sounion in Attica), and Cratinus' *Runaways*. Aristophanes' *Acharnians* presents a starving Megarian family displaced by war in which the father is reduced to selling his daughters for sex. Finally, Aristophanes' *Birds* presents two Athenian refugees from the war, who can be framed within the context of colonization. The founding of Cloudcuckooland and the appeal it holds for its new inhabitants reflects genuine concerns about Athenian imperialism at the end of the fifth century.

Abduction and Enslavement. In the years immediately following the death of Alexander the Great (323 BCE), as the Greek world expands across the Eastern Mediterranean, overseas trade equally facilitates human trafficking. Comedy presents narratives premised on individual trauma, which includes forced migration, particularly of children. Menander's *Sikyonioides* presents two siblings kidnapped by pirates (a romanticized representation of real-life child abductions); the Roman playwright Plautus' *Menaechmi* has Greek twins separated when one is kidnapped (and adopted) by a merchant. Comic plots seek to resolve the plights of these trafficked individuals, restoring them to their natal family. Other plays, such as Menander's *Karchedonios* and Plautus' *Poenulus* transfer these concerns to non-Greeks (both plays concern Carthaginian families in Greek cities, a dimension that takes on additional valence in Rome following the Hannibalic Wars). Trafficking is not simply a plot convenience: it is consistently presented as journeys of multiple legs, as this facilitated trafficking for enslavement and sexual exploitation. Sometimes, the individual being trafficked is not a child, and in these cases, comedy works to allay audience anxieties for non-enslaved women, either through a disguise (Plautus' *Persa*) or shipwreck (Menander's *Leukadia*).

Poverty. Many of these themes come together in Plautus' *Rudens*, a play uniquely set on a remote African coastline (in the middle of nowhere). Two women being trafficked for sex are kidnapped as children by pirates, and years later are shipwrecked while travelling to be sold for sex. Distance provided by forced migration (with the possibility of linguistic isolation) legitimizes legal claims of enslavement: in Menander's *Misoumenos*, a mercenary has enslaved a woman in wartime and is bringing her home as his possession (and not as a POW). The women in *Rudens* arrive at the house of an Athenian exile, who has migrated to North Africa due to poverty and debts. Poverty also motivates the situation of Pamphila in Terence's *Eunuch*, where having been kidnapped and sold, the restoration to a state of freedom comes only through a rape that occurs during the play's events. Hardship does not require such extreme events, however: Terence's *Andria* presents, with sympathetic detail, a woman migrating from Andros to Athens and adopting sex work as a free non-citizen in order to avoid poverty. The displacement of individuals through warfare, enslavement, or economic need provides a shifting centre around which comedy was created.

CV

C. W. (Toph) Marshall, FRSC, is Professor of Greek in the Department of Ancient Mediterranean and Near Eastern Studies at the University of British Columbia in Vancouver, Canada. His research focusses on stagecraft and production in Greek and Roman antiquity, and with Niall Slater he is the co-editor of the Bloomsbury Ancient Comedy Companions. Most recently, he directed and translated Plautus' *Amphitruo* for production in Vancouver in 2021.

ÇAĞLAR KÖSEOĞLU

Erasmus University College, The Netherlands

New Scholars Forum

FRANTZ FANON'S BLACK SKIN, WHITE MASKS: PERFORMING THE (IN)HUMAN IN THE COLONIAL CENTRE

ABSTRACT

The anti-colonial revolutionary, philosopher, playwright, and psychiatrist Frantz Fanon (1925-1961) studied and contested Europe, western culture, and the white gaze. Recently, Fanon has been picked up by Afropessimists, who invoke his Black Skin, White Masks to argue that there is an irreconcilable distinction between humans and blackness. In this paper, I will advance that such an ontologizing reading of Fanon ignores the fundamentally performative aspect of his text. By analysing "The Lived Experience of the Black Man", I will contend that this chapter should not be read as a straightforward set of utterances, theoretical ideas, and philosophical propositions. Rather, I will maintain, through a narratological framework of performativity, that Fanon the author, by virtue of Fanon the narrator and Fanon the protagonist, offers a performance of his (in)humanity in the context of metropolitan France. Concomitantly, I will argue that understanding Fanon's chapter through performativity allows one to recognize his claims and postulations as sites of dramatic investigation, embodied cognition, and staged lived experience, which hereby enact epistemological interventions in the categories of European thought. Finally, I will highlight how the performative quality of "The Lived Experience of the Black Man" hints at a theory of performativity that could offer performance studies a complex understanding of the interplay between performance, text, 'race', and epistemology.

CV

Çağlar Köseoğlu studied philosophy and literature and received his second MA in Aesthetics and Politics at CalArts on a Fulbright scholarship. He is a lecturer at Erasmus University College in Rotterdam, where he teaches literary theory, political thought, and postcolonial theory. He is also a tutor at the Piet Zwart Institute in Rotterdam at the MA Education in Arts, where he teaches the course Critically Committed Pedagogy. His poetry (chap)book publications are 34 (2015) with Stanza Press and Nasleep (2020) with het balanseer.

CAMILLE INTSON

University of Toronto, Canada

Intermediality in Theatre and Performance WG

"THE BETWEENSPACE OF INTERMEDIALITY: DIGITAL INTIMACY IN HYBRID REALITIES"

ABSTRACT

*This presentation discusses and retrospectively analyzes an emergent transmedial practice of digital intimacy, which involves facilitating intimate experiences for participants across digital interfaces, and which emerged in the creation of the experimental online work *betweenspace* (www.betweenspace2020.co.uk).*

*My practice aims to create web-based spaces of dynamic interactivity between bodies, texts, and technologies that generate digitally intimate encounters. With transmedial roots in the entangled disciplines of performance, electronic literature, new media, and installation, *betweenspace* is billed as an interactive map of a North London flat during the pandemic's first wave. Using web design/HTML and embedded widgets, the work emerges through an assemblage of text, image, video, audio, and hyperlink designed for participant interaction. Viewers are invited to explore various rooms and objects in my domestic space, which reveal personal writings and anecdotes; in witnessing my intimate self-disclosures, they are encouraged to write back to me in provided spaces, answering prompts and sharing their experiences of domestic isolation.*

Through an examination of the practice itself, new materialist philosophies, and psychological theories of intimacy, my practice-based research asks how we may conceive of a performative 'digital' intimacy. Are digital spaces conducive to intimate encounters? If so, what form does that intimacy take, and how can it be qualified in the context of research? Through an evaluation of the practice's inception and development during the COVID-19 pandemic and quarantine, this presentation will explore how digital space presents a challenge to pre-existing notions of 'intimacy', and how we might overcome those challenges by finding avenues of dynamic collaboration between humans, objects, and technologies.

Through an analysis of first-hand participant accounts of the work, this presentation will explore the successes and shortcomings of the practice, situating its findings within larger theoretical discussions of the nature, and possibilities, of a practice of digital intimacy.

CV

EDUCATION

Ph.D in Information (2020-2025) Collaborative Specialization in Sexual Diversity Studies Collaborative Specialization in Knowledge Media Design University of Toronto

M.A. Performance Practice as Research (with Distinction) (2019-2020) The Royal Central School of Speech and Drama

B.A. Honours English and Theatre Studies (2015-2019) Western University

POSTGRADUATE FUNDING

Joseph-Armand-Bombardier Canada Graduate Scholarship - Doctoral (2020-2023)

Embassy Postgraduate Scholarship, Central School of Speech and Drama (2019-2020)

PUBLICATIONS

Intson, Camille. "Betweenspace/s: Towards a Transmedial Practice of Digital Intimacy." Forthcoming - *Journal for Literary and Intermedial Crossings*.

Intson, Camille. "Intimate Audio-Materialities: Reinventing Audio Drama for Community-Engaged Crisis Response in Ghost River Theatre's Sensory Box." *Canadian Theatre Review*, vol. 188, no. 1, 2021, pp. 95-97.

Intson, Camille. "Blindness." Forthcoming - *International Journal of Performance Art and Digital Media*.

Intson, Camille. "The Play in the System: The Art of Parasitical Resistance. By Anna Watkins Fisher. Durham, NC: Duke University Press, 2020; 304 Pp.; Illustrations. \$27.95 Cloth, \$27.95 Paper, e-Book Available." *TDR: The Drama Review*, vol. 65, no. 4, 2021, pp. 186-188.

Conference Presentations include: HRI 2022, 4S 2021, ACH 2021, DHSI 2021, CCA 2021, CHI 2021, Communities and Communication (Staffordshire) 2021, IDOCDE 2020.

CAOIMHE MCGUINNESS

Kingston, UK

Political Performances WG

TAMING THE TERRORS AND DEFANGING REVOLUTION: JOËL POMMERAT'S 'ÇA IRA (1), FIN DE LOUIS'.

ABSTRACT

This paper will consider Joël Pommerat's fictionalised staging of the early years of the French Revolution, 'Ça ira (1), fin de Louis' as it was revived in September 2021 and shown during the celebration programme of the 101 years of the Theatre National Populaire (TNP) in Villeurbanne. Hailed as a piece of 'insurrectionary theatre' by French cultural commentators when it was first created in 2015, the performance traces the formation of the Assemblée Nationale and cleverly transforms the auditorium itself into a debating chamber in which to watch Jacobins and Girondins confront each other about questions of taxation and political strategy.

I want to argue against reading the performance as full of revolutionary fervour and as an accidentally astute commentary on the contemporary political context as many critics did. Indeed, when repeat stagings of the work since 2015 started coinciding with broader social movements such as the Gilets Jaunes, the performance started to be read a fascinating illustration of the rising social and political tensions at play in the French streets. However, I will argue that key elements of the play, performance and the context of its reception offer a defanged version of the potentialities of revolution and a simplistic condemnation surrounding questions of class antagonism and political violence.

This is in parts due to Pommerat's choice of detaching aspects of the revolutionary events from their historical contexts, such as changing the names of key figures and thus simply making characters mouthpieces for one form of political position. This is reinforced by the semi-immersive staging as the auditorium is rendered as a tightly choreographed parliament of sorts in which the sudden entrances and exits of a large ensemble cast seemingly stressing the fundamental theatricality of democratic debate. Conversely, the potential force of political debate

and messiness of parliamentary proceedings are also somewhat weakened as fundamental arguments about justice, liberty and equality are flattened for dramatic purposes.

I will draw upon radical and people's histories of the French Revolution and its afterlives, as well as using work focused on the intimate relationship between state and theatre in the French context in order to problematize some of the work's assumptions regarding violence and politics. Finally I want to tease out why the revival of Ça ira (1), fin de Louis in our current moment and of the consensual and official accounts of the Revolution it offers matter in a local context dominated by Right and Extreme Right ideologies and political parties in a moment also characterised by the apparent revisionist reappraisal of Napoleon's reign by the current president of the republic, Emmanuel Macron.

CV

Caoimhe is a senior lecturer in drama at Kingston. Her research and publications look at the politics of reception (spectatorship, criticism and institutional identities) of contemporary theatre and live art through a Marxist, feminist, queer and post-colonial lens. She broadly focuses on the specific histories of Western liberalism as these apply to theatrical production and reception in Britain and France. Further interests are social reproduction in feminist performance, the 1951 Festival of Britain and Marxist approaches to theatre and performance.

CARA BROPHY BROWNE

University of Bologna, Italy

New Scholars Forum

#ROCKUMENTA: INTERVENTIONAL PERFORMANCE AND THE CLAIM TO PUBLIC SPACE

ABSTRACT

When the well-known German modern art exhibition Documenta arrived for the first time in Athens in 2017 it was met with much scepticism. Many felt that the choice to stage the festival in crisis-stricken Greece was motivated by the fetishisation of suffering rather than a genuine intention to engage with contemporary Greek art.

While many were sceptical, few acted. One group who did choose to act was a collective of LGBTQI+ refugees. When approached by an artist from the Documenta festival to take part in an art piece that the collective found at best politically and artistically pointless and at worst deeply exoticizing and offensive, the group chose to disrupt the piece rather than refuse it. What followed was the interventional performance art piece #rockumenta. This presentation will be framed by a discussion of the cultural colonialism that some local artists argued was present in the decision to host this German festival in Greece. Further, I will use the #rockumenta piece in order to critique art that supports and naturalises the exclusion of refugees from public life. I will examine how #rockumenta utilised a transdisciplinary artistic form in order to emphasise the right of refugees to occupy public and artistic spaces, while also attending to the difficulties involved in doing so. The presentation will understand this interventional piece as exemplifying 'the performative in the political' (Athanasίου and Butler, 2013) as well as examining the political potentials of the digital public space, which was also utilised in this piece.

CV

Cara is a postgraduate student of Global Cultures at the University of Bologna. Cara graduated from Trinity College Dublin with a degree in Theatre and Performance Studies. Cara has spent two years at Athens University conducting research on the representation of refugees in performance and literature. In 2019 Cara was awarded the International Federation for Theatre Research's New Scholars Prize for her paper Politics, Power, and Performance: Towards a Theory of Representation for Refugees in Europe. Cara has presented on this topic at a number of conferences including University College Dublin's Thinking Gender Justice conference where she presented her own practice-led research on the regulation of gender and sexuality during the asylum process.

CARLOS DIMEO

University of Bielsko-Biala, Poland

General Panels

BIODRAMA - AN ARTISTIC EXPLORATION AT THE INTERSECTION OF THEATRE AND SOCIAL LIFE

ABSTRACT

Biodrama/biotechnology is currently one of the dramatic-theatrical procedures that is spreading in different contexts for the creation of new theatrical narratives, within which various artistic forms and strategies are emerging. Its popularity is due, on the one hand, to the increased interest in biographical studies since the end of the 20th century and, on the other hand, to a different approach to the construction and interpretation of history. Deconstructionism and postcolonial studies made us see that history is not a set of objective facts, but a narrative constructed from a particular perspective, in which the positions, views, opinions, beliefs, and interests of some subjects are taken into account, while others are ignored. History is therefore not neutral. The presentation in the artistic treatment of fragments from the life of one or several selected individuals, or even entire communities, allows the telling of his/herstory to be moved from the level of the dominant ideology to the level of individual experience. This probably means the dissolution of the most decisive political signifiers in the processes of social transformation. As the "social-actors" are transformed into "theatre-actors", new stage narratives are constructed, but at the same time, a revision of the social narratives takes place. It is, let's put it this way, a new ethnographic model. Thus before that opportunity to make other people's experiences present, to create a space for affective involvement and, often, empathy. We are also faced with a discursivity that has double standards. On the one hand, it is a political question, on the other hand, we are approaching an ecology of discourses insofar as it functions as a renewal of semantic social and at the same time scenic values. The theatre, like no other medium, takes advantage of this link to the social in order to sustain itself from it or to separate itself from it. The most connotative element is that it does not belong to the industry. Theatre is not an industry, as television and the media can be (Adorno). Therefore, these are real theatres, in which the figure of the actor (as a man trained to "represent") disappears. We are not dealing with the figure of the performance itself, but neither with the figure of the presentation. The one who "acts" is no longer the actor. This reminds us of the Müllerian maxim in MaquinaHamlet "I am not Hamlet, I am the actor". So it is a testimony to the contextual (culturally or politically conditioned) interpersonal dimension of existence. The development of art that draws on individual or collective biographies is also favored by the culture of participation, social involvement, and the consequent need to revise established rules of thought and social discourses, as well as the perspectives from which one speaks about the world. This is followed by the need to reinterpret existing narratives.

In our presentation, we want to analyze the work of three artists: an Argentinian director Vivi Tellas, Swiss-born Milo Rau, and Polish director Katarzyna Kalwat. By discussing their selected performances, we want to look, on the one hand, at what kind of dominant narrations they undermine, which minority groups they give voice to, and what, thanks to their work, penetrates the mainstream of theatre from the geographical, cultural and social peripheries. On the other hand, we are also interested in their artistic strategies, for example how they combine fiction with fact. We wonder what is the nature of the reality that appears on stage. In other words, what and how from the periphery in the broadest sense of the term penetrates into the center and becomes the main object of observation.

CARLOS EDUARDO PIRES

University of Greenwich, UK

Performance as Research WG

MESH (IN-BETWEEN): ONE-ON-ONE PERFORMANCE TO REVEAL INDIVIDUAL NARRATIVES AND IMPACT FUTURE ARTS POLICY.

ABSTRACT

Mesh (in-between) is a one-on-one performance component of a performance-as-research study designed to collect members' narratives from a divided community. The collected data identifies common interests through all the different cultural and social strata in order to engage the local community and inform future arts policy. This performance-as-research study is intended to guide participants and residents of Woolwich, Southeast London, to a moment of self-encounter, shifting the focus from performer-subject to participant-subject. Woolwich is an area in the Royal Borough of Greenwich attracting the attention of urban developers more recently. Far from the mainstream, the site has its own cultural specificities, which the new developments might threaten.

From a practice research framework that draws on PaR methods and investigates the impact of a one-to-one performance on a divided community, I argue that this performance format carries out an 'experience of truth' that engages the audience in a dialogue through actual and meaningful content, embracing the viewer and viewed in an aesthetic journey of intimacy and togetherness. The space between performer and audience comes up as an influx of narratives that can be used as powerful resources to impact the community's future.

In this paper, I share the early findings of my ongoing PhD research and establish performance-as-research as a valuable methodology for engaging with a divided and 'in-between' community. My study reinforces the one-on-one performance format as a rigorous data collector to inform policymakers and contribute to a more inclusive society, working as a decentralised innovation mode to forge a pathway into shared knowledge in academia and beyond.

CV

Carlos Eduardo Pires holds a Bachelor Degree in Communication Studies, a Postgraduate Diploma in Art History, and a Master's Degree in Contemporary Performance Practices from the University of East London. He has been granted the University of Greenwich Vice-Chancellor's PhD Scholarship, which has given him the chance to lead a performance-as-research study on cultural engagement through intimate, post-immersive and one-to-one performances. His research interests include immersive theatre, audience participation, virtual reality, data-driven storytelling, alternate reality games, transmedia narrative, and social impact.

CAROL NAGYOVÁ

University of Warwick, UK

Intermediality in Theatre and Performance WG

PLAYING, OUT OF CONTROL

ABSTRACT

In virtual worlds, the human-machine interface has evolved ever more precise means of translating our intention into instructions that can be performed in digital space. From 'Go North' text prompts in Colossal Cave Adventure (1976) through to thumbs wearing out potentiometers in gamepads and more recently the eye tracking of headsets that distinguish between the focus and periphery of our roaming attention, the user has consciously expended effort to indicate intention. In those moments when our attention is diverted elsewhere or we choose to temporarily disengage, our representative in the virtual world is content to enter an idle state, even if not necessarily invulnerable to the dangers that may still threaten our avatar: it allows for the possibility of answering in the negative to the prompt 'Ready Player One?' In this paper we consider interfaces that, whilst allowing the player to leave, deny the option of momentarily disengaging, yoking the instructions passed to the machine to body functions that are inevitable rather than motivated and optional. In Char Davies' Osmose (1995), orientation and movement are determined by the breathing of the participant, encased in an early instance of a virtual reality device that, in the context of the environment it reveals and its appearance, evokes the apparatus worn by a tethered deep sea diver. More recently, Before Your Eyes (2021), an adventure game from GoodbyeWorld Games, utilises eye-tracking technology, though not to deduce the direction of gaze but rather to determine at what point the user blinks, which is the prompt for time to move forward in the game. In both instances the user's input is

inevitable and the narrative that emerges is contingent upon actions over which limited control is possible. Extrapolating from this, we intend to situate such works within the context of broader non-intentional data-capture strategies and how these may invite reconsideration of agency and engagement.

CV

Carol Nagyová is an undergraduate student at the University of Warwick, currently working towards a BA in Theatre and Performance Studies. Her research interests include immersion and ephemerality of live events, utilisation of sound and dance in performance, and the ever-shifting landscape of digital performance.

CAROL FISHER SORGENFREI

University of California, Los Angeles, USA

General Panels

DISCARDED SKINS: SNAKE WOMEN IN JAPANESE AND CHINESE PERFORMANCE

ABSTRACT

Between the most famous Chinese and Japanese tales of bodily transformation from human female to snake, and female snake to human, lies a chasm composed of apparently competing ideologies. In the many versions of Japan's Dōjōji tale, the one constant is the transformation of a young woman into a demonic snake who kills the man who refused her love. Whether her rage intentionally transforms her into a demon or unconsciously permits demonic forces to enter her, the result is that she becomes a monstrous killer. Is this play primarily a misogynistic warning to males? A training-manual for how wives/women should not behave? A Buddhist parable? Or simply a great horror story?

In contrast, China's many versions of The Legend of the White Snake feature a female water snake whose love for a human man transforms her into human form. This former snake is willing to risk the wrath of all the gods to rescue her lover from death – when he discovers her true snake nature, he dies of fright. Aided by her faithful female-snake companion, she and her husband overcome many obstacles, including the wrath of a powerful Buddhist abbot. Eventually, the former snake, her human husband and their human son are reunited in an ideal Confucian family. This White Snake is depicted almost as a goddess. However, what about her faithful female-snake sidekick? In some versions, they are sisters, in others mistress and servant. Might there be submerged same-sex love issues within the traditional tale? Is the play anti-Buddhist? Is its ideology female-centric, or is the female too good to be true? Are women meant to emulate this creature who defies the gods? What about the taboo against human-animal sex?

Both tales suggest many alternative readings, and in various time periods, they have been presented differently. What are the cultural, religious, ideological, gender, theatrical or other imperatives that separate the Japanese demonic female snake from the Chinese goddess-like snake? Might there be a connection between these apparently divergent views? What are some of the variations within these two diametrically opposed stories, and what might be some of the reasons for the dominance of the current versions?

This paper is derived from background research I have done while writing an original play dealing with variations of the Dōjōji and White Snake stories. The play itself will be presented in May, 2022, at a focused conference in Vancouver, Canada dealing with the connections and differences between these two tales. I am hopeful that I will also be able to draw on the work of other scholars' papers presented at that conference.

CV

Carol Fisher Sorgenfrei is Professor Emerita of Theatre at the University of California, Los Angeles (UCLA) and a Fellow of the College of Fellows of the American Theatre. An authority on postwar Japanese and cross-cultural performance, she is also an award-winning playwright, director, and translator. Books include Unspeakable Acts: The Avant-Garde Theatre of Terayama Shūji and Postwar Japan (Hawaii, 2005) and the co-written Theatre Histories: An Introduction (Routledge, third ed. 2016). Her seventeen original plays include Medea: A Noh Cycle Based on the Greek Myth and The Dybbuk: Between Two Worlds, co-created with director Zvika Serper. She has presented over 150 papers and keynotes and contributed over 100 articles, essays and reviews. She was a

Research Fellow in the Institute for Interweaving Cultures at Berlin's Free University, 2009-2012 and 2019. She is Editor of the Association for Asian Performance Newsletter and Associate Editor of Asian Theatre Journal.

CAROLYN NAISH

Queen Mary University London, UK

Queer Futures WG

MAKING QUEER AGEING VISIBLE: THE PERFORMANCE ART OF LOIS WEAVER AND PEGGY SHAW .

ABSTRACT

Lois Weaver and Peggy Shaw, both in their seventies, created Last Gasp: A Recalibration in 2021, a hybrid performance which intermixed technological and theatrical conventions. Looking through the guidelines for the IPFR conference, there are no references to ageing. Like sexism and racism during the second wave feminism, research into old age seems to be non-existent. Post-menopausal women are seen as an 'invisible generation.' My research investigates the work of two American performance artists and co-founders of Split Britches (a feminist queer theatre group). Weaver and Shaw have been performing together successfully for forty years. Their work embodies ageing as a natural process, a celebration of a long working relationship in which they explored, in an informative and light-hearted manner, same sex and queer relationships, ageing, the aftercare and effects of a stroke, and queer sexual relationships in residential care homes. They did so by mining their rich and various layered personal autobiographies. By performing and being themselves onstage, they have dismantled the veil of invisibility which surrounds older queer women.

My paper will explore Weaver's and Shaw's Last Gasp: A Recalibration, which Shaw intended to be her final stage performance, but was interrupted in 2019 by the first Covid 19 lockdown in London. My research will show how the pandemic reframed ideas about the vulnerability of the human body by showing how death was not just linked to ageing. The underlying threat of death became a presence in all age groups. In a time of a pandemic, declining into old age was not achieved by everyone.

CV

Work

1970-74 Dance Training Stella Mann School of Dance London.

1974-1986 Teacher, Stella Mann School of Dance.

1988-1994 Sadlers Wells Theatre Community and Education Officer.

1990-1994 South Bank Centre, Children Programmer.

1990-1996 Freelance Dance Administrator.

1996-2012 Director of Lauderdale House, Historical Building, an Arts and Education Centre.

Education

1987 Diploma of Arts Administration, Roehampton University.

1988-1990 MA Arts Administration, City University.

2010 Diploma History of Art, Birkbeck University.

2012-2015 BA History of Art, Birkbeck University.

2016- 2018 MA Art History, Birkbeck University.

2018- 2019 MA Live Arts, Queen Mary University of London.

2020 – studying for a PhD Queen Mary University English and Drama Department.

CATHY TURNER

University of Exeter, UK

Theatre & Architecture WG

TOWARDS 'MUNDANE' PERFORMANCE: RECONCEPTUALISING THE THEATRUM MUNDI FOR THE ANTHROPOCENE.

ABSTRACT

In this paper, we reclaim the literal meaning of the word 'mundane', to propose a 'mundane' theatre, which, rather than being 'humdrum or dull' is more positively, 'of this earthly world.' What qualities might such a theatre require? Drawing on Kate Rigby's discussions of the ways in which a work of art might 'bring forth' the earth (2004), we argue that a 'mundane' theatre must be more than a framing device or pre-text for environmental engagement, but rather might make significant connections tangible, allowing not only a sensory, but also a conceptual transformation of terraqueous life. We posit that such a theatre might enable us to reconceptualise our relationship to the earth, and to specific places, not as external to ourselves in a seeking to look back and key earth from a distance (the blue marble; the sea of fog), but as an entanglement of earthbound bodies, materials and weather systems.

In discussing these ideas, we will refer to examples of performance practice, including our own curatorial work in 'Outside the Box', a season of UKRI-funded work that sought to offer open air, covid-safe performance. This practice emphasized the pleasures of treading more lightly on the earth, drawing on Kate Soper's proposal (2020) for an 'alternative hedonist' consumption that embraces a slower, less consumerist life, revisioning shared flourishing for all earthlings. Our six commissions took place across Exeter's public spaces, seeking to produce and prompt pleasure in ecologically sensitive, outdoor practices.

Biographical Note:

Outside the Box: Open Air Performance as Pandemic Response (UKRI (AHRC)) is led by researchers at the University of Exeter: Dr Evelyn O'Malley (PI, Drama), Prof Cathy Turner (CI, Drama), Prof Tim Coles (CI, Business School) with Dr Giselle Garcia (Performing Arts, London College of Music). Project partners: Exeter Culture, Exeter City Council.

CV

Professor of Drama at the University of Exeter, specialising in place and space. Edited book in press: 'Performance at the Urban Periphery: Insights from south India' Routledge, UK and India, with Jerri Daboo, Anindya Sinha and Sharada Srinivasan, arising from our network project funded by AHRC. CI on 'Creative Peninsular' (AHRC) and 'Outside the Box' (AHRC) facing creative industries during/after covid. Author of 'Dramaturgy and Architecture' (Palgrave 2015) and co-author 'Dramaturgy and Performance' with Synne Behrndt, 2nd ed 2016. Founder member Wrights & Sites.

CELINE THOBOIS

Trinity College Dublin, Ireland

Samuel Beckett WG

"AM I RIGHT IN THE CENTRE?" – GEOGRAPHICAL "COMPLICATIONS" IN SAMUEL BECKETT'S WAITING FOR GODOT AND ENDGAME

ABSTRACT

In Samuel Beckett's theatrical geographies of no-where and now-here, the notion of "centre" is both crucial and unstable. Throughout the oeuvre, the centre remains a "danger zone" which requires constant "negotiation" (Quad, 1982). Beckett's first two plays, Waiting for Godot (1952) and Endgame (1957), articulate the notion of centre in geo-political and metaphysical terms, laying the ground for Beckett's lifelong artistic exploration of the relationships between humans and their environments, both physical and virtual. Through genetic criticism, text analysis, and performance history of these two initial plays, this paper investigates how Beckett challenges anthropocentric practices of geography.

By focusing on scenography and dialogue, this essay first shows how Beckett parodies mapping as an unsuitable spatial practice (Lefebvre, 1974) to assert power over the environment, in an ecosystem in constant flux and

transformation. The failure of these anthropocentric geographical and geological practices is exposed in the plot structure of both plays, which are constructed on “[m]ore complications! [...] Not an underplot” (Endgame). These complications provide post-colonial and posthuman narratives that challenge the centrality of “the human” in European humanist discourses and epistemologies, which are crucial to tackle the current ecological crisis in discursive and collaborative ways (Yusoff, 2018). Finally, this paper considers how metatheatre is deployed in performance as a tool to destabilise the ontological centrality of the stage in proscenium arch theatre and create complex theatrical ecosystems moved by decentralised, posthuman agency.

CV

Céline Thobois is a PhD student in the Department of Drama at Trinity College Dublin and an Early Career Researcher Fellow at the Trinity Long Room Hub. Her interdisciplinary research, supported by the Irish Research Council, is looking at the interactions between the human, technology and the environment in Samuel Beckett’s drama. She has published in Samuel Beckett Today / Aujourd’hui, contributed a chapter to Beckett and Technology (Edinburgh University Press, 2021), and she is also a theatre reviewer for The Beckett Circle. Céline has worked as an assistant dramaturg, dramaturg and translator with Dead Centre, Pan Pan Theatre and the Beckett Laboratory. Since 2019, she has been a co-convenor of the Samuel Beckett Reading Group at the Trinity Centre for Beckett Studies, where she has also co-organised the “Samuel Beckett and the Anthropocene” conference (2020) and the first Irish Beckett Brunch (2021). Céline is a member of the Samuel Beckett Working Group (SBWG) at the IFTR since 2020, and she is currently collaborating with Dr Trish McTighe and Dr Nicholas Johnson on the edition of a volume on Beckett and ecology.

CHAOMEI CHEN

Trinity College Dublin, Ireland

New Scholars Forum

THE PEOPLE OR THE CROWD? THE REPRESENTATION OF REVOLUTIONARY MASS IN POSTREVOLUTIONARY CHINA IN YU RONGJUN’S *THE CROWD* (2015)

ABSTRACT

From the perspective of an individual character, The Crowd recounts specific mass gatherings in China over the past five decades, including the Cultural Revolution, the Tiananmen Square demonstrations and the 2014 Umbrella movement (or the Occupy Central movement) in Hong Kong, and the modern version of “crowd” aggregates, such as the Square Dance and the Internet “mob”. The playwright Yu Rongjun categorizes all these activities into the same package of “crowd” psychology deprived of human reason. However, I argue that Yu’s displacement of the political mass reveals a postrevolutionary symptom that shrouds the revolutionary utopian ideal through depoliticization. I will explore this “shrouding” process in several aspects: the displacement of the revolutionary “people” as the maniac “crowd”; the alienated reception of the individual audience from the onstage crowd through pingtan techniques; the play’s criticism against Square Dance ignorant of its revolutionary connotations; the reception of its Hong Kong audience against the backdrop of Cultural Revolution and its legacy.

CV

Chaomei Chen is a PhD candidate in Drama at Trinity College Dublin and an Early Career Researcher at the Trinity Long Room Hub, funded by Trinity College Dublin-China Scholarship Council Joint Scholarship. Her research interests lie in postrevolutionary Chinese theatre with regards to memory, trauma, and interculturalism. She is looking at how theatrical practices could challenge, instead of simply graph, existing methods to reimagine the cultural, historical, and social paradigms in face of globalized postrevolutionary world and China’s transforming position in the world.

CHARLI BRISSEY

University of Michigan, Ann Arbor, USA

CHOREOGRAPHIES OF CARE

ABSTRACT

This essay links dance-making and dancing to studies in new materialisms, theorizing dances as accumulative objects we encounter and dancing as relationally “coming to matter” with the world. I invoke Karen Barad’s coining of “intra-action” alongside what I call “aggregate logic” to assist the reader in detangling how they are situated in their own complex material matrices. I center embodiment and choreography as methods to analyze how time, space, and matter converge on various scales, and how these specific assemblages are always entangled with power, labor, and identity. This project considers how spatial-temporal-material configurations might be understood as forms of choreography and, inversely, how dances themselves can be interpreted as spatial-temporal-material configurations. What is revealed when we orient to material entanglements the way we might sit through a dance? Or when we ask the same questions of our dancing and dance objects that we ask of our daily material exchanges? Through feminist inquiry and somatic practice I guide the reader through exploring the role of non-humans in the constitution of human bodies and living environments, as well as analyzing dance objects as eco-monster aggregates of matter and meaning. There are three primary questions I repeatedly pose of each site: 1) How did this get here? 2) What does it do or enable? 3) Who benefits? Ultimately, this essay excavates ways in which choreographic thinking and embodied practices are invaluable methods for thinking through materiality, power, gender, desire, and care at and after “the end of the world.”

CV

Charli Brissey is an interdisciplinary artist, writer, and teacher who works choreographically with various technologies and materials. This primarily includes bodies, cameras, language, instincts, and ecosystems. Their research integrates studies in feminist theory, technology, and science, and centers choreography as an invaluable methodology to research social-political-ecological phenomena. Brissey has been creating performances, installations, experimental videos, and written scholarship for over seventeen years, and has been presented in various galleries, conferences, film festivals, and performance venues nationally and internationally. This includes the National Queer Arts Festival, Movement Research at Judson Church, Leeds International Film Festival, The Eye Film Institute, Dance on Camera at Lincoln Center, Center for Performance Research, Vancouver Queer Film Festival, Berlin Revolution Film Festival, Paris International Feminist Film Festival, FEM TOUR TRUCK, Seattle Lesbian and Gay Film Festival, Queer Publics Symposium, and several others.

CHARLOTTE ØSTERGAARD

Lund University, Sweden

Scenography WG

CO-COSTUMING AS AN ORIENTATION TOWARDS SPACES OF IN-BETWEENNESS – TRANSFORMATIVE CO-WEARING AND CO-LOCOMOTING ENCOUNTERS IN BETWEEN PLACES AND SPACES.

ABSTRACT

This paper derives from the twelve-hour costume-based performance Community Walk 1 that locomoted through the central area of Copenhagen on June 29, 2020. The focal point of Community Walk was a bright yellow costume that physically connected two wearers. In Community Walk 1, as researcher and costume designer, I placed myself ‘in the center’ of the co-wearing encounter. For twelve hours I co-wore the costume with twelve different co-wearers – one hour with each of the twelve participating co-wearers.

In Orientation Matters Sara Ahmed writes that ‘bodies as well as objects shape though being orientated towards each other. An orientation that may be experienced as the cohabitation sharing of space’ (Ahmed, 2010:245). This suggest that it is through the object (the costume) that the co-wearers are orientated towards each other – for example, exploring that when one wearer stretches the costume-material this movement will affect the movement of the co-wearer. Hence, in navigating/negotiating different ways of co-inhabiting and co-wearing the

costume a temporal shared space is created between the wearers. Ahmed continues 'if orientation affects what bodies do, then they also affect how space take shape around certain bodies' (Ahmed, 2010:250). This indicates that the costume shapes the co-wearers interconnectedness, as well as, that the costume shapes the 'queered entity' (the entanglement of the wearers and the costume) in the urban environment. Hence, as 'queered entity' the co-wearers had to navigate/negotiate through urban environment.

In *Vibrant Matter – A Political Ecology of Things* Jane Bennett advocates that there is an 'ethical task [...] to cultivate the ability to discern nonhuman vitality' (Bennet, 2010:14) by 'affecting and being affected by other bodies' (Ibid, p. 21). This suggest that the stretchy costume-materiality including the 1,5 meters long connecting part of the costume invited the co-wearers to affect, to be affected and to tangle with each other. Additionally, as a 'queered entity' orientated the co-wearers attention towards the urban environment that invited the co-wearers to tangle with other objects like trees, columns, lampposts, and the wind - offering urban/nature elements another kind of agency than in their daily life. In the willingness to 'make kin' (Haraway 2017) transformed the co-wearers orientation/relationship to each other and in specific situations transformed the co-wearers orientation/relationship towards to urban environment by entangling with specific urban/nature elements.

Building on Ahmed, Bennet and Haraway, I, in this paper, will discuss how the co-costumed encounters of Community Walk oriented the co-wearers multiple directions towards spaces of 'in-betweenness'.

CV

Charlotte Østergaard is a Danish visual artist/designer, teacher, and artistic researcher in between the fields of costume, textile, and performing art. Charlotte has designed costumes for more than 65 performances for among others Danish Dance Theatre, Skånes Dance Theatre and Rambert Dance Company. Charlotte has received several grants from the Danish Art Foundation, her artworks has been exhibited at curated exhibitions, for example, at *Innovative Costume of the 21st Century, Moscow (2019)* and is represented in the collections of Danish Design Museum and The National Gallery of Denmark. Her costumed-based performance project *AweAre* was in 2019 nominated for the biennale prize at *The Biennale for Craft & Design, Denmark* and received in 2020 an Excellence Award at *From Lausanne to Beijing - 11th International Fiber Art Biennale, China*.

Charlotte Østergaard's artistic research project 'Crafting material bodies' (PhD fellow at Malmö Theatre Academy, Faculty of Fine and Performing Arts at Lund University) aims to explore costume as polyphone processes in between agents, positions, disciplines, perspectives, epistemologies, methodologies, and other. In her research she studies how costuming can facilitate co-creational transformative encounters of entangling and 'becoming-with' (Haraway 2016) human and other than human materialities and bodies.

Short introduction to my research at Malmö Theatre Academy, Lund University *Crafting material bodies – radical co-creation in the field of costume design': <https://portal.research.lu.se/sv/persons/charlotte-ostergaard>
'Community Walk': <http://www.charlotteostergaardcope>

CHENGYUN ZHAO

Trinity College, Dublin, Ireland

New Scholars Forum

READING THE TAOIST FREEDOM, 'XIAOYAO,' PERFORMED IN LIN ZHAOHUA'S ADAPTATION OF 'THE CHERRY ORCHARD'

ABSTRACT

This article examines the freedom of Taoist philosophy, 'Xiaoyao,' embodied in the drama, 'The Cherry Orchard,' recreated by Chinese director Lin Zhaohua, performed around China in 2004 and 2009 and invited to Singapore International Festival of Arts in 2009. A distinguished Chinese scholar, Gu Chun-fang, asserts that Lin's idea on directing bears resemblance to the aesthetic ideas of Zhuang Zi represented in a sentence "Heaven and Earth and I came into existence together, and all things with me are one." That is, Taoist philosophy is naturally embodied in Lin's dramas. As a key concept of Taoist philosophy, 'Xiaoyao' is brought out to depict the ideal freedom of

individuals and it contains a considerable number of profound connotations. It has been influencing every Chinese, Lin Zhaohua included. It is the core idea helping Lin to establish his directing structures. Viewing closely the script as well as the performance of the drama, this article interrogates in what ways the director applies the idea of 'Xiaoyao' into this western classic and what specific ideas of it are demonstrated through the recreation. Especially, it uncovers three keynotes of understanding Taoist freedom: (1) vastness, the precondition of pursuing the status of 'Xiaoyao' reflected by the contrasts between the lower ceilings of the stage and the higher auditorium; (2) obscurity, the typical feature of 'Xiaoyao' implied by the overlapped utterances and the chaotic onstage space; (3) depending on nothing, the psychological method of reaching 'Xiaoyao' exposed through the complexity or the emptiness of the scenography. The idea of 'Xiaoyao' enlightens Lin on the innovative theatrical means in adapting 'The Cherry Orchard' and also enables him to read such a canonical drama from a Chinese perspective. In this way can he reversely transfer Chinese culture and philosophy to the world.

CV

Chengyun Zhao is a Ph.D. candidate of Trinity College, Dublin, researching drama – especially intercultural performance - in the School of Drama, Film and Music. The title of his Ph.D. research is “An Intercultural Study of Taoist Philosophy in Lin Zhaohua’s Dramas.” Chengyun has published 2 peer-reviewed journal articles which are “On the Role of Translation in the Chinese Drama ‘Going Out’ Strategy”, published in ‘New Perspectives in Translation Studies’ in 2019 (a journal now published outside China, in USA, and some European countries), and “Victims of Post-industrial Era – A Review of 2017 Pulitzer Prize-Winning Drama ‘Sweat’”, in a key academic journal (CSSCI journal) ‘New Perspectives on World Literature’ in 2021. He was also a member and contributor to a project, supported by The National Social Science Fund of China, entitled “A Study on American Metropolitan Drama and Urban Spirit in the 20th Century”, chaired by Prof. Ai-min Chen.

CHLOE DUANE

University of Reading, UK

Samuel Beckett WG

SITE AS ARCHIVE IN COMPANY SJ’S THE WOMEN SPEAK

ABSTRACT

This paper will explore how site, including its social relations and its position in a cultural landscape, can function as a form of archive when utilised within the context of a theatrical performance. Trish McTighe has conceptualised site as archive, and explored how geographical sites ‘reveal traces of their own history’ as they ‘reach back into the past’ (McTighe 2018: 4-5). This paper will build on McTighe’s research by exploring the layers of historical, social and cultural contexts within urban sites, and how these may alter an audience’s interpretation process of theatrical performances. Through the case study of Company SJ’s *The Women Speak* (2015) in the National Ballroom, Dublin, this paper investigates how this specific site archives an archaeological record of human interaction, which is framed by the scenographic design, to determine and exploit the audience’s embodied responses. Company SJ’s *Beckett in the City* series, which includes *The Women Speak*, utilises dispossessed, urban sites to refocus the lens on historical and continuing experiences of marginalisation, which Samuel Beckett’s subjects articulate (Scaife 2018: 125–6). *The Women Speak*, which includes performances of Beckett’s *Not I*, *Footfalls*, *Rockaby* and *Come and Go*, archives the marginalised position of women in Ireland who have been historically excluded from the official educational, cultural and political public institutions of the state, as well as imprisoned within institutional and domestic spaces. This paper explores the cultural and material layers of historical human interaction throughout the site, such as the exhausted paintwork on the handrails and doors, as well as the establishment of the National Ballroom as a direct consequence of state and Church policy. These contexts, when taken into consideration with the scenographic design of the production – such as the digital projection of articles from the Irish Constitution relating to female autonomy on to the walls of the site – shape and exploit the audience’s embodied responses by drawing on their cultural and personal memories. For example, *The Women Speak* took place one year before the referendum on same-sex marriage (2016) and three years

before the landslide referendum on the legalisation of abortion (2018). These political contexts are not unknown to a Dublin audience, echoing Herbert Blau's claim that '[a]n audience without a history are not an audience' (Blau as quoted in Bennett 1997: 140). Site, when framed in this way, is used to shape the response of an audience by acting as either a guiding element to a performance or its primary meaning. In conjunction with an in-depth performance analysis, this paper will utilise audience feedback to investigate how site and scenography are used to determine and exploit the audience's embodied responses.

Works Cited

Bennett, Susan. 1997. *Theatre Audiences*. Second Edition. (Oxon: Routledge).

McTighe, Trish. 2018. 'In Caves, In Ruins: Place as Archive at the Happy Days Festival', *Contemporary Theatre Review*, 28:1, 27-38

Scaife, Sarah Jane. 2018. 'Situating the Audience – Performance Encounter Beckett in the City: The Women Speak', *Contemporary Theatre Review*, 28:1, 114-126.

CV

Chloé Duane is a doctoral researcher and associate lecturer at the Department of Film, Theatre and Television at the University of Reading. Her doctoral research examines the relationship between the audience and scenography through contemporary performances of Samuel Beckett's texts (both prose and drama) that have taken place primarily in the UK and Ireland since 2000. She is also the Communications Officer for the Samuel Beckett Research Centre.

CHLOE JOHNSTON

Lake Forest College, USA

General Panels

"CARE, MAINTENANCE, AND CREATIVE MUTUAL AID"

ABSTRACT

Over the last decade, an argument has emerged that we must reorient our understanding of power around caretaking. Activists like Ai-jen Poo argue that centering care reflects the needs of an aging population and values the labor of those who are marginalized in our political and economic systems. At the same time, artists like Jenny Odell demonstrate how rescue and repair can be figured as an artistic practice. These contemporary thinkers are inheritors of the work of artists like Mierle Ukeles, author of the 1969 "Manifesto for Maintenance Art" which reframed domestic labor as a kind of artistic practice. Such work interrupts the "damaging repetition" that reproduces conventional expectations around successful art-making.

This necessitates a shift in our understanding of political performance and the power structures it addresses. This paper posits that identifying these resources must involve a reimagining of the process by which the art is made and the function it serves. Such work shifts the focus of artists and critics to the work on the margins of institutions, serving those who are far from the power centers. In this paper, I'm continuing an attempt to articulate an aesthetic project that borrows from care activism as a guiding principle for performance work. The paper centers on the work of "For You" productions, an artistic collective that has for the past decade created highly specific performance experiences for curated audiences. In the last year, the project has pivoted to relationship-based work that in some cases defies the categorization of performance. Projects like "Artists and Elders" created in partnership with the University of Chicago re-configure art-making as a gift. This paper will focus on their recent work that responds to the rise of anti-Asian violence in the United States, and the challenges faced by elders during the pandemic as they propose a "creative mutual aid." The artists of For You have described their work as "creative mutual"--a term inspired by the reimagining of systems of care that sprung up in response to the COVID pandemic How might artists take up the challenge implicit in work by organizers to make invisible labor visible and valued? How can such interventions resist the institutionalizing forces of non-profit and even municipal economies? How can artists escape the pressures to measure short-term outcomes in favor of paradigm shifts?

CV

Chloe Johnston is a writer, performer, and teacher in Chicago and an Associate Professor of Theatre at Lake Forest College. She has worked with theatres throughout Chicago, including The Goodman, Lookingglass, About Face, Curious Theatre and Second Story. She is a long-time ensemble member of The Neo-Futurists, where she co-created several plays, most recently the 2020 production of 45 Plays for America's First Ladies. Her articles on performance and activism have been published in Liminalities, Theatre Topics, Performance Research, Theatre Journal and TDR. With Coya Paz Brownrigg, she is the co-author of Ensemble-Made Chicago: A Guide to Devised Theatre, published by Northwestern University Press. She was a 2020 Co-MISSION Fellow at Links Hall Performance Space in Chicago and recently created an original performance for the 2021 "Map of Now" festival produced by Lucky Plush.

CHRIS DUPUIS

KU Leuven, Belgium

New Scholars Forum

CURATING RESISTANCE/RESISTING CURATION: CURATORS AND ARTISTS DISCUSS PERFORMANCE IN PUBLIC SPACE

ABSTRACT

Curators are responsible for the selection, organization, and presentation of much of the work that the public sees. They serve as mediators between artists and audiences, valuers of artworks, dramaturges, confidants, administrators, bartenders, and janitors, along with numerous other roles. Through their decision-making processes, they also hold a considerable hand in writing the history of the discipline. The nature of the curatorial position, with the authority it holds, stands in stark contrast to the fundamental essence of performance in public space; a form which frequently aims to interrogate, subvert, or dismantle existing power structures, including those that exist between artists, curators, and institutions.

Given this conflict between the nature of curatorial practice in performance and the operational logic of most performance in public space, the role/necessity of curators in this field is an open question, one that has been significantly complexified by the arrival of the current pandemic. With health and safety measures in mind, numerous performance pieces, originally conceived to be presented in conventional galleries and theatres are being adapted to outdoor environments, in some cases by artists or institutions with little, if any, previous experience in this context.

What role can curators have in the presentation of performance in public space? How should they support artists in the development and deployment of this work? How can they mediate this work for the public? How do they define and delimit the public an artist might reach? How does their role as valuator of artworks change in this environment? What unique strategies that derive from this milieu would have application within the wider field? This presentation is based on a combination of interviews with artists and curators working in public space to explore the intricacies of these relationships and how the de-centering and destabilizing nature this form of performance can serve to question, challenge, and (perhaps) ultimately deconstruct the nature of curatorial practice in the broader performance field.

CV

Chris Dupuis is a Canadian writer, curator, performance maker, and an associate researcher at KU Leuven (Belgium).

CHRIS HAY

University of Queensland, Australia

General Panels

THE ABSENT CENTRE: HISTORIOGRAPHY OF THE NON-EVENT

ABSTRACT

In 1955, the Playwright's Advisory Board award to promote Australian drama was shared by two plays: "The Torrents", by Oriel Gray, and "Summer of the Seventeenth Doll", by Ray Lawler. The full promised prize, a professional production subsidised by the newly formed Australian Elizabethan Theatre Trust (AETT), was offered only to Lawler's play. The "Doll" became the first original Australian work supported by the first national Arts funding body, and eventually metonymic of the birth of Australian theatre. "The Torrents" became a footnote, which languished unproduced for decades and became metonymic instead of canonical Australian theatre's blindness to women's voices.

Significant work has been done to reclaim Gray as an important figure in Australian theatre history, especially in the work of Michelle Arrow and Merrilee Ross. A self-described 'scarlet woman' — so named not only for her progressive sexual politics, but also for her communist party politics — the elision of Gray's winning play from the canon marks a symbolic sacrifice. In this paper, I want to read Gray's fate and the absent production of "The Torrents" as indexical of the AETT's struggle to support women writers: the only other play by a female-identifying playwright was produced in the Trust's first decade, Coral Lansbury's "Gods of Red Earth", has since been lost.

This paper will draw on the multiple drafts of Gray's script stored in the Fryer Library at the University of Queensland, as well as the contemporary framing device devised for the play's 2019 professional revival that sought to comment on the play's claim to canonicity from within the diegesis. In advancing a historiographic argument, I will make use of Pannill Camp's framework of the "performance nonevent" (2018) to consider the impact of "The Torrents"'s absence from the Australian dramatic canon. Given the 'centre' of theatre historiography has often been the event itself, I ask what might a historiography of the non-event have to contribute to national theatre histories?

CV

Chris Hay is Senior Lecturer in Theatre History and Australian Research Council Discovery Early Career Researcher Award (DECRA) Fellow in the School of Communication and Arts at the University of Queensland, Australia. Chris's forthcoming co-authored book, Contemporary Australian Playwriting: Re-visioning the Nation on the Mainstage, considers the ways in which mainstage theatre culture advances national identity. Chris is Deputy Editor of the journal Performance Paradigm, and an Associate Editor of Theatre, Dance and Performance Training. Chris's research in Australian theatre and cultural history has appeared in journals including Australasian Drama Studies, the Journal of Australian Studies, and Performance Research.

CHRISTIN ESSIN

Vanderbilt University, USA

General Panels

CENTERING SKILL: STYLING BLACK HAIR ON BROADWAY

ABSTRACT

During the 2020 "Summer of Racial Reckoning," many U.S. citizens responded to the murders of George Floyd, Breonna Taylor and Ahmaud Arbery by demanding structural change. They not only took to the streets in protest but also publicly held various cultural institutions accountable for their previous inaction in addressing structural racism. The entertainment industry was a prime target, with cultural commentators filling media outlets with stories about the inequities faced by BIPOC (Black, Indigenous, and people of color) artists. Beauty and fashion magazines, longtime purveyors of Eurocentric beauty standards, suddenly found interest in the difficulties of black actors. Glamour, Allure, and Teen Vogue each ran articles about the lack of sufficiently trained hairstylist to color, style, and braid textured hair. The authors primarily reported actors' experiences, which included stories of heat damage, poor styling, and personal money and time spent outside production budgets and schedules to protect their hair and achieve the necessary appearance. The stories of the skilled backstage professionals who style textured hair, however, remain untold, leaving the industry without a clear understanding of the specific skills needed to address this structural inequity.

As part of the IFTR “Shifting Centres” conference theme, this paper will bring attention to the peripheral labor of previously unrecognized and undervalued backstage technicians who style black performers’ textured hair. Previously treated as a niche specialty in an industry with fewer actors of color, the skills to properly style textured hair are now in high demand as Broadway producers and Hollywood studios scramble to hire more diverse casts. Through interviews and ethnographic observation, I will center the voices of stylists in this ongoing conversation. Their experiences will give evidence of the industry’s structural racism and insight into more recent efforts address this labor inequity by producers, unions, and adhoc coalitions of black theatre workers and allies.

CV

Christin Essin is an Associate Professor of Theatre History at Vanderbilt University in Nashville, Tennessee. She recently published Working Backstage: A Cultural History and Ethnography (2021) with the University of Michigan Press. Her first book, Stage Designers in Early Twentieth Century America (Palgrave, 2012) won a Golden Pen Award from the United States Institute for Theatre Technology.

CHRISTINA MICHAEL

European University Cyprus, Cyprus

General Panels

CREATING A GENRE THROUGH STAGE MUSIC: THE CASE OF MANOS HADJIDAKIS

ABSTRACT

During the late 1940s and early 1950s a re-orientation of Greek popular music occurred, reaching its climax with the creation of a new tradition; that of art-popular song, the so-called entechno laiko. This change initially occurred via the compositions of the Greek composer Manos Hadjidakis (1925-1994), for both ancient Greek drama and modern theatre. Art-popular song was formed as a synthesis of Western art music, Western popular styles and Greek musical traditions, with an emphasis on—until then—the marginal and eastern in origin genre of rebetiko. An equally important aspect that determined this genre was its relation to poetry via the use of lyrics by a group of Greek eminent modernist poets, collectively known as the Generation of the Thirties. These poets also served as the first translators of plays that included this type of music, and provided the lyrics for stage music, giving the genre its highbrow status.

Manos Hadjidakis’s musical intervention was a starting point for the transformation of rebetiko to a genre of higher intellectuality that would subsequently determine a high-popular aesthetic in Greek song. The first time we witness the subtle use of rebetiko elements in a westernised manner is in his composition for the play Antigone (1947) by Jean Anouilh, in a production by the Art Theatre, followed by a production of F.G Lorca’s Blood Wedding, provoking intense reactions. Even more controversial was the subsequent use of rebetiko in the context of art popular song, as part of ancient Greek drama, a genre almost sacred for the Greeks. Hadjidakis’ shift of ‘art’ music to ‘popular’ on the stage of ancient Greek drama and the bridging of the chasm between the two through the creation of entechno laiko raised issues of national and cultural identity and caused a huge controversy regarding the use of certain traditions on stage. However, after Hadjidakis’ innovations, the new status of art-popular song gradually resulted to the legitimisation of all its other components. For example, the initial resistance about the use of the marginal genre of rebetiko and the use of the ‘reviled’ instrument of bouzouki, was swept away. The genre then found unexpected support from even conservative classical music critics and became massively accepted. Therefore, my focus in this paper is the creation of a new genre via stage music, its initial resistance, and its subsequent ultimate acceptance.

CV

I graduated from City, University of London in 2010 with a BMus. I immediately undertook a master’s degree in Historical Musicology at King’s College University of London. I returned to City, University of London, where I obtained my PhD in Music. My PhD research focused on the theatrical compositions of the Greek composer Manos Hadjidakis and the ways in which the composer contributed to the creation of the hybrid genre of ‘art-popular’ [entechno laikò] song in Greece. I was working on both published and unpublished compositions and conducted

a large amount of archival research in Athens, Greece. I focused on the relationship of Hadjidakis with Greek literary modernism -specifically Greek modernist poetry- of the 1930s. I analysed how Hadjidakis' theatrical works musically expressed contemporary issues of cultural and identity and I presented arguments that relate his theatrical compositions to debates about Greek national identity and the concept of genre in Greek art-popular song. Since 2018 I have been a scientific collaborator at European University, Cyprus where I teach musicology-related modules, such as: History of Western Music, Contemporary Music of Greece and Cyprus, and Music Appreciation. At the moment, I am also a part-time programme notes annotator for the Cyprus Symphony Orchestra.

CHRISTINA VOLLMERT

University of Cologne, Germany

General Panels

“THE EMPEROR’S FIRST THRONE”: STAGING HISTORICAL ROOTS IN FRANKFURT A.M., 1905.

ABSTRACT

After 1871, Frankfurt found itself in a dilemma since German unification: the once free imperial city with centuries of political significance had a central role in the structure of the Holy Roman Empire of the German Nation due to its status as the emperor's election and coronation city. However, with the founding of the German Empire and Prussian supremacy that accompanied it, Frankfurt lost its status and was pushed to the political periphery, while Berlin became the new cosmopolitan center of the empire. The citizens of Frankfurt respond to this with a series of historical festivities celebrating their historical roots and former significance.

In my paper, I will focus on the "Altstädtisches Fest" (1905), which made use of numerous theatrical strategies: With a reenactment of the first emperor's coronation in Frankfurt 1562, an elaborately staged historical pageant and a historicizing "Festspiel," the festival's organizers sought to highlight the socio-political significance of the city. Considering both the archival (material-based) and non-archival (reception) modes of these amateur performances, I will investigate how regional (and national) identity is artistically negotiated and embedded in the contemporary modus of an "invention of tradition" (Hobsbawm).

CV

Christina Vollmert is a PhD candidate at the Department of Media Culture & Theatre at the University Cologne. She is a research associate at the Department of Art & Art Theory of the University Cologne and fellowship holder at the a.r.t.e.s. Graduate School for the Humanities Cologne. In her dissertation, she examines bourgeois festival culture and industrial and commercial exhibitions in the urban context of Frankfurt am Main in the 19th century.

CHRISTINE SNYDER

Graduate Center, City University of New York, USA

Music Theatre WG

RECENTERING BLACK CIVIL WAR HISTORIES IN THE MUSICALS THE SHOOFLY REGIMENT (1907) AND PARADISE SQUARE (2022)

ABSTRACT

*In 1907, Black musical theatre writers and producers Bob Cole, James Weldon Johnson, and J. Rosamond Johnson premiered *The Shoofly Regiment*, a musical comedy that took Black education, uplift, and service to the United States as its themes, mixing romance with the actions of a regiment of Black soldiers fighting in the Philippines during the Spanish American War. Rebuffing white America, including President Theodore Roosevelt, and that group's general insistence that Black men could not fight as well or as courageously as white men, Cole, Johnson, and Johnson repurposed a number, "The Old Flag Never Touched the Ground," a paean to Sargent William H. Carney, renowned for his bravery in the Civil War's Battle at Fort Wagner and the first Black recipient of the Medal*

of Honor, for the show. The new Broadway musical, *Paradise Square* (2022), tells the stories of free Black New Yorkers living alongside Irish immigrants in the Five Points Neighborhood through to the Draft Riots of 1863, during which several Black men were lynched, and the Colored Orphanage was burned down, largely by the Irish immigrants among whom these Black men and women lived. These musicals differ from typical Civil War-centric narratives by focusing on Black Civil War histories that are not solely about slavery and escape, but also embrace the joys, sorrows, and service of free Black Americans during the Civil War (1861-1865). Both musicals recenter these histories, claiming space for Black American historiography on the musical stage. Equally important is the inclusion of Black creatives in the writing process, moving Black musical theatre representation beyond the bodies seen by the audience on stage and into the areas of creative control such as book writing, lyric writing, and choreography. While Black voices have recently gained some ground in U.S. musical theatre with *The Color Purple* (2005, 2015), biomusicals like *Ain't Too Proud* (2019) and *MJ: The Musical* (2022), and the 2020 Pulitzer Prize-winning, *A Strange Loop* (2019, 2022), Black perspectives on pre-1960s U.S. American historical events, as told through a popular form like the musical, are still few and far between (*Jelly's Last Jam* (1992) and *Bring in da Noise/Bring in da Funk* (1995) being two). This paper examines two examples, more than one hundred years apart, in order to explicate various ways in which a popular replication, through song and dance on the musical stage, can be productive in reproducing and remembering Black U.S. American history, particularly that of the Civil War.

CV

Christine Snyder is a Ph.D. candidate in Theatre and Performance at the Graduate Center, City University of New York. She expects to complete her dissertation project, entitled "The Mystic Chords of Memory: The Civil War Musical as Historiography," in spring 2023. She is an adjunct lecturer at Lehman College in the Bronx.

CHRISTOPHER BALME

LMU Munich, Germany

General Panels

INTERRUPTED FUTURES: THEATRE, THEATRE STUDIES AND THE DEVELOPMENT PARADIGM

ABSTRACT

My contribution forms part of the panel Future histories: how best to adopt a global perspective? with Chris Balme, Viviana Jacob*, Rashna Nicholson* and David Wiles*. In light of covid, it seems more pressing than ever that historians should take a global view of the past and escape exclusively national perspectives. But how is this to be done in respect of our discipline? National histories have long fostered national identities, challenging them in order to renew them, while minoritarian histories have contested this cultural project through unpacking past events that appear to have been erased from the record. Affirmatory histories of diverse groupings proliferate, while so-called grand narratives or birds-eye views of the past are suspect. The information explosion and pressures of work have encouraged a narrowing of perspectives. In this context how can we develop a global view of the past to take stock of human diversity? Is it only centres of financial power that can afford to resource and so shape a global enquiry? And how do the economics of the book market and the use of English as an international language inflect perceptions of the global? The alternative would appear to be presentism, defined by François Hartog as "the sense that only the present exists, a present characterized at once by the tyranny of the instant and by the treadmill of an unending now." If we believe in the importance of thinking historically in order to understand and act upon the present, how are we to do it? We do not expect to find easy answers, but we want to have a conversation that frames more sharply our central question: how might we as historians best adopt a global perspective?" In my contribution to the discussion I shall deal with the question: "Interrupted futures: theatre, theatre studies and the development paradigm".*

The future looked bright for theatre in 1960: at least from the offices of the Rockefeller and Ford foundations in New York, and their branch offices in the developing world. Both foundations had begun forging support strategies for theatre and culture in the postcolonial world – largely in lockstep with US development policy –

which were extensions of domestic funding strategies that led directly to the establishment of nonprofit theatres in the US. A decade later the Rockefeller Foundation had withdrawn from most cultural funding in the developing world. This paper will examine the implicit and explicit discourses of US philanthropy in the context of development and futurological thinking of the 1960s as they played out in the realm of theatre and theatre studies. The paper will bring together neoinstitutional theory and futures research to examine how concepts of envisaging the future grew out of “transnational circulations of knowledge” in the 1950s and 1960s (Seefried) and formed problematic alliances with the development paradigm. It will point to the need to reconceptualize globalization in terms of discontinuities and interruptions.

CV

Christopher Balme holds the chair in theatre studies at LMU Munich. His publications include *Decolonizing the Stage: Theatrical syncretism and postcolonial drama*, (Clarendon Press 1999); *Pacific Performances: Theatricality and Cross-Cultural Encounter in the South Seas* (Palgrave Macmillan, 2007); *Cambridge Introduction to Theatre Studies* (CUP 2008); *The theatrical public sphere* (CUP 2014) and *The Globalization of Theatre 1870-1930: The Theatrical Networks of Maurice E. Bandmann*, (CUP 2020). He co-edited with Tony Fisher . *Theatre Institutions in Crisis: European Perspectives* (Routledge 2021). He is principal investigator of the ERC Advanced Grant “Developing Theatre: Building Expert Networks for Theatre in Emerging Countries after 1945” and the German research group “Krisengefüge der Künste: Institutionelle Transformationsdynamiken in den darstellenden Künsten der Gegenwart” (DFG).

CHRISTOPHER DANOWSKI

University of Portsmouth, UK

Performance, Religion, and Spirituality WG

THE GLITCHENING: ON PERFORMANCE AND HAUNTED SPACES

ABSTRACT

Drawing on Legacy Russell’s Glitch Feminism, my presentation is a performance-paper considering how glitch might work in quotidian consciousness, an interruption with radical potential, where ‘(t)he glitch is a passage through which the body traverses toward liberation, a tear in the fabric of the digital’ (Russell, 2020, p.19). This proposal is somewhere between queering and processes, playing on how glitch can do both: glitch queers gender (or is a tool with which to make the glitch in the binary visible), and glitch interrupts attention (and can be a tool for shifting perceptions, revealing mechanisms of perception). Using the ritual of the Conference Presentation as the ritual that is being queered, this takes the meta to a realm of deep pretentiousness (or good fun). The pretense is that I will be presenting segments of my current project, SouthSeaMonsterCycle, a multi-media performance piece that draws upon different ontological perspectives on trance. I will be discussing how in the project, we are thinking about haunted spaces, and how the space of the glitch is haunted inhabiting spaces that are both ‘ambient’ and ‘responsive’ (Ochoa, 2010, 482). As the presentation goes on, it’s obvious that things have gone wrong, and that there are wrenches in the works, causing everything, including the presenter, to glitch. The viewer is invited to experience this as a paper or as a performance, or something of a hybrid, and may experience subtle shifts in awareness, perception, and attention.

References:

Ochoa, T.R. (2010) *Society of the Dead: Quita Manaquita and Palo Praise in Cuba*. Los Angeles: University of California Press.

Russell, R. (2020) *Russell, Legacy. Glitch Feminism : A Manifesto*, Verso, 2020.

CV

Dr. Christopher (Kit) Danowski. I have an MFA in Playwriting and Fiction, and have worked since 1992 as a playwriting, director, and performer of experimental theatre and performance. I am also founder/co-founder of

three alternative performance organisations. I have presented performance work and spoken word in Phoenix, Brooklyn, Berlin, Krakow, Seattle, Minneapolis, and Brighton, among other places. The work has been performed in galleries, music venues, and found spaces, and occasionally in theatres. My book of experimental prose, 'dog's ear', was published by Hoot n' Waddle Press in 2018, and I have a monograph, *Trances and Traces*, in process, to be published by Intellect, Ltd.. I am currently a Senior Lecturer in Performance at the University of Portsmouth.

CIARA L MURPHY

NUI Galway, Ireland

Performance in Public Spaces WG

PERFORMING SOCIAL CHANGE ON THE ISLAND OF IRELAND: FROM REPUBLIC TO PANDEMIC

ABSTRACT

This paper aims to consolidate the broad ideas of my forthcoming monograph which analyses the relationship between moments of significant social change on the island of Ireland and performance practice between 1972-2020. Through investigating the Troubles, Second-Wave Feminism, the Celtic Tiger, the 2015 Marriage Equality and 2018 Abortion referendums, and the performative response to the coronavirus pandemic primarily, I argue that key moments of social change on the island of Ireland are captured by a diversification of performance form, which fundamentally re-writes the role of the audience. The investigation charts how moments of social change influence a diversification of performance form such as the proliferation of performance art in the 1970s, collaborative woman-led performance in the 1980s, devised theatre in the 1990s, immersive performance in the 2010s, and a move towards online interactive performance in 2020. The central claims of this research are that (1) diverse performance paradigms emerged adjacent to the more established modern literary theatre to focus on marginalised experiences, illuminating the realities of everyday life for those who experienced violence, oppression, and trauma, and (2) that the relationship between the audience and the performance has changed significantly in Irish theatre in recent decades. Consequentially, I demonstrate a tangible link between shifting paradigms in performance practice and social change on the island of Ireland. Through this study, the research demonstrates how the landscape of theatre and performance practice has altered considerably since 1972. This analysis of the proliferation of radical performance practice fundamentally observes how the role of the audience has developed and diversified to occur as part of a wide spectrum of participation, and one that is significantly distinct from the traditionally established role of the audience in twentieth century Irish theatre.

CV

*Dr Ciara L. Murphy is a Postdoctoral Researcher on the CLS INFRA and ELEXIS research projects. Ciara was previously Lecturer in Creative Arts Teaching and Learning in the School of English and Creative Arts at NUI Galway. Her forthcoming monograph *Performing Social Change on the Island of Ireland: From Republic to Pandemic* will be published by Routledge in 2023. She is currently co-editing a collection *Austerity and Irish Women's Writing and Culture, 1980-2020* (Routledge 2022). Ciara was a researcher on the collaborative research project for #WakingtheFeminists, 'Gender Counts: An Analysis of gender in Irish theatre 2006-2015', that examines how key roles in Irish theatre have been gendered over the last ten years.*

CLAIRE COCHRANE

University of Worcester, UK

Historiography WG

THE PERIPHERAL POPULAR: THE CONDITIONS OF ERASURE

ABSTRACT

To what extent is it possible to argue that engaging with the periphery gets to the core of the role and function of the historian in identifying and scrutinising prevailing trends in cultural practice? At what point in time do the

claims of the periphery to historiographic attention become so loud that they are impossible to ignore? In the case of UK theatre which is my primary field of enquiry, the argument of nineteenth century historians such as David Mayer and Jacky Bratton that the direction of theatre history had been controlled and restricted by the emphasis on canonical literary drama, has stimulated in recent years an increasingly rich body of research into popular theatre forms and practices together with the mass lived experience of those who encountered and enjoyed them. As I have argued elsewhere the case of twentieth, and now twenty-first century theatre, is more complex because both ideologically and aesthetically the stakes were significantly raised by the insistence on the political and social efficacy of theatre and the post-Second World War introduction of public subsidy largely to advance that objective. The principle of not-for-profit overrode the counter-claims of commercial imperatives even after the neoliberal revival of free-market values began to break down what were already very porous industrial boundaries. What this has meant is that the popular identified as a theatre of mass appeal validated by commercial success has been effectively ignored and/or denigrated in the historical record along with the theatre-makers and audiences who have sustained it. Surveying in practice the popular periphery, especially as it can be currently witnessed outside metropolitan centres is to be confronted with a mass phenomenon which in some areas enables live theatre as an art form to survive. Drawing on examples taken from British regional theatre during the economically turbulent later decades of the twentieth century, my paper will attempt to interrogate concepts of the popular as they have impacted on instances of historical erasure and consider the broader historiographic implications of a partial record of lived experience

CV

*Claire Cochrane is Professor of Theatre Studies at the University of Worcester, UK. She is a historian of primarily British theatre of the twentieth and twenty-first century and has published widely on regional, building-based theatre, amateur theatre, Black British and British Asian theatre and Shakespeare in performance. She is the author of *Twentieth Century British Theatre: Industry, Art and Empire* published by CUP in 2011. With Professor Jo Robinson she has more recently published two co-edited collections: *Theatre History and Historiography: Ethics Evidence and Truth* (Palgrave 2016) and *The Methuen Drama Handbook of Theatre History and Historiography* (Bloomsbury, 2020). She is currently co-editing the forthcoming two-volume *Routledge Companion to Twentieth Century British Theatre*.*

CLARA KUNDIN

Arizona State University, USA

New Scholars Forum

DIRECTING ACTORS WITH LEARNING DISABILITIES: A META-ANALYSIS OF PAST AND CURRENT PRACTICES

ABSTRACT

In this presentation I explore the techniques, strategies, accommodations, and modifications directors and arts educators are currently using when directing actors of all ages with learning disabilities, in order to develop a contextual base of existing knowledge and practices for further research in the field. I engage with the question of accessibility in the rehearsal and performance process for learning disabled actors of all ages. I conduct a meta-analysis of documented past accommodation practices directors have used when directing actors with learning disabilities. I additionally use a survey of the field to learn what current practices are most commonly used when directing actors with learning disabilities. I use interviews to provide personal narratives and nuance to this research. As the field increasingly responds to calls for accessibility, learning disabilities have been historically underrepresented in this conversation. We must include the 10% of people who have learning disabilities in our work as educators and directors, particularly in a field that historically emphasizes the importance of the written word. How does a director accommodate an actor who is having difficulty memorizing lines? An actor who struggles to read a script? By discovering what past and current practices have been and are being used, we will be able to collectively envision a more accessible and equitable future.

CV

Clara Kundin is an MFA student in Theatre for Youth & Community at Arizona State University. She is a theatre-maker and educator whose work looks at the intersection of theatre and learning disabilities.

CLARA MALLON

National University of Ireland, Galway, Ireland

General Panels

“SUBORDINATION AND DISSENT: WORKING CLASS WOMEN IN IRISH THEATRE”

ABSTRACT

This paper is based on an edited collection examining authorship and representation of working-class women in Irish theatre. Ireland has a historically contentious relationship to class politics, where other structures of inequality have taken precedence over socio-economic difference. Thus, framing this presentation is the exclusion of working-class women in the narrative of the nation both historically and presently. While dominant historical accounts invisibilize the intersection of gendered and classed inequalities, Irish theatre has developed a strong working-class aesthetic since its inception. This is epitomized in the canonical work of W.B. Yeats, Lady Gregory, J.M. Synge, and Sean O’Casey that has been argued as problematically fetishizing gendered and classed others. While the canon of Irish theatre is predominantly authored by white middle-class men, the 1990s and beyond have witnessed a significant flux in theatre written and created by women. Indeed, more contemporary modes of theatre and performance, both community and mainstream, challenge historical legacies of realism placing the marginalised subject at the centre in ways that avoid representational fetishization. The work of Louise Lowe, Veronica Dyas, Grace Dyas, Paula Meehan, and Fiona Whelan experiments with form, narration and representation in radical ways, shifting ideas of the status quo and arguably making theatre a more inclusive space. Despite this, the specificity of working-class female playwrights and theatre-makers have received scant critical attention and acknowledgement reflecting the general silencing of class politics in Ireland more broadly. This paper aims to counter this neglect and bring to the fore an intersectional analysis of the representation and contribution of working-class women to modern and contemporary Irish theatre, proving that there are working-class women in Irish theatre and that their very important and unique body of work deserves celebration and recognition.

CV

Clara Mallon is PhD candidate in Drama, Theatre and Performance Studies at National University Ireland, Galway, funded by the Irish Research Council. Dr Salomé Paul is an IRC Postdoctoral Fellow in Drama at Trinity College Dublin. They are co-editing a forthcoming collection of essays focusing on representation and authorship of working-class women in Irish theatre to be published in the series “Irish Studies” of Routledge.

CLARA WILCH

University of California Los Angeles, USA

Political Performances WG

INFRASTRUCTURAL PERFORMATIVITY: MORE-THAN-HUMAN POLITICS AND DISAPPEARED ICESCAPES OF IQUALUIT

ABSTRACT

This essay advances a performance studies reading of infrastructure with a focus on the water system crisis in Iqaluit (the capital city of the Inuit co-governed northern territory of Nunavut, Canada). I argue that

understanding the performativity of infrastructure creates means to intervene in the reproduction of extractive racialized capitalism and the extreme ecological imbalances such capitalism has produced, including climate change. Foundational discussions in the environmental humanities center the supposed disconnect between the global and the individual causes and consequences of climate change; scholars like Timothy Morton and Dipesh Chakrabarty, for example, argue that climate change escapes comprehension and phenomenological experience because of its spatial and temporal vastness relative to a human scale. In elaborating this discourse, environmental humanists, artists, and activists often imagine climate politics at either an atomized scale (e.g., individual consumer choices) or totalizing scale (e.g., a dystopic or utopic “post-climate change” earth) and too rarely venture beyond these dichotomized imaginaries. I argue for the importance of centering connective practices in climate discourse and conceptualize infrastructure as a performative link connecting place and planet, ideological and material ecologies, individuals and collectives, and human and other-than-human beings. Focusing upon intermediate scales and more-than-human relationships that materialize and are theorized as infrastructure, environmental performance studies might disrupt the stultifying scalar binaries common to environmental discourse. This approach brings critical and creative attention to the daily practices that compose normative ecological relations in a time of climate crisis. Discussing the layered histories of permafrost, family bonds, sled dog kinship, settler-colonialism, and residential schooling, I illuminate these socioenvironmental networks as the “infrastructure of the infrastructure” in Iqaluit. Amidst the decay of contemporary American infrastructures, forms of climatic and cultural resiliency being practiced in Iqaluit point to the potential to construct more just and livable climates

CV

Education:

University of California, Los Angeles

Theatre and Performance Studies, PhD Candidate (Degree expected summer 2022)

Dissertation: “Arctic Icescapes: Negotiating Climate Change through Performance Practices”

Advisor: Prof. Sean Metzger

University of Pittsburgh, May 2017

Theatre and Performance Studies, MA

Occidental College, May 2011

Biology, BA, summa cum laude

Summer School Programs:

Mellon School of Theatre and Performance Studies on “The State of the Field,” Harvard University / Online, 1–18 June 2021.

Performance Studies International (PSi) Summer School 2.5 on “Network / Elasticity,” University of Calgary, 2–7 July 2019.

Northwestern Summer Institute in Performance Studies on “Political Climates /Performance Ecologies,” Northwestern University, 23–27 July 2018.

Past IFTR Presentations:

12–16 July 2021, NUI Galway / Online, “Icescapes: Performance Analysis of a UN Special Report on Climate Change,” Political Performances Working Group.

Publications:

Forthcoming: “A New Language of the Future: A Conversation with Himali Singh Soin.” Theatre Journal 74, no. 1 (March 2022). Web-only article.

“Emergence and Restraint: Indigenous Performances during the COVID-19 Pandemic,” in “Notes from the Field,” Theatre Survey 62, no. 3 (September 2021): 327–332.

“Embodying Climate Change: Self-immolation and the Hope of No Escape.” Performance Research 25, no. 2 (2020): 61–68.

CLARE DALY

University of Roehampton, UK

SENSING ENTANGLEMENT: PRACTICING WITH LIVE ART AND LAND IN CONNEMARA

ABSTRACT

My practice-as-research PhD project responds to a call, developed through the Live Art Development Agency in London, to attend to feminist histories of live art in Ireland. What has emerged in the process is a focus on two site-specific performances that took place in Connemara, a region on the Atlantic coast of Ireland. 'Sanctuary/Wastelands' (1994) by Alanna O'Kelly, an artist from the Republic of Ireland, attends to a mass famine burial ground at Silverstrand beach. In 'The Gap of Two Birds' (1989), Anne Tallentire, an artist from Northern Ireland, walks a Catholic pilgrimage trail at Mám Éan pass on the Maumturks mountain range.

The two performances open an engagement with the region: its land and ancestors, histories and contemporary politics. Through site-visit and imagination, sensing entanglement with the land and ancestor—and understanding them as im/material witnesses and co-workers rather than subjects and remains at a distance—has become an explicit practice. I listen to and learn from the work of Indigenous scholars, particularly Leanne Betasamosake Simpson and Tyson Yunkaporta, and work with the Irish practice of 'dinnseanchas' translated as 'lore of place.' The spirit of a 'citizen perpetrator' (Azoulay, 2019) has become particularly amplified during the process, one that challenges the nationalistic narrative of Ireland as solely victim, not perpetrator, of colonial violence.

My paper will discuss this process as a method of place-led performance historiography that takes seriously 'spirit labour' (Heathfield, 2017). I will share the potential, complex histories of dis/placement that continue to unfold through attending to the region and the artworks, as well as the challenges of this process: the difficulty of figuring out seemingly distant practices of relation with land and spirit—working with the feeling of not knowing what to do—and unlearning the illusion that we are separate, divided by the imperial concepts of time and space.

CV

Clare Daly is an artist and researcher who works with performance, dance and writing. They are engaged in a Techne funded practice-as-research PhD in the School of Arts at the University of Roehampton, and in partnership with the Live Art Development Agency in London. Some recent projects Clare has been part of include: 'Metaphor as Metamorphosis' journal, 'Letters of Resignation: A Choreography Course for Quitters' with Chatting Tanum and Siobhan Davies Studios, and co-organising the study session 'We will bring our ghosts' with scholar Denise Ferreira da Silva, and artists Valentina Desideri and Arjuna Neuman. They hold a BA in Dance Theatre from Laban, and an MA in Gender, Media and Culture from Goldsmiths, University of London. Clare was recipient of a DanceWeb Scholarship for ImPulsTanz in 2014, and they have worked as a performer with artists including Yvonne Rainer, Tino Sehgal, Lea Anderson and Matteo Fargion.

CLARE LESSER

NYUAD, United Arab Emirates

Music Theatre WG

THE CENTRE IS A FUNCTION, NOT A PLACE: DERRIDEAN 'PLAY' IN STOCKHAUSEN'S STERNKLANG AND CAGE'S HPSCHD

ABSTRACT

'I am the postman who is bringing the mail without knowing what is in the letters' (Palmer, 1973). During an interview with Tony Palmer, Karlheinz Stockhausen (1928-2007) made this intriguing statement concerning Sternklang (1971), his theatrical, outdoor, night time, celestial inspired park music for five groups of (indeterminate) peripatetic players, one central percussionist and an ambulatory audience. The postman analogy is apt, for not only does sound and its vibrations resonate throughout the dark park space, but it is also physically carried by its participants—be they players or audience—either as memory and anticipation or as mobile 'sound messages' between the separate groups of musicians. Thus, centre, represented by the percussionist here,

functions as a reference point, with players and audience weaving an interconnected, sonic fabric through this cardinal, though illusory, locus. John Cage (1912-1992) and Lejaren Hiller (1924-1994) adopted a similar approach to the 'centre' in their monumental 'happening,' HPSCHD (1967-69). Sometimes viewed as a musico-theatrical representation of urban chaos, HPSCHD is a vast multi-media event combining film, slides, tape, live performance and, again, mobile audience in a collaborative exploration of performative and experiential plurality.

In both HPSCHD and Sternklang, authorship and the centre are uncertain. Indeterminacy and collaboration are central concerns, in terms of both preparation and execution, and both works resist the neat separation of composer, performer and audience. The audience is an intrinsic component of the total experience, and the players must negotiate a pathway as though through a labyrinth. Focusing on Jacques Derrida's (1930-2004) concept of 'play,' outlined in 'Structure, Sign and Play in the Discourse of the Human Sciences,' (1967) I will examine the relationship between the concepts of centre and periphery in these works, probing questions of undecidability, authorship and agency along the way.

CV

Clare Lesser is a performer, musicologist and composer. She completed a PhD in 2020 at the University of York on deconstructive approaches to indeterminacy. She has given over 75 world premieres, including works by Michael Finnissy and Hans Joachim Hespos, and is recorded on the Métier label. Recent publications focus on the work of John Cage; Michael Finnissy; Hans Joachim Hespos; and pragmatic approaches to the rehearsal process. Her research interests include deconstruction, indeterminate and improvised music and performance, graphic notation and sound art. She is program head of music at NYUAD.

CLAUDIUS BAISCH

Centre of Competence for Theatre at Leipzig University, Germany

General Panels

RE:CALLING NOTIONS OF HOME: A ROUNDTABLE DISCUSSION ON AMATEUR THEATRE IN PERIPHERAL REGIONS OF EASTERN GERMANY

ABSTRACT

Amateur Theatre as a carrier and mediator of cultural education in rural areas of Eastern Germany is in the focus of the research project HeimatWeltBühne (HomelandWorldStage), which is located at the Centre of Competence for Theatre (CCT) at Leipzig University. The project deals with notions of homeland and their relationship to the world and examines multiple stages and groups of non-professional actors in rural regions of Brandenburg and Saxony. The roundtable will focus on four topics: the concept of homeland, questions of space and its 'glocal' relations, transfer and concrete amateur theatre practice — topics that all contribute to questioning not only notions of centre and periphery, but also the 'naturalness' of home in general.

The concept of homeland is often linked both to the idea of a regional location in a limited space of origin and socialisation and to phantasms of a tradition-oriented, homogeneous community that clings together through time. However, the symbolic space of a "homeland world" also has the potential to transform itself into the direction of an opening towards the world and the foreign. By formulating a concept of a "homeland that is open to the world", which encompasses both the relationship to history and tradition and the changes in local structures and practices that are subject to the dynamics of globalisation, we aim to bring in a shifting notion to home and belonging, thus connecting the local with the world.

It is a popular attitude to consider rural areas as peripheral spaces, radically different from urban centres. This juxtaposition of centre and periphery reinforces the phantasmatic notion of rural areas based on a concept of 'space as a container'. We will talk about shifting concepts of space and time as objectifications of human practice and explore possibilities of influence and change in the cultural practice of amateur theatre. Not least, our project seeks to be aware of our own – naturally biased – perspective. Refraining from an exclusively objective scientific description, the work in HeimatWeltBühne itself needs to undergo a shift in perspective: The actors have their say in making the specific phenomena of their concrete lifeworld visible. Based on a culture of listening, narrative

interviews, dense descriptions of the locations, participatory observation of rehearsals etc., can be used to make assumptions about how these different homelands might be portrayed. In the proposed roundtable discussion, the researchers would like not only to discuss the state of their studies, but to talk in depths about their field research and propose and discuss amateur theatre in peripheral regions as a means and force for “Shifting Centres”.

CV

Claudius Baisch, B.A. has been studying Theatre Studies at Leipzig University since 2015 and is currently working as research assistant at the Institute of Theatre Studies and the Centre of Competence for Theatre at Leipzig University. His focus lies on transcultural education and theatre work with non-professional actors as well as (amateur) theatre history and the philosophy of history. Within the research project “Fremde spielen/Playing Strangers” he concentrated on amateur theatre during the time of National Socialism. He continues his work in the research project “HeimatWeltBühne/HomelandWorldStage” on amateur theatre in rural areas in eastern Germany.

CLIO UNGER

Royal Central School of Speech and Drama, University of London, UK

General Panels

SITUATIONS WITH... THE ARCHIVE: HAUPTAKTION'S LECTURE PERFORMANCES AND THE POLITICS OF PERFORMING PROBLEMATIC REPERTOIRES

ABSTRACT

This paper is aimed at Strand A (Epistemologies) of the Political Performances Working Group as it examines shifting relationships between archival epistemologies and artistic performances of knowledge. Following Tom Holert's assertion that the recent 'epistemization' of art has blurred the 'onto-epistemological fault lines between established conceptions of art and knowledge' (2020, 10), I ask to what extent lecture performances can be understood as an alternative mode of knowledge production. Contemporary performance practices like lecture performances often draw on non-hegemonic knowledges, such as feminist, queer, indigenous, or bodily forms of knowing, and express a wish to remap epistemic hierarchies, violence, and ownership. Yet, Holert warns against the assumption that contemporary performance can or does resist the 'neoliberal notion of knowledge' and invites scrutiny to the idea that art serves a 'counter- or alter-epistemological function' pointing instead to the consumerist – rather than politically empowering – logic behind the market of 'constantly updated knowledge products' (59). Against this backdrop, I ask how the lecture performance can illuminate the tension between economic logics that seek to commodify and hegemonies knowledge on the one hand and attempts to reconceive knowledge as a public good on the other. Specifically, it asks how the lecture performance can respond to the knowledge politics of the archive.

This paper explores Situations with..., a trilogy of lecture performances by the Munich-based performance collective Hauptaktion. The group around Oliver Zahn and Julian Warner explores the theatrical essay through various modes of staging archival research and choreographic practice. Their performances probe into politically and culturally sensitive topics (such as the legacy of the fascist greeting, the practice of black facing in dance, or the sharing of extreme violence on social media) and use the mode of the lecture as a way of alienating the otherwise hard-to-bare realities of these violent performances. Here the essayistic functions on a meta-level; making the lecture performance into a performance about a specific performance history rather than just re-enacting its (potentially harmful) effects. I propose to read these lecture performances as a specific kind of archival practice that unearths performance history by putting archival documents into conversation with the embodied legacies and corporeal repertoires of these controversial performance traditions. Reading Hauptaktion's performances against contemporary discourses of the archive and repertoire and emancipatory approaches which address the inherent epistemic violence of the archive, I argue that the lecture performance in its hybrid form offers a way of responding to archival omissions. By merging the choreographic and bodily

expression with the discursive practices of the lecture, they urge their audiences to consider the epistemic violence of the archive, as well as the very alive and enduring corporeal legacies of harmful performance repertoires (like the fascist greeting or black facing). This, I argue, constitutes a decolonial practice and thus displays the lecture performance's affinity with other contemporary performance formats aimed at re-examining the knowledge politics of the archive, while at the same time it throws up questions about the consumerist logic of the lecture performance as a knowledge product.

CV

Clio Unger is PhD student at the Royal Central School of Speech and Drama, University of London, where she works on the contemporary lecture performance and the politics of the knowledge economy. Her essay 'Share Your Work: Lola Arias's Lecture Performance Series and the Artistic Cognitariat of the Global Pandemic' won the 2020 Postgraduate Essay Prize of the Theatre and Performance Research Association (TaPRA), UK. Her work has been published in Contemporary Theatre Review, the International Journal of Performance Art and Digital Media, and Design Issues. Clio is the co-editor of Platform: Journal of Theatre and Performing Arts and works as a freelance dramaturg and translator.

COURTNEY LAU

Brown University, USA

Queer Futures WG

INSIDIOUS GESTURES AND BURNING PAPER EFFIGIES

ABSTRACT

This paper focuses on a performance and sculpture by Chinese Saskatchewan artist, Respectful Child, and what I term, insidious gestures. I specifically turn to a piece called 落叶归根, which is sculpture of a Chinatown gate that was displayed at the Remai Modern Museum during the fall of 2020. The wooden sculpture indexes the overlooked history of Chinese immigrants who labored in Saskatoon in the early twentieth century. Drawing on rituals where people burn paper effigies to commune with the dead, the artist set their sculpture on fire at the end of the exhibition. My paper revolves around a central contradiction: minoritarian subjects are simultaneously included and excluded from dominant systems, integral to the United States and Canada, but often casted out of national borders. This contradiction is especially pertinent to Asian immigrants who inhabit an odd position within North American nations of being both inside and "outside' the national polity," Lisa Lowe writes in her book, Immigrant Acts. Given this issue of being both inside and outside, in the center and on the periphery, I propose the concept of insidious gestures, subtle acts of Asian racial alterity that critique and linger beyond the limits of national subjectivity. As I consider the insidious gestures in Respectful Child's sculpture and performance, I argue that they repurpose and disidentify with ancient Chinese paper burning rituals to forge a future that sustains and honors people who historically and currently face national abandonment and neglect.

CV

Courtney Lau is a PhD candidate in Theatre Arts and Performance Studies at Brown University. Before Brown, with the support of a Fulbright Postgraduate Student Award, she received her MA in Dance Studies from the University of Roehampton in London. Drawing on performance studies, dance studies, Asian American studies, and queer of color critique, her research focuses on how minoritarian subjects stage their bodies under apparatuses of power.

COURTNEY HELEN GRILE

Trinity College Dublin, Ireland

General Panels

CREATIVE DEMOCRACY: BETWIXT AND BETWEEN APPLIED DRAMA AND DELIBERATIVE DEMOCRACY

ABSTRACT

Applied drama is widely recognised as a democratic practice that welcomes the ideas and input of all participants. In 2021, as part of my PhD research study, I conducted a survey of applied drama/theatre facilitators in order to deepen understanding of the democratic qualities of applied drama. This study focused on examining the capacity of applied drama to support eight qualities pivotal to systemic democracy and deliberative democracy: inclusion, diffused power dynamics, community-building, community learning, communication, collaboration, respect, and empathy. The data collected through this survey bolster the idea of reimagining deliberative democratic practice through applied drama, leading to a new transdisciplinary practice working through and across both disciplines, dubbed Creative Democracy. The practice seeks to aid in bringing the lived experience and knowledge of local citizens to local elected officials by engaging all participants in inquiry and exploration through embodied practice. This new practice could be a valuable approach to deepening democratisation within civic communities by generating dialogue around critical political and social issues, including civil rights and environmental justice. Further, the purpose, goals, and approach of Creative Democracy align with both Action Research (AR), “a set of self-consciously collaborative and democratic strategies for generating knowledge and designing action in which trained experts in social and other forms of research and local stakeholders work together” (Greenwood and Levin, 2007, 1), and Practice as Research (PaR), “in which knowing-doing is inherent in the practice and practice is at the heart of the inquiry” (Nelson, 2013, 10). This paper will go into greater detail around the data collected in the research survey, outline the proposed framework for Creative Democracy, and provide provocation for the new approach as a critical praxis for use by twenty-first century democracies around the globe.

CV

Courtney Helen Grile is a theatre artist and PhD candidate in the department of Drama at Trinity College Dublin and an early career researcher in the Trinity Long Room Hub. Her current research looks at the intersection of applied drama and democracy, with a focus on deliberative democratic practices. She holds a BFA in Media & Performing Arts from the Savannah College of Art & Design, an MFA in Theatre (emphasis in Theatre for Young Audiences) from the University of Central Florida. She has worked in the United States and Ireland as an administrator, adjunct instructor, teaching artist, performer, facilitator, and director. Her passion is for using applied drama and theatre techniques to work in community settings.

DANICA STOMPOR

City University of New York, USA

New Scholars Forum

CAN THERE BE A QUEER CENTER? REIMAGINING THE PERFORMANCE OF LGBTQ ACTIVISM AT THE EDGES OF 1990S NEW YORK

ABSTRACT

In June 1993, a thousand marchers took to the streets of Jackson Heights, Queens to protest the murder of gay Puerto Rican community member Julio Rivera, establishing the annual Queens Pride Parade and Multicultural Festival (QPP). The inaugural QPP highlighted the efforts of a multiethnic coalition of organizers and performance artists to stage radical opposition to both state-enforced heteronormativity and the de-ethnicized centralization of LGBT life in Lower Manhattan. Their aspiration was not to emulate the increasingly gentrified Greenwich Village, but through rage and grief imagine a new sort of queer community reflective of the borough’s status as the most ethnically and linguistically diverse populace in the world.

In alignment with this conference’s focus on interrogating cultural “centers,” I propose a paper addressing the QPP’s articulation of a queerness defined by celebration of the periphery. Through protest, these activists envisioned queer life existing within the local community context rather than coalesced into disproportionately white, moneyed, and isolated scenes.

As a member of the LaGuardia and Wagner Archives fellows cohort, I am creating a digital installation to explore queer remembrance of revolt among the city's outer boroughs that draws from oral histories, the newly-accessioned personal papers of QPP founder Daniel Dromm, and investigative techniques influenced by Tectonic Theatre Project and The Civilians. Introducing a creative methodology that reimagines how "investigative" and "documentary" theatres engage with activism outside presumed cultural centers, this paper argues for renewed focus on the queered meeting points among diverse urban ethnic communities.

CV

Danica Stompor is a creative historian interested in merging new technologies, established preservation practices, and documentary theatre practices to create discursive research that brings an audience into direct dialogue with primary sources. Projects include:

-Project NU: an annual, year-long investigative theatre work that challenges undergraduates at Northwestern University to craft an hour-long scripted piece engaging with the cultural touchstones and erasures of life in Evanston, IL. Established Spring 2015.

-Zamora: Inspired by the life of The Real World: San Francisco star Pedro Zamora, this short piece melds film and public speaking to deconstruct the impact of individuals in shaping the public consciousness on HIV/AIDS. Produced by Wave Productions, Spring 2016.

Danica is a fellow at the LaGuardia and Wagner Archives, conducting research in alignment with the newly-accessioned LGBTQ Collection. Their research interests include the history of HIV/AIDS, urban community organizing, the performance of protest, and queer emergence in Queens, New York. Danica is attending Queens College, pursuing a Masters of Arts in History and a Masters in Library Science.

DANIEL TÉRCIO

INET-MD, Portugal

General Panels

INTIMATE CITIES

ABSTRACT

In this paper, I seek to discuss the ways citizens experience the city, analyzing the sensorial layers at play between them and the body of the city, here understood as a hyper-object (Morton 2013). The existence of the city, like that of a body, presupposes accumulations and remains, regimes of continuity and discontinuity in space and time. The city prevails as long as it permanently crumbling. The city exists in order to continuously refund itself. Cities are usually analyzed from the accumulation of their pasts or from their present spatial and sociological mapping. The two methods combine with each other, to varying degrees, allowing projections of what each city will be or is intended to be.

Louis Wirth (1938) defined the city in terms of size, density, and heterogeneity. These features were further elaborated by Lewis Mumford (1938) who highlighted the city as a "theatre of social action". To understand the city as a theatre of social action is, essentially, to establish a deep relationship between urban density and heterogeneity, as well as to underline the dynamics between its center(s) and its periphery(s).

In this paper I would like to pose the following questions: how do our bodies accommodate themselves to urban spaces and how do they transform those same spaces? How can performance redefine city centers and contribute to other urban mappings? How does the subjective re-founding of the city occur and take place?

In the process of discovering ways and strategies of re-founding the city, performance in public spaces plays an essential role, as it calls into question our connection with urban times and spaces, and pushes us towards active citizenship.

I intend to use data from the research that has been carried out within the TEPe project (<https://tepe.estudiosdedanca.pt/>), which I coordinate. TEPe considers that cities do not exist only in the solid state. Indeed, there are liquid, gaseous and viscous city layers. In a similar way to the human body, every city is a force field with its own pulsation.

In this context, I will present the results of the listening device intimate cities that will be activated during the International Meeting The City, The Body and the Sound, Lisbon, March 2022. The aim is to identify the social-cultural-economic-political forces and rhythms that flow in cities, accessing the voices of its inhabitants. This device, set up like a church "confessional space", works as a listening point, starting with the random choice of questions such as: "where is the center of the city where you live for you? At what time of the year, or under what circumstances, does the city air seem clearer to you? How would you describe the place in the city where your house or apartment is located?, etc.

From the data it will be possible to configure intimate city maps that, in turn, can work as scores for performances in public spaces fragmenting the notion of centrality.

CV

Daniel Tércio holds a BA in Philosophy and another in Fine Arts, a MA in Art History and a PhD in Human Motricity, Dance. He is Associated Professor at the University of Lisbon, Faculdade de Motricidade Humana and researcher at INET-md. As member of the board of directors, he coordinates the group on Dance Studies.

DAPHNA BEN-SHAUL

Tel Aviv University, Israel

Performance in Public Spaces WG

TRANSGRESSIVE MOMENTUM: DECENTERING SOVEREIGN JERUSALEM AND CLIPA'S PERFORMANCE 'THE FIELD'

ABSTRACT

As part of a broader project, including performances in public spaces situated in contemporary Jerusalem and evoking the complexity of an urban frontier zone, I will discuss performative phenomena at a specific site, facing the Old City walls, now called the IDF (Israel Defense Forces) Square. It is a spot of strategic value and control, evident in the urban planning of the Mandatory City Council building (since 1934), that has retained its location. Focusing on this intense metonymic crossroads (literally an urban junction), I intend to reveal what I shall define as 'transgressive momentum' through two discursive prisms: First, by identifying this momentum in performative shifts during the late Ottoman period; Palestine under the British Mandate rule from 1917; the divided city phase in 1948-1967, when the square constituted the border of the partition and no-man's land; and Israel's inclusive sovereignty after the 1967 occupation and erasure of the border. Apparently, events or gestures that shift through this chronicle are mainly affirmative enactments of stabilized ruling; yet they may be understood as a decentered agency that "carries the limit right to the limit of its being" (using Foucault's words describing the notion of transgression).

The transgressive momentum embedded in the urban function and history of the square contextualizes the second prism – the 'borderline disorder' brought up in The Field by Clipa Theatre, included in the 2019 Israel Festival. This (sponsored) intervention consists of twelve performers and numerous situations unfolding across the junction and merge with everyday life, while the designated audience watches them panoramically from the balcony on the roof of the historic City Hall building. The square's quasi-uniformity and sovereign position are deeply, albeit implicitly, decentered; not by chronological performative shifts but rather by accumulating simultaneous flashes of action that unsettle the borderline between the aesthetic framing and the mundane, and touches more and more on idiosyncrasy, multiplicity, marginality, and the critical.

CV

Dr. Daphna Ben-Shaul is a Senior Lecturer at the Department of Theatre Arts, Tel Aviv University. She is the head of the Multidisciplinary and the Interdisciplinary Programs in the Arts at the Faculty of the Arts, TAU, as well as heading the Actor-Creator-Researcher MFA Track. Her theatre and performance research addresses civic and political issues, reflexive performance, voiding as a performative phenomenon, creative collectives, and spatial thought and practices. She has published an extensive book on the art and performance collective Zik Group, and

articles in major periodicals. Her research of contemporary site-specific performances was supported by the Israel Science Foundation.

DAPHNE LEI

University of California, Irvine, USA

General Panels

SHIFTING THE CENTER OF GRAVITY OF THE CHINESE OPERA BODY: TECHNOLOGY, INTERCULTURALISM, GLOBALIZATION

ABSTRACT

When one plies, squats, or stands with one foot in a yoga tree pose, the center of gravity of the body shifts, and yet, one needs to be well grounded in such center in order not to tumble and falter. One always carries such center with them in whatever body shapes or movements. Chinese opera—an erroneous name from the West for various traditional Chinese theatres such as jingju or kunqu—have gone through multiple movements of decentering and recentering in the twentieth century, as China went from imperial to republic and then to communist. One of the most significant decentering movements is the interruption during the Cultural Revolution when practice of traditional performing arts was largely banned; in other words, the original center for “Chinese” opera became hollow whereas multiple centers were developed in peripheral Sinophone regions such as Taiwan, Hong Kong, Singapore, even California, by diasporic Chinese. The multiple newly formed centers on the peripheries both preserved the old forms and developed new unique forms through experimentation. From time to time, these minor centers compete or collaborate, creating fascinating dynamics against the Chinese center.

Despite the geographical and political decentering of Chinese opera, the center of gravity of the body in the periphery remained firm through long and arduous training. With the rise of China in the new millennium, the decentered “Chinese” opera was under threat. UNESCO’s proclamation of various Chinese opera as “oral and intangible masterpiece of humanity” further solidified China’s central position for all Chinese operas. To combat such recentering of Chinese opera, using local technology to connect with the global network seems to be a quick solution in the peripheries. In Taiwan, for instance, interculturalism and techno-globalism are used as an alternative strategy to invigorate “Chinese” opera and to strengthen Taiwan’s poor diplomacy. High tech “performance” methods such as holograms and motion capture create sensational wonders that traditionally trained bodies can never achieve. The threat to Chinese opera is clear: the hologram actor or a virtual being can fly but an actual actor might forget how to walk! This paper examines the predicament and dilemma of technology of Chinese opera in Taiwan today and explores the possibilities of rediscovering the center of gravity in actor’s body in traditional arts.

CV

Daphne P. Lei, PhD

Professor of Drama, University of California, Irvine.

Research areas: Chinese opera, Asian American theatre, intercultural, transpacific, transnational performances.

Published books:

Uncrossing the Borders: Performing Chinese in Gendered (Trans)Nationalism. Ann Arbor: University of Michigan University Press, 2019.

(Finalist, 2019 Outstanding Book Award, Association for Theatre in Higher Education

Finalist, 2019 Theatre Library Association's George Freedley Memorial Book Award)

Alternative Chinese Opera in the Age of Globalization: Performing Zero. New York: Palgrave Macmillan, 2011.

Operatic China: Staging Chinese Identity Across the Pacific. New York: Palgrave Macmillan, 2006.

Co-editor with Charlotte Mclvor. *The Methuen Drama Handbook of Interculturalism and Performance* (London: Bloomsbury, 2020).

Articles also appear in *Theatre Research International, Theatre Survey, Theatre Journal, Anthropology Quarterly, Arts and Literature Studies* (in Chinese) and many book anthologies.

DARA MILOVANOVIC

University of Nicosia, Cyprus

General Panels

DANCE IN NON-MUSICAL TV: HAPTIC VISUALITY AND EXPERIENCE

ABSTRACT

*A number of recent films and TV series feature dance scenes, which alter the way that the spectators experience screen technology. Looking at the examples of contemporary dance choreography in *The OA* (2016-2019) and dance scenes in *Blindspotting* series (2021), this paper investigates the role of dance in non-dance/non-musical television. Employing the lens of film phenomenology, I aim to analyse dance scenes in these two series to explore the idea that television, like cinema, can invoke a sense of touch with haptic visuality defined as ‘the combination of tactile, kinaesthetic, and proprioceptive functions’ (Marks 2000, p. 162), which affect spectators’ visual and kinesthetic viewing experience. The focus on corporeality as a narrative vehicle and a way to engage spectators in a visceral way, comes from the carefully choreographed and performed dances that draw attention to Vivian Sobchack’ (2004) notion of carnal experience of film that is material, embodied, and aesthetic. The experience of watching performers embody metaphors for the narrative through their physical exertion, sweat, and vocal interpretation of the somatic experience, marks out “new territory for the haptic and totally immersive qualities of skin, musculature, and viscera” (Quinlivan 2015, p. 67), whereby the viewers are forced to consider the full sensory spectrum of the cinematic experience. Engaging with haptic film theory to analyse the inclusion of dance in narrative TV series, provides a methodology to disrupt the binary oppositions of active and passive viewing experience. Therefore, analysis of choreography and performance with emphasis on corporeality of the actors provides a crucial element in formation of subjectivity and offers a strategy to actively refuse passivity and objectification film.*

CV

*Dara Milovanovic is an Assistant Professor of Dance and Head of the Department of Music and Dance at University of Nicosia in Cyprus. Dara holds a PhD in Dance Studies from Kingston University London, UK and an MA in American Dance Studies from Florida State University. Dara teaches contextual dance studies, dance research, contemporary dance technique and jazz dance. Her work has been published in books and journals, such *Perspectives on American Dance: The Twentieth Century*, *Peephole Journal*, *Dance Research*, *Fifty Contemporary Choreographers (Third Edition)*, and *International Screendance Journal*. Her research interests include popular dance, musical theatre, screendance, and film phenomenology. Dara is an active contemporary dance performer in Cyprus.*

DARIA SKJOLDAGER-NIELSEN

University of Stockholm, Sweden

The Theatrical Event WG

ABSTRACT

Does the performance of the citizen stage at the repertoire theatre give the same experience as any other performance? While the outcome for the spectator may be seemingly similar: a visit to the theatre to see art, the process of creating this art is unarguably different. In the traditional theatre, the (often fictional) play is constructed between the playwright, director/dramaturge, and professionally trained actors. On the citizen stage the play is developed by the local residents in cooperation with the professional director/dramaturge; the play is usually based on their real-life experiences; and it is them who later perform their role, situated between real life and fiction, as amateur actors. I think it is legitimate to say that the spectator witnesses more vulnerable

performers and fragile stories, especially if people on stage are their neighbours or friends, when compared to the traditional theatre. In my paper, I would like to focus on the Theatrical Playing aspect of the Theatrical Event diamond model (Sauter). I will investigate how the relationship between actors and spectators can change in the context of citizen stage theatre. My main focus will lie on the spectator and their experience: what can it mean to them to witness performance situated between real life and fiction, and can it change their engagement? I will situate my deliberations in the context of Hartmut Rosa's concept of social acceleration, with the focus on a potential of theatre to serve as an oasis of deceleration. Borger scenen in Aalborg (Denmark) will serve as my example.

CV

*Also publishes as Daria S. Nielsen. Holder of two MA degrees from the University of Lodz: in marketing and theatre studies. PhD candidate in theatre studies at Stockholm University. Lecturer at University of Lodz. Member of the IFTR working group The Theatrical Event. Vice chairwoman of Rococo Foundation researching cultural institutions' management and performance. Research interests: the theatrical event; new approaches to audience development; marketing and theatre; audience research. Recent publications: "The (Ir)replaceable Master Director – Considering the Case of the Odin Teatret" with Kim Skjoldager-Nielsen, in *Zarządzanie w kulturze 2020*, Tom 21, Numer 2, "Para-Anthropo(s)cene Aesthetics Between Despair and Beauty: A Matter of Response-Ability" with Kim Skjoldager-Nielsen, in *Nordic Theatre Studies 2020*, 32(1).*

DARKO LUKIC

Independent scholar, Germany

General Panels

FROM PERIPHERY TO THE CENTRE AND BACKWARDS: REDEFINING THE CENTRE THROUGH PLAYWRITING

ABSTRACT

*This paper considers six different types of the relation between the centre and the periphery co-existing and collaborating in the same theatre play. The first is spatial; the second is cultural; the third is gender; the fourth is historical; the fifth is ideological; and the sixth is a class shift from the centre to the margin or periphery and vice versa. The paper focuses on the example of the theatre play *3 winters* by Croatian/British playwright Tena Štivičić, staged first in English at Royal National Theatre in London (2014), then in Croatian at Croatian National Theatre Zagreb (2016). I examine how the playwright's immigrant, bi-lingual and bi-cultural positions and gender positions shape the performing of concrete political and ideological topics in her play. My argument is that the pre-established position of the mainstream and fringe, of the central and marginal, could be reversed through the theatrical experience of the cultural exchange. I will discuss six different types of transition from the periphery to the centre, and vice versa, through the variety of different outsider's viewpoints offered in the play, its characters, and the author's biography. The paper looks at the same play in two different languages, both original authors, and asks: can the playwright herself and her play (re)create the new relationships between centre and periphery? Can the author redefine the hierarchical structure by converging the centre and the periphery in her work?*

CV

Darko Lukić PhD, the theatre scholar and writer, is an academic, researcher, teacher, trainer, consultant and practitioner from Croatia, living in Germany and working around Europe. As an academic, he was a tenured professor at the Academy of Drama Arts University of Zagreb, department of production, guest professor at Faculty of the Philosophy University of Zagreb - doctoral studies of theatre, film, literature and culture, and a guest professor at Karl-Franzens-Universität Graz (Austria) - Institut für Slawistik. As a teacher also worked (lecturing, teaching and leading workshops) in Brazil, Bulgaria, Costa Rica, Croatia, France, Germany, Italy,

Romania, Slovenia, Spain, Taiwan, the USA, the United Kingdom and Venezuela. Among many published pieces of research in drama and theatre, he is an author of the books *"The War Trauma Drama"*, *"Theater in its Environment volumes 1 and 2"*, *"Introduction on Theater Anthropology"*, *"Introduction on Applied Theater"*, book chapter in *"Theatre in the Context of the Yugoslav Wars"* Palgrave Macmillan 2018., and book chapters with sub-editing in *"The Routledge Companion to Applied Performance"* Routledge 2021.

DASSIA POSNER

Northwestern University, USA

Historiography WG

"THE MOST DANGEROUS ATTACK": THE MOSCOW KAMERNY THEATRE'S 1923 EUROPEAN TOUR

ABSTRACT

*On March 22, 1923, the final day of the Moscow Kamerny Theatre's inaugural tour to Paris, Andre Antoine declared that the Kamerny's productions were "the most dangerous attack our theatre has suffered for a long time." Jean Cocteau immediately countered with a manifesto, signed by himself and twenty others, in which he lauded the "freshness" of the Kamerny's work in the face of "obsolete forms." These articles were but two in an astonishingly varied range of responses to the Kamerny's 1923 tour to Western Europe. Although scholars often use reviews to assess artistic quality, more interesting here is what they reveal about the complexity of the Kamerny's reception, including the range of unrelated anxieties superimposed upon this Soviet theatre. Reviewers commonly paired production criticism with accusations of artistic Bolshevism or Asiatic barbarism, with outrage that Russians should be so arrogant as to stage Racine, and, in Munich, with artistic director Alexander Tairov's Jewish roots as supposed evidence for the theatre's Bolshevik attack on Germany. Even critics who waxed rhapsodic about the Kamerny's innovations often lacked a vocabulary to analyze its visual and corporeal languages. Ironically, the Kamerny was an ideal Soviet cultural ambassador specifically because it had never staged political material, its repertoire was entirely foreign, and its emphasis on design and movement made productions easy for international audiences to follow. At the same time, it was revolutionary in other ways: it decentered text and tradition, cultivated virtuosic versatility across widely varying genres, amplified the actor's emotional landscape with cubist and constructivist designs, and radically centered women in all six tour productions. In this paper, I examine designs, photos, and memoirs to analyze the Kamerny's two most controversial European productions, *Phèdre* and *Salomé*, before then contextualizing how reviews of these productions illuminate the criteria and preconceptions of the critics themselves.*

CV

*Dassia N. Posner is a theatre historian specializing in Russian avant-garde theatre, the history of directing, dramaturgy, and puppetry. Her books include *The Director's Prism: E.T.A. Hoffmann and the Russian Theatrical Avant-Garde*; *The Routledge Companion to Puppetry and Material Performance* (co-edited with Claudia Orenstein and John Bell); and *Three Loves for Three Oranges: Gozzi, Meyerhold, Prokofiev* (co-edited with Kevin Bartig and Maria De Simone). She is currently at work on an artistic and political history of the Moscow Kamerny Theatre. Posner's work has been recognized with fellowships and grants from the ACLS, NEH, Harvard's Davis Center for Russian and Eurasian Studies, and the Council on Library and Information Resources/Mellon Foundation. She is Associate Professor of Theatre at Northwestern University, where she most recently co-directed a giant puppet spectacle, *The Flight of the Phoenix*, an expression of hope during the pandemic.*

DAVE CALVERT

University of Huddersfield, UK

General Panels

'THE OUTSIDE ALWAYS GETS IN': SHIFTING CENTRES AND CONVIVIALITY IN SAMEENA HUSSAIN'S BAABUL

ABSTRACT

In Baabul, a solo autobiographical performance about her relationship with her inspirational father, the performer and director Sameena Hussain pursues a "conversation" with the largely silent audience that is built around multiple, continually shifting centres of attention. Occupying the spatial centre-stage throughout, Hussain's semi-improvisational storytelling often buffets her emotionally, requiring her to re-centre herself; the physically-absent father occupies another, imaginary, centre, sometimes for Hussain, sometimes for her conversers, sometimes mediating the relationship between them; and as Hussain's stories open out beyond herself, her father and her conversers in their respective centres, the intimate, enclosed venue appears to itself at the centre of an encircling, wider context in which, as Hussain puts it, 'the outside always gets in'.

*In this paper, I will consider how Hussain's deployment of multiple centres constructs a convivial encounter between herself and her audience. The conviviality operating in the performance weaves two influential theories of conviviality together, those of Ivan Illich and Paul Gilroy. Following Illich's *Tools for Conviviality* (1973), the simplicity of Baabul's aesthetic deploys performance as a 'hand tool' in which the potentiality and plasticity of the space with its multiple centres is driven principally by the energy of its operators – the conversing performer and spectators – such that the event facilitates conviviality as 'individual freedom realized in personal interdependence and, as such, an intrinsic ethical value' (Illich, 1973, p.11).*

*In *After Empire*, alternatively, Gilroy attends to conviviality as 'radical openness' in 'the processes of cohabitation and interaction that have made multi-culture an ordinary feature of social life in Britain's urban areas' (Gilroy, 2004, p.xi). Just as Gilroy advocates for conviviality as the antidote to a melancholic multiculturalism that is founded on the colonial legacy of racial essentialism, so Hussain reconstructs her identity as a British Asian woman through both recounting her affirmative experiences of daughterhood and pursuing the conversational, convivial encounter with the audience. As performer and spectators continue to move around the multiple centres, or 'dance the war of opposition' as Moten and Harney (2013, p.10) might put it, the theatrical conviviality of Baabul draws the encroaching outside into the centre where it becomes surrounded by the inside.*

CV

Dave Calvert is a Senior Lecturer in Drama, Theatre and Performance at the University of Huddersfield. His primary research area is learning disabled theatre, which has led to a broader consideration of the role, facilitation and instantiations of conviviality across various theatrical practices. He is also the Chair of Dark Horse Theatre, UK.

DAVID CALDER

University of Manchester, UK

Performance in Public Spaces WG

QUEER STREET SCENES

ABSTRACT

Recent restrictions on public space, from securitisation in the aftermath of terrorist attacks to pandemic-era lockdowns, have prompted a shift in European street theatre discourse. Where once street theatre interrupted the flow of everyday traffic, stopping us in our tracks, now street theatre itself is interrupted, by checkpoints, safety measures, and festival cancellations. But for whom is this altered public space the exception, and for whom has it long been the rule? If reconfigurations of the public-private divide are central to our understanding of lockdown, they are also central to queer theorisations of urban space. In this paper I analyse the walking performances of two queer migrant artists working in Western Europe: South Korean-born Jisoo Yoo, now based in France, and Mozambican-born Jupiter Child (aka Julia Machindano), now based in Denmark. Drawing on the queer phenomenology of Sara Ahmed and theorisations of public space from Fatima El-Tayeb and Judith Butler, among others, I show how the performance projects of Yoo and Child exemplify and interrogate the disorientation

of the queer migrant body in European public space. By this I mean both 1) the disorientation experienced by migrants as they navigate the obstacles thrown up in their path, and 2) the disorientation occasioned by the appearance of the queer migrant body in a public space that is built upon the exclusion — legal, ideological, cultural, practical — of that very body. Ultimately these performances reveal the many infrastructures of our being and appearing in public.

CV

*I completed my PhD at Northwestern University in 2014 and am currently Lecturer in Theatre & Performance Studies at the University of Manchester. I am the author of *Street Theatre and the Production of Postindustrial Space: Working Memories*, published in 2019 by Manchester University Press. My most recent article, 'Street Theatre in a State of Exception: Performing in Public after Bataclan,' received Honorable Mention from the Association of Theatre in Higher Education's Outstanding Article Award.*

DAVID COATES

University of Warwick, UK

General Panels

DOCUMENTING CITIZENSHIP: A HISTORY OF AMATEUR THEATRE HISTORIES

ABSTRACT

From the early nineteenth century, histories of amateur theatre in Britain were beginning to be researched, written and circulated for public consumption. Such histories were also being written in private, to accompany materials relating to exclusive amateur theatrical events hosted by the country's elite. This paper interrogates those early written histories of amateur theatre in Britain to understand the conditions that enabled them to emerge and the reasons for their materialisation. It will consider some of the historiographical challenges that face the historian interested in amateur theatre histories, including questioning their shared formula, content and narratives, and understanding who was writing them and from what perspective. This paper will demonstrate how amateur theatre history has its own particular set of challenges that differ from those researching the history of professional theatre. I will ask whether - through researching the history of amateur theatre history writing - we may find different ways to view both the amateur theatrical past and present.

CV

David Coates is a Research Fellow in the School of Creative Arts, Performance and Visual Cultures at the University of Warwick. David has done extensive research on nineteenth century amateur theatricals, including his doctoral thesis titled 'The Development of Amateur Theatre in Britain, 1789-1914', which he intends to publish as a monograph. He is now Co-Investigator of a major European Research Council (ERC) project titled 'Performing Citizenship: Social and Political Agency in Non-Professional Theatre Practice in Germany, France, Britain, Sweden and Switzerland (1780-1850)'. Alongside this he is also working on a number of journal articles, including one which considers grave hunting as part of a theatre historian's research methodology, and another which grapples with queer subcultures in nineteenth century amateur theatre. David has been a member of IFTR since 2013 and was the Administrator for the IFTR Warwick World Congress in 2014. He's also a long-standing member of the Society for Theatre Research (STR) and the Theatre and Performance Research Association (TaPRA). He has served on the Executive Committee of both organisations and now convenes the Theatre History and Historiography Working Group for TaPRA.

DAVID CREGAN

Villanova University, USA

General Panels

ANXIETY DISORIENTATION: DEATH AND DISGUST IN ENDA WALSH'S GRIEF IS A THING WITH FEATHERS AND MAX PORTER'S ALL THIS UNREAL TIME

ABSTRACT

*In both *Grief is a Thing with Feathers* and *All This Unreal Time* the breaking down of the normalcy of life and the consequential existential voids that follow are thematically central to the plot. Additionally, both projects explore the dystopia experienced when the central constructed reality of human culture is assailed, and ultimately shifted, by natural realities of subjective remorse, and death.*

*In this paper I will explore the tension between the biological or natural experience of life and the culturally constructed social and interpersonal narrative in the fact of death. I will do so wholistically by applying theories of spiritual suffering, human deterioration and death, and concomitant apocalyptic anxiety. In alignment with the theme of the conference, I will explore the deconstruction of central cultural mythologies of 'reality' posited by the elimination of the spiritual and its effect on the disorientation of individual consciousness, as both protagonists in these related performances are propelled to the periphery life-as-we-know it by circumstances characterized by bereavement and shame. I will do so by establishing a spiritual context for the metaphysical vortex of death-without-dying, utilizing the maxims of John of the Cross in his *Dark Night of the Soul*, in dialogue with an performative aesthetic of disgust in order to bridge the shifting chasm between the moral, the corporeal, and the emotional.*

As both protagonists reckon with the present moment while being shackled to the loss and regret of the past, this paper will map through these performances the marginalization of the soul in mainstream Western culture, and its disorientation effect on human beings managing crisis and failure.

CV

David Cregan O.S.A., Ph.D., is associate professor of Theatre and Associate Dean of the College of Professional Studies. He earned his doctorate from the Samuel Beckett School of Drama at Trinity College in Ireland. He also has an M.A. in Irish Studies from the Catholic University of America, an M.Phil in Irish Theatre and Film from Trinity, and an M.Div. from the Washington Theological Union. David began the Philadelphia Theatre Research Symposium at Villanova University in which he has created an opportunity for new scholars to present their research and publish their work in the areas of theatre and performance.

DAVID GUTKIN

Peabody Institute of Johns Hopkins University, USA

Music Theatre WG

ROBERT WILSON'S GLOBALITY AND THE POSTHISTORICAL IMAGINATION

ABSTRACT

*Billed as an "international opera," Robert Wilson's *the CIVIL warS* was a massive collaborative project involving dozens of composers, theatre artists, and writers from three continents. Following its development in segments in Tokyo, Cologne, Rome, Marseilles, Rotterdam, and Minneapolis, the 12-hour spectacle, intended to encompass the totality of human history, was to be assembled as a whole at the 1984 Los Angeles Olympics. But this grand production never happened: Wilson could not raise the requisite \$2-3 million and the Olympic Committee canceled the performance. This paper picks up the fragments that remain of the fiasco—a trail of paper, video footage, and audio recordings spread across the world—and argues that despite, or even because, of its failure, the *CIVIL warS* might help us grasp elusive relationships between aesthetics, economics, and historiography in the early 1980s.*

*I begin with a simple question: Why did Robert Wilson, famously resistant to representational conventions and reticent about explaining the meaning of his elusive works, supply the *CIVIL warS* with a strong, even hackneyed message about its portrayal of humanity's struggle toward universal "brotherhood"? Seeking answers, I interweave a series of archive-based musical-textual analyses—of David Byrne's *entr'acte* "Knee Plays," Philip*

Glass's contributions to Act V, Etel Adnan and Gavin Bryars' collaboration on act III, and Wilson's early libretto drafts—with readings of the director's hyperactive solicitations for corporate funding. The murky concept of "posthistory" is shown to mediate between the CIVIL Wars' narrative invocation of universal history and its enmeshment in a global economic order. I conclude by interpreting the piece as a postmodern Gesamtkunstwerk with outsized ambitions. Attempting to transform the world into a total work of art, to achieve utopian globality, the CIVIL warS was reduced to an episode in the history of globalization.

CV

EMPLOYMENT

*Assistant Professor in the Department of Musicology at the Peabody Institute of Johns Hopkins University
Mellon Postdoctoral Researcher in the Society of Fellows in the Humanities and Lecturer in the Department of Music, Columbia University (2015 - 2017)*

EDUCATION

Ph.D. in musicology, Columbia University

PUBLICATIONS

Meanwhile, Let's Go Back in Time: New York Avant-Garde Opera and the Historical Imagination (under contract at Oxford University Press for the series Critical Conjunctures in Music and Sound).

Articles in the Journal of the American Musicological Society, Opera Quarterly, and Perspectives of New Music.

Editor of "Experimental Writing About Music" issue of Current Musicology.

DAVID MASON

Ecumenica Journal,

Performance, Religion, and Spirituality WG

THE CURIOUS CASE OF BIRDLY

ABSTRACT

This presentation concerns a decidedly not-material, not-living topic, but perhaps what this topic implies about our relationship with our material and organic environment will be clear. Two people—Maddy and Peter—and their four children share their lives with six birds. Maddy and her human family are real, breathing people who live in Massachusetts, in the USA. The six birds with which they all live, from a certain objective point-of-view, do not and never did exist. As reported on the radio program "This American Life" in late 2021 (episode 754), for a decade, Maddy and her family have lived in a very complicated—very real—relationship with six birds, some of which have only the form of stuffed animals and some of which have no physical form, at all. I contend that the birds are not imaginary. I also contend that Maddie and her family do not simply pretend that the birds exist. I think that Maddie and her family play, and that their play gives living form to the birds. Maddie and her family model how people create what we must call reality, if the word reality has any meaning at all. I'm hoping to revise some of what Huizinga said about play in Homo Ludens, nearly a century ago. I'm hoping to critique how people construct the natural world. And I'm hoping to inspire some thinking about how people make reality, for good or ill.

CV

David Mason is Editor of "Ecumenica," a peer-reviewed performance studies journal. Among the books he has written are "The Performative Ground of Religion and Theatre" (2019) and "Theatre and Religion on Krishna's Stage" (2009). He was a Fulbright Fellow in 2001-02 and is a Fulbright Fellow again in 2022, studying play in northern India.

DAVID RODRIGUEZ-SOLAS

University of Massachusetts Amherst, USA

General Panels

DISPLACING LORCA'S PLAY WITHOUT A TITLE AT THE CENTRO DRÁMÁTICO NACIONAL

ABSTRACT

*Federico García Lorca left several unfinished pieces when he was assassinated by Fascists in 1936. Most of them were not brought to light until the 1970s, making chronological or thematic classification of his oeuvre problematic (Delgado 2008). One of these unfinished plays is an act of *The Dream of Life or Comedy Without a Title* that has been produced this season at Spain's Centro Dramático Nacional (CDN) main venue, Teatro María Guerrero. Lorca's one act is a reflection on theatremaking that uses metatheatrical devices enacting a revolution on the stage. Act two and three were planned to happen in a morgue and in heaven. CDN's production, directed by Marta Pazos, resorted to performance and music to propose a continuation of Lorca's plan for the play. In 2019, two productions reached different solutions. Lluís Pasqual staged Lorca's one act but commissioned two new acts to playwright Alberto Conejero. Sara Molina had the audience attend a rehearsal of a work in progress that unfolded before them. My aim in this paper is to study Pazos's strategies to decenter, relocate, and displace Lorca's text in the version she directs and co-authors with playwright José Manuel Mora. In it, Lorca's one act is played with minimal but decisive editorial interventions that compares the assassination of the Author at the end of the first act with Lorca's own. In the second movement, as Pazos and Mora call it, bodies are prominent, including Lorca's, and excerpts of act one haunt the stage projected and displaced on the background. The final movement gives away both text and bodies and uses the curtain of the theatre, which now works as a backdrop, to have audience both look up and pay attention to technical aspects of theatremaking, including cues from the stage manager as the curtain is lifted and becomes the center of attention. CDN's production challenges the audience to negotiate the displacements of Lorca's texts and ideas as they are performed for the future audience Lorca had in mind when writing his play.*

CV

*David Rodríguez-Solás is an Associate Professor of Spanish at the University of Massachusetts Amherst. His research interests are modern and contemporary Spanish theatre, cultural memory and visual and performance studies. He is author of *Teatros nacionales republicanos: la Segunda República y el teatro clásico español (Iberoamericana-Vervuert)*. Currently he is working on two book projects, the first one on political theatre and performance during the transition to democracy, and a second one on theatre of the real and documentary theatre.*

DAVID ROESNER

LMU Munich, Germany

Music Theatre WG

STRATEGIES OF THEATRE SOUND BETWEEN SONIC BRANDING, ARTISTIC IDENTITY AND ACOUSTIC ECOLOGY

ABSTRACT

My paper will explore a range of interplays between sound and theatre looking at intersections less in the realms of performance aesthetic but rather in three relational dimensions of theatre making: sound(ing) and the creative ensemble, sound(ing) as part of branding one's work, and sound(ing) as an ethical pursuit in relation to a socio-acoustic ecology.

Sound is a multifaceted and by nature truly interdisciplinary subject in the middle of nowhere. It is both completely ubiquitous and very elusive. Sound is also deeply connected to our identities: the way individual human beings sound (speaking, singing, eating, walking, bodily functions etc.) is as unique as their finger print: we are identified by our sound, and we develop a sense of identity by how we produce, use and engage with sound(s).

The aim of this paper is to highlight, how contemporary theatre makers in Europe use theatre "Sound" as a dispositif of 'sounding', 'voicing', 'listening' and 'musicking'.

1) Recently, theatre makers have innovated their ways of working by embracing “Sound” as a means to transform their creative processes and create artistic identities.

2) In communicating these, theatre makers have embraced “Sound” as part of their branding, engaging in a complex confluence of audio marketing, auditory and sonic predispositions (Brown 2020, xxi), on-stage voice styles, composition and sound design in performances, venue architectures, equipment choices etc.

3) Theatres have also become spaces to critique commercial sonification and its manipulative methods of grabbing attention. Theatre thus allows for a more conscious reflection on how music, voice and sound can relate to bodies, texts and spaces. It reflects our rapidly changing acoustic ecology, and the ethics of the inclusion and exclusion of individual sounds from our sonic environment (see Bennett 2019, 1–2, Kendrick 2017).

Case studies will serve to illustrate and test the arguments made.

References:

Bennett, Susan. *Theory for Theatre Studies: Sound*. New York & London: Bloomsbury Methuen Drama, 2019.

Brown, Ross. *Sound Effect. The Theatre We Hear*. London, UK ; New York, NY: Bloomsbury, 2020.

Kendrick, Lynne. *Theatre Aurality*. Houndmills, Basingstoke: Palgrave, 2017.

CV

David Roesner is Professor for Theatre and Music-Theatre at the LMU Munich. He previously worked at the Universities of Hildesheim, Exeter and Kent. In 2003 he published his first monograph on ‘Theatre as Music’ and later won the Thurnau Award for Music-Theatre Studies for his article “The politics of the polyphony of performance” in 2007. Recent publications include *Theatre Noise. The Sound of Performance* (with Lynne Kendrick, CSP, 2011), *Composed Theatre. Aesthetics, Practices, Processes* (with Matthias Rebstock, Intellect, 2012), *Musicality in Theatre. Music as Model, Method and Metaphor in Theatre-Making* (Ashgate 2014) and his latest monograph *Theatermusik. Analysen und Gespräche* (Theater der Zeit 2019). Since 2018 he is Principal Investigator on a DFG project on contemporary theatre music, which is accompanied by a blog: <https://theatermus.hypotheses.org/>. David also occasionally works as a theatre musician and sound designer. For a full list of publications and projects see: <http://mhn.academia.edu/DavidRoesner>.

DAVID WILES

University of Exeter, UK

General Panels

A WEIRD PERSPECTIVE ON GLOBAL THEATRE HISTORY.

ABSTRACT

My contribution forms part of the panel Future Histories: How Best to Adopt a Global Perspective? with Chris Balme, Viviana Jacob and Rashna Nicholson. In light of covid, it seems more pressing than ever that historians should take a global view of the past and escape exclusively national perspectives. But how is this to be done in respect of our discipline? National histories have long fostered national identities, challenging them in order to renew them, while minoritarian histories have contested this cultural project through unpacking past events that appear to have been erased from the record. Affirmatory histories of diverse groupings proliferate, while so-called grand narratives or birds-eye views of the past are suspect. The information explosion and pressures of work have encouraged a narrowing of perspectives. In this context how can we develop a global view of the past to take stock of human diversity? Is it only centres of financial power that can afford to resource and so shape a global enquiry? And how do the economics of the book market and the use of English as an international language inflect perceptions of the global? The alternative would appear to be presentism, defined by François Hartog as “the sense that only the present exists, a present characterized at once by the tyranny of the instant and by the treadmill of an unending now.” If we believe in the importance of thinking historically in order to understand and act upon the present, how are we to do it? We do not expect to find easy answers, but we want to have a conversation that frames more sharply our central question: how might we as historians best adopt a global perspective?” The argument I shall myself develop is as follows.

When we think of theatre in relation to colonialism and globalisation, we conceive it spreading out from a starting point, subject always to changes and discontinuities, but when we look at theatre or performance that has not been subject to those forces, our task becomes more difficult. To label a given practice as 'theatre' is to impose a conceptual frame tied to European languages, and set up 'our' way of seeing the world as normative. To speak of 'performance' only makes the problem worse because the term is so opaque and monolingual. I want to turn the problem around by exploring the concept of WIERDness as formulated by the Canadian anthropologist Joseph Henrich. In a book of 2021 he turns to medieval Christendom to account for a complex of practices that have, through a process of cultural evolution, made Western Educated Industrialized Rich and Democratic people psychologically atypical, globally dominant, and more suicidal. The practice of theatre, narrowly defined, fits into this complex in interesting ways. Arts disciplines tend to be uncomfortable with the notion of cultural evolution because of their attachment to personal identities, but if historians are going to think globally and self-critically, then starting from the nature of our species may be the best way forward.

CV

*I spent much of my career at RHUL (London) before moving to Exeter where I am now emeritus professor of drama. I am a long-standing member of the theatre historiography WG at IFTR. My most recent book *The Players' Advice to Hamlet* was a study of European classical acting from c.1600-1800, and I am now working on the relationship of democracy to theatre and theatricality, in a book that is aimed at political theorists as much as theatre scholars. My interest in pre-modern theatre is wide-ranging, and my research has focused on themes that include the mask, the actor, performance space and time, and citizenship. I have a long-standing interest in the theatre of classical Greece, but have become increasingly interested in the European Enlightenment as a pivotal moment determining much contemporary behaviour. I regard history as a creative practice, and believe strongly in the importance of historical thinking as a foundation for understanding theatre today.*

DAVIDSON OLIVEROS

University of the Philippines Diliman, Philippines

Asian Theatre WG

PEOPLE'S WORSHIP: SHAKING CENTERS OF POWER IN BONIFACIO ILAGAN'S PAGSAMBANG BAYAN

ABSTRACT

In September 2022, the Philippines will be commemorating the 50th anniversary of the declaration of Martial Law by President Ferdinand Marcos. The dictatorial rule of Marcos marred the country with social decay, corruption, and extra-judicial killings. After the ouster of President Joseph Estrada in 2001, his Vice-President Gloria Macapagal-Arroyo assumed the presidency. Her second term from 2004-2010 was seen by social commentators as reminiscent of Marcos' lust for power as her presidency was also tainted by corruption and alleged election fraud. Nearing the end of his term in June 2022, then-Mayor Rodrigo Duterte won the 2016 presidential elections because of his appeal to the common people who voted for an unorthodox politician to lead the county. His infamous strongman style of leadership resonates with Marcos' authoritarian rule. During these presidencies, theatre has always been critical on its stand by providing a platform for conversations. This presentation focuses on how Pagsambang Bayan (People's Worship) embodied the collective call for social change during the said oppressive regimes. Written by Bonifacio Ilagan, Pagsambang Bayan underwent re-imagination and re-invention in relation to the socio-political milieu it addresses. This paper chronicles three stages in the 45-year journey of the play – a risky debut in 1977, a comparative analysis of the "then" and "now" in 2009, and a musical repackaging in 2017. By tracing its dramaturgy, I analyze how Pagsambang Bayan sent shockwaves that call for justice and freedom to the centers of power in Philippine society.

CV

Davidson G. Oliveros is a faculty member of the theatre division of the Department of Speech Communication and Theatre Arts of the University of the Philippines (UP) Diliman since August 2018. Aside from his teaching post, he also serves as the Associate Company Manager of Dulaang Unibersidad ng Pilipinas (DUP). He also taught theatre

at the Polytechnic University of the Philippines (PUP) from 2012 to 2018, where he earned his Bachelor of Arts degree in Theatre Arts, cum laude. In 2019, he earned his Master of Arts (Theatre Arts) degree from UP Diliman. As a researcher, he presented papers focusing on political theatre during the 2019 International Federation for Theatre Research Annual Conference held in Shanghai, China and in Sinapupunan: Usapang Sining at Lipunan at PUP in 2020.

MUNIA DEBLEENA TRIPATHI

University of Toronto, Canada

New Scholars Forum

BADAL SIRCAR'S 'THEATRE OF CONSCIENCE': WHAT DO WE LEARN?

ABSTRACT

Badal Sircar stands among the post-independence theatre-makers in India who meaningfully experimented with performance space and attempted to democratize theatre. The many essays written by Sircar and his available play-scripts account for his changing perception of theatre, and how he conceptualized the efficacy of his work vis-à-vis his intended audiences. His journey in theatre started as a playwright, writing primarily naturalist comedies (1956-1964). He gradually shifted to plays rooted in socialist principles that had an underlying dry humour. With exposure to cutting-edge theatre practice around the world, his work started to break away from naturalism (1961-1971) and eventually (post-1971), he rejected the proscenium stage in favour of intimate and open spaces. Though this departure was motivated by the intention of reaching out to working-class audiences, Sircar's productions have often been viewed by critics as primarily aiming to conscientize a middle-class audience. What key challenges did Sircar face in creating popular idioms of theatre that can communicate successfully with non-elite audiences? How did he seek to overcome such challenges? And finally, what can contemporary socially-engaged theatre makers aiming to reach non-elite audiences learn from the successes and failures of Sircar's work? This paper seeks to explore these questions.

It is true that the anti-capitalist economic model that Sircar's 'Third Theatre' proposed (minimalist design, use of free performance spaces, no fixed ticket price) has inspired generations of theatre-workers across the Indian sub-continent. It is also true that theatre groups like Satabdi and Ayna that have followed Sircar's footsteps most closely have seen a decline in popularity over the years. According to critic Manujendra Kundu, this decline might be a result of following a set structure that had not been updated with the times. Needless to say, Sircar, in his prime, was responding to very different socio-political realities than what we face today. I am interested in exploring how an understanding of his work can inform socially-engaged theatre makers of Kolkata in the present time, what Ranciere calls 'left wing melancholia', when all attempts at political subversion are already overshadowed by the dominant discourse that they mean to challenge. The exploration will be based on the analysis of Sircar's play-texts and essays, and interviews that I conduct with contemporary socially-engaged theatre artists/groups in Kolkata. I am specifically interested to explore these questions in the context of the work of artists/groups who: (i) do not use funds from Government or corporate sectors (which, arguably, can allow them more agency in their choices) (ii) view the content they create as socially-engaged and political in the broadest definitions of these terms (iii) are trying to work with/for the yet uninitiated theatre audiences, especially people who cannot afford to attend centrally-located theatre auditoriums, as I believe that such groups have the potential to be important voices of dissent in an imperfect democracy. My interviewees would include artists from Kolkata-based theatre groups Samuho and Somporko.

CV

Munia Debleena Tripathi is a theatre-maker and a PhD candidate at the Centre for Drama, Theatre and Performance Studies, University of Toronto. Currently, she receives the Jackman Junior Fellowship (2019-present)

awarded by the Jackman Humanities Institute, and the Summer Writing Fellowship (2022) awarded by the Centre for Studies in South Asian Civilization, University of Toronto. Past awards include the Sahapedia-UNESCO Fellowship (2017-18) and the National Young Artistes' Scholarship in the field of Theatre by the Ministry of Culture, Government of India (2011-2013). She has completed MA, Applied and Participatory Theatre from Royal Holloway, University of London (2014-15) and MA, Comparative Literature from Jadavpur University, Kolkata (2012-14). Her research interests include contemporary Indian theatre, applied theatre and audience research. She works as a Teaching Assistant, a Research Assistant, and serves as the Co-President of the Graduate Student Union at the Centre for Drama, Theatre and Performance Studies. Parallely, she works as a playwright, director, trainer and workshop-facilitator, living precariously between Toronto and Kolkata. She is passionate about stories and loves making beautiful things together.

DEIRDRE OSBORNE

Goldsmiths, University of London, UK

Performance in Public Spaces WG

FIXED IN STONE, POETRY IN MOTION: LANDMARK POETICS AND PERFORMING COMMEMORATION

ABSTRACT

Joseph Priestley (1788) paralleled 'visible monuments' and 'historical poems' as a means of 'perpetuating memory' to prevent the 'loss of history', and as being of crucial importance to civic life. A number of black British poets and dramatists have contributed innovatively to restoring Black heritages to contemporary culture through poetry's multiple performativity - as public art, social retrieval and memorial in addition to the printed page. This paper explores the aesthetic category 'Landmark Poetics' that I coined to distinguish poems inscribed upon material surfaces other than paper – especially those that have a commemorative function - and the performativities they elicit, by drawing upon Michel de Certeau's poetic valuing of the everyday life that thrives amid the gaps of larger power structures. It examines the effects of reception of landmark poetics as unmediated performance (the writer/speaker is not physically present during its infinite deliveries) where its actualising is dependent upon the paradox of public introspection - in the mind's eye and internal voice - of the reader and spectator. Landmark Poetics creates echoes that reverberate through history to (re)imagine the lives of people culturally devalued or overlooked by national record-keeping, in more respect worthy terms. The effacement of identities, whether through being classed as disposable asset, or through being renamed and denied any right to personhood and (self)worth contrasts to the longevity of public commemorations of Britain's imperial history. In contrast, poems engraved on buildings, pavements and sculptures through out the UK generate fresh meanings and concrete evidence (literally and literarily) to confirm poetry's capacity for questioning culture's 'relationship with the categorical costumes of the past and present in order to explore what is politically and poetically possible in the future.' (Murphy 2010)

CV

Deirdre Osborne PhD, FRSA is a Reader in English Literature and Drama at Goldsmiths and co-founded the award-winning MA Black British Literature in 2014 which remains the only degree in the world in this field. Her research spans late-Victorian literature and drama to contemporary culture and explores the consequentialist aesthetics of imperial-colonial legacies. She works with three conceptual models: Landmark Poetics (commissioning Grace Nichols' poem 'Breath' in 2020), Mothertext, and Didactic Poetics. She edited the Cambridge Companion to British Black and Asian Literature (1945-2010) (2016) and is Associate Editor, Women's Writing (Taylor and Francis). She has written book chapters and edited critical collections of Black British drama. Her current projects include with David Dibosa, Exhibiting Embarrassment: Museums, Public Culture and Consequentialist Aesthetics which explores the ways in which the legacies of imperial-colonial acquisition ecologies have become barometers of change in (re)thinking about Britain's cultural institutions. Her latest book is This is the Canon: Decolonise Your Bookshelf in Fifty Books with Joan Anim-Addo and Kadija Sesay (Hachette, 2021)

DEMIS QUADRI

Accademia Teatro Dimitri (SUPSI, University of Applied Sciences and Arts of Southern Switzerland), Switzerland

General Panels

FROM AND TO TICINO: PERFORMING ARTS AT THE CROSSROAD OF ARTISTIC EXCHANGES AND PHYSICAL EXPRESSION

ABSTRACT

The Italian speaking Switzerland, Ticino, has a vibrant artistic tradition that is often poorly represented, if not completely overlooked, by academic researchers, especially in comparison to other Swiss geographical regions. What we present here is a project – promoted by the Accademia Dimitri (SUPSI, University of Applied Sciences and Arts of Southern Switzerland) – that seeks to fill this significant gap by utilizing a diachronic, diatopic, and interdisciplinary approach that explores the development of the performing arts (specifically dance, puppetry and circus) and their interconnectedness in Ticino through the 20th and 21st centuries. In comparison to neighbouring geographic areas, theatre and the performing arts in Ticino have relatively recent origins. Without a real artistic centre, the territory is seen as a hub of creative exchange for artists departing to or arriving from other geographical areas, in close contact with national and international performance and cultural realities forming a complex web of interrelationships in a relatively limited context. With the progressive disappearance of clear disciplinary boundaries between the various performing arts, the project aims to map different creative practices and, at the same time, it intends to help artists, researchers, and cultural practitioners to engage in dialogue with fields other than their own (e.g., dance experts looking into puppetry or circus, and vice versa). In accordance with the Accademia Dimitri's orientation towards physical theatre, the artist's body is at the centre of the research. For this conference, we will present the first segment of the section relative to dance and focused on the choreographer Claudio Schott. Ticino's Monte Verità is well known to dancers and dance specialists as the location where European modern dance, and more specifically Ausdruckstanz, began. The utopian community attracted many artists and, among them, also many dancers such as Rudolf von Laban and Mary Wigman, who would become main exponents of this dance tradition. Sustained by the grant for the Performing Heritage offered by the Swiss Federal Office of Culture, this investigation into dance in Ticino is spurred by questions around what occurred and what was left behind when these personalities left the territory. Taking on the invitation offered by Anne Davier and Annie Suquet, the authors of the most recent book on dance in Switzerland, on furthering the understanding of the development of dance in Switzerland, the UK trained Claudio Schott (LSCD) has been identified as a key figure for the revival of dance in Ticino that occurred during the 1980s. With his activity as a teacher, performer and choreographer with the foundation in 1983 of the first contemporary dance company, Progetto Danza, in the region, Schott contributed to the arrival of a specific tradition of modern and contemporary dance in Ticino.

CV

Demis Quadri holds a double doctorate in Italian Language and Literature and Theatre Studies from the Universities of Fribourg and Berne. Former researcher at the Department of Theatre Studies at the University of Berne and member of the Swiss Institute in Rome, he is now professor of Research and Didactics in Physical Theatre, head of Research and Outreach Services, and teacher in Theory and History of Theatre at the Accademia Dimitri. He is a member of the jury of the Swiss Theatre Awards and of the committee of the Swiss Association for Theatre Studies. His main research topics include commedia dell'arte, physical theatre, applied arts and diversity in theatres.

DIANA DAMIAN MARTIN

Royal Central School of Speech and Drama, UK

General Panels

'UNLEARNING' EUROPE: METHODOLOGICAL PROVOCATIONS FOR THEATRE AND PERFORMANCE STUDIES

ABSTRACT

This is a joint paper co-authored with Marilena Zaroulia.

*In *Thinking Europe Otherwise*, sociologist Manuela Boatcă proposes that in light of the transregional entanglements and international hierarchies colonialism has produced in Europe, we need to 'unlearn received notions of Europe as an unmarked category', and instead, pay attention to how its shifting internal borders operate in relation to historical legacies, but also to the 'experiences of peoples and regions racialised as non-European, non-Western and non-white' (2021:389). This joint paper is taking Boatcă's conceptualization as an invitation to disentangle Europe, and to think performances and dramaturgies of Europeanness otherwise. We offer methodological provocations that emerge around the question of 'European' theatre and performance in order to articulate a non-bounded dialogue on multiplicities, entanglements and relations that shape such European dramaturgies from the perspective of intersections between creolisation, postcoloniality and postsocialism. In doing so, and drawing on thinkers from Stuart Hall to Samir Amin, we trouble forms of cultural governance and European policy that seek a shared 'European' identity, rather than tend to its multitudes, extensions and paradoxes.*

Twenty years since this expansion of the European project and its celebratory yet neocolonial 'united in diversity' motto, multiple 'crises' have functioned as catalysts that expose the deep entrenchment and impact of the internalist/externalist approach that continues to govern political and cultural discourse. This approach manifests in bounded and racialised conceptions of shared European culture that also exclude places and nations peripheral to the EU, whilst also sustaining what Madina Tlostanova calls 'imperial difference' (2007, 2014). Against such a backdrop, our own experiences as migrants from Europe's 'other' regions, based in the UK at a time marked by the discourses and affective economies that the Brexit vote unveiled, have foregrounded the ways in which transitions - political and cultural- have concealed legacies and lineages that entangle competing articulations of 'Europe' that reintroduce a centre-periphery, local-global politics of marginalisation.

We ask: what methodological orientations might we take to resist the reproduction of a hegemonic and bordered Europe, instead making way for a plural articulation that accounts for the entanglement of coloniality and neo-coloniality, racialisation, and delinking. How might theatre and performance 'unlearn' Europe, across policy, artistic production and cultural politics and infrastructures?

CV

*Dr Diana Damian Martin is an artist and researcher. Her work concerns alternative critical epistemologies and feminist modes of exchange, interventionist and political performance and the politics of migration, with a distinct focus on Eastern Europe. She co-hosts *The Department of Feminist Conversations and Something Other*, and co-runs the Serbo-Romanian critical cooperative *Critical Interruptions*, artistic research committee *Generative Constraints* and is a core member of *Migrants in Culture*. She is currently Senior Lecturer in Performance Arts at the Royal Central School of Speech and Drama, where she leads the BA Hons Experimental Arts and Performance course.*

DIEGO PIZARRO

Federal Institute of Brasília, Brazil

Embodied Research WG

SOMATIC EPISTEMOLOGIES AS SHIFTING PERSPECTIVE FOR PERFORMANCE RESEARCH: AN EMBODIED EMBRYOLOGICAL APPROACH

ABSTRACT

Somatics is a transdisciplinary contemporary epistemological field of deep ecology in the first-person plural, moving undisciplined dimensions. This shifting definition, which synthesizes one of the intents of my doctoral research presented in 2020 – Corpoet(h)ics Anatomy in (de)compositions: three corpus of somatic praxis in dance – seeks precisely to promote a dialogue on the expansion of the notion of Somatics in contemporary times. It crosses the limits imposed by a disciplinary will usually grouped under the name Somatic Education. Precisely, American philosopher and somatic practitioner Thomas Hanna, when proposing the name Somatics to assemble the kind of knowledge that a range of practitioners had been doing since late 19th century, early predicted that Somatics was a much larger field than a disciplinary cluster, including the ecological and relational approach since the genesis of his somatic activism that gave rise to the idea of Somatics as a field of knowledge. In fact, the knowledge moved by Somatics does not follow the scientific paradigm as a starting point, which has already been extensively discussed by Don Hanlon Johnson for instance. Somatic epistemologies reside in a place of embodied knowledge emerging from bodily answers and questions. Reflections on/with such subjective knowledge promote a corpus of practical-theoretical knowledge that favors the consolidation of new fields of studies and practices. Within this research presentation proposition, I intend to open the dialogue and the feeling for Somatics as a unique way to develop knowledge in performance. Having the embodiment of spaces as methodological research practice, as proposed by the approach of embodied embryology of the Body-Mind CenteringSM somatic system, I am suggesting the practice of Somatics as Research, as an embodied mode to lead and live research. Specifically, I suggest a deep investigation of the actualized memories we have today, in our cells, regarding our own embryological formation as a site for inquiry worth of somatic attention.

CV

Diego Pizarro is currently Dance Professor at Instituto Federal de Brasília (IFB), Doctor in Performing Arts at Universidade Federal da Bahia, Master of Contemporary Art by Universidade de Brasília. He carried out research (Doctorate Sandwich) at University of North Carolina at Greensboro (UNCG), advised by Dr. Jill Green. He is a dancer/choreographer who had his training in Modern Theatre Dance at Amsterdam University of The Arts, and Registered Somatic Movement Educator (ISMETA) certified as Teacher of Body-Mind CenteringSM, Practitioner of Articulation and Muscle Chains Method GDS®, and Gyrotonic® and Gyrokinesis® trainer. He directs CEDA-SI – Coletivo de Estudos em Dança, Somática e Improvisação/Group of studies in Dance, Somatic Education and Improvisation since 2012. He is one of the main organizers and creators of the International Encounter of Dance and Somatic Practices (2018/2020) in Brasília, Brazil. Since 2019 he is Editorial and Advisory board member of Journal of Dance and Somatic Practices. He is also a member of BR-UK network for Dance Medicine and Science.

DIEGO ROTMAN

Hebrew University of Jerusalem, Israel

General Panels

THE POLICE, THE PROTESTERS, AND THE CLOWN OR A POLICEWOMAN STICKING HEARTS ON PEOPLE'S FOREHEADS

ABSTRACT

The COVID-19 pandemic forced performance artists all over the globe were to adapt to a new reality. Unable to perform in their usual settings, performance artists explored new ways and models to perform and meet audiences that could enable the physical co-presence of both actors and spectators, an essential condition for live performances. One alternative was performing in one of the few settings permitted in the lockdowns: public protests.

In Israel, the pandemic came at a fraught political time. Four parliamentary election cycles in two years had failed to produce a stable government and the long-time prime minister, Benjamin Netanyahu, was under indictment for bribery and fraud. The volatile mix of the public's right to protest political corruption and bans against public gatherings came to a weekly head on Jerusalem's Balfour Street, across from the official prime minister residence,

where protesters clashed with increasingly violent police officers. Not surprisingly, the protests were also a magnet for many sorts of artistic expression.

One artist drawn there was Idit Kishinovsky. In her persona of Hashoteret (Policewoman) Azz Oulay, the only representative of the Straight to the Heart Police Force, she – in her rumpled blue uniform, flower-bedecked cap, red clown nose, her “weapons” a spray bottle of “love water” and heart stickers for sticking on people’s foreheads – was the stark opposite of the severe-faced troops preserving the hegemony.

Kishinovsky chose her character’s moniker with care: first name – Azz Oulay (literally “then, maybe”); surname Yihyeh Yoter Tov (“things will be better”). She is seen embodying her belief that reality is created through interpretation, and that we only have to reinterpret the world to make it a better place. After Netanyahu’s defeat, Hashoteret Azz Oulay began to perform in the more highly charged and dangerous setting of the Palestinian-Israeli conflict.

Among the points I shall be considering in my presentation are:

- Political clowning by an individual in public demonstrations as a way to deconstruct the mass of cohesive force represented by the police and army;
- Clowning as a radical political act;
- Using humor, naivete, and dialogue as weapons for change;
- Putting the self at risk on the borderline, aiming to mirror and challenge excess uses of power;
- Using clowning to allow for a new political imagination that places the human rather than ideology at the center.

This paper is based on observation of Kishinovsky’s performative appearances in protests, an analysis of more than a hundred reports of her self-appointed missions, video and still documentation, interviews and conversations with the artist, press reviews, posts on social media, and a close analysis of her new project, which I co-curate. In it, she creates an Underground School of Police where she shares techniques and tactics in her development of undisciplined knowledge (deep listening to the other, distribution of sticky hearts, dialogue, etc.), visual documentation of her work, and a series of performative acts based on her detention by the police.

CV

Diego Rotman is a Senior Lecturer, researcher, multidisciplinary artist, and curator. His research focuses on performative practices as related to local historiography, politics, Yiddish theatre, contemporary art and folklore and research-creation projects. Since July 2019 he is the Head of the Department of Theatre Studies at the Hebrew University in Jerusalem.

In March 2021 De Gruyter Rotman published *The Yiddish Stage as a Temporary Home – Dzigal and Shumacher’s Satirical Theater (1927-1980)*. The book, in its Hebrew, was the recipient of the 2019 Shapiro Award for the Best Book in Israel Studies. Together with Lea Mauas and Michelle MacQueen edited the book *Possession and Dispossession: Performing Ethnography in Jerusalem (De Gruyter, forthcoming in 2022)*. In 2014, co-edited with Ronen Eidelman and Lea Mauas *He’ara: Independent Art in Jerusalem at the Beginning of the 21st Century*.

In 2000, Rotman and Mauas founded the Sala-manca Group, which is active in performance, contemporary art and public art. The Group published the art periodical *He’arat shulayim* and curated and produced the *He’ara Contemporary Art Events*. In 2009, they founded the Mamuta Art and Research Center for research, production, and presentation of art.

DONATELLA BARBIERI

London College of Fashion, UK

General Panels

HYBRIDITY AND COSTUME: MARGINS AS TRANSFORMATIVE SPACES

ABSTRACT

In its essence, the relationship between human and non-human matter that is at the core of performance costume exceeds ubiquitous, though partial, understandings that are predicated mostly on representations / re-

presentations structured around language. Re-centring performance on the performativity of matter may connect more directly with being and in the world (McKinney & Palmer, 2017). Such problematising of the purpose and meaning of costume may also prove critical in addressing matters of care in relation to communities, cultures, the environment as well as processes of reparation from ongoing histories of carbonisation and (neo)colonialism.

A focus on material performativity of costume and its coalescing into bodily action was first labelled as 'the agency of costume' (Barbieri, 2012), and the expansion of this idea by Lingdren and Lotker via *Costume 2020: Costume Agency*, has demonstrated its significance to a growing group of practitioners and researchers who place social and environmental concerns as the impetus for making work.

Such shift also demands a re-evaluation of pre-colonial, indigenous practices and knowledges, literacies as 'living forces' that we may learn from (Dei [Tweneboah], 2022) and that do not privilege Eurocentric discourses. In this presentation I discuss the complexities of engaging in research that considers costume and performance as part of socio-cultural fabric from sites that have survived European colonial expansion. I am asking if costume may even be the means for unheard, subaltern voices from non-dominant cultures not only to be heard (Spivak, 1988) but to affirm their material vitality. I will consider how, as costume and performance may also do harm to the world, sustainable conversations that foreground response-ability for a shared planet can be generated through ethically engaged costume dialogues that foreground unheard voices.

CV

Dr Donatella Barbieri is a scenographer, researcher, and academic at London College of Fashion, UAL, where she founded the experimental MA Costume Design for Performance in 2006, on which she teaches while supervising research degrees. Her *Costume in Performance, Materiality, Culture and the Body*, written during a joint fellowship V&A/LCF centred around the archive of Theatre and Performance costume, was awarded the PQ Best Publication Award 2019 and shortlisted for the Society of Theatre Research Book Prize 2018. She co-founded *Studies in Costume and Performance* research journal in 2013 and has presented and published her research extensively over the last 15 years. Her current practice-based research is around costume-led performance, workshops and rehearsal processes that problematise the perception of costume, scenography and performance. Recently her work was included in the *Costume Agency Exhibition, 2020*, in *WSD 2017* and her workshops and performed sharings produced in *Prague Quadrennial 2019* and *Galway City of Culture, 2020*.

DONIELLE CARR

USA

New Scholars Forum

DANCING WITH DEATH: PERFORMANCES OF RESISTANCE IN THE VIRTUAL CHURCHYARD

ABSTRACT

History tends to repeat itself; yet every so often, there is what Jacques Derrida refers to as an "event" that ruptures the structure and creates a space of freeplay in which the "Truth" of the structure's center comes into question. This questioning has the potential to produce the death of the previous center, and in doing so, provide life to a new center. The pandemic is such an event. Due to pandemic restrictions, the public gathering space has become virtual. Social media has become an outlet for individuals in isolation and the platform TikTok has become a multimedia phenomenon. From October 2020 through April 2021, I studied TikTok as a virtual performance space and discovered a virtual churchyard in which media is dynamically transformed with an interventionist approach that reveals a dissatisfaction with the current center of our capitalist structure.

The culmination of my research developed into a two-hour audio feature. In presenting, I would like to share clips from the audio feature that essentially act as evidence for claims made throughout my thesis. I would like to begin with a brief introduction to my thesis and the concept of the virtual churchyard. Next, I would like to share an "unprecedented times" TikTok audio montage before moving into the performance theories utilized, providing

audio evidence for each claim. I would then like to focus on Derrida's concept of the "event" and follow up with a brief look at death as transformation, before finishing with a light-hearted bonus audio.

CV

Artist, scholar, activist with a passion for post-structuralist theory, a penchant for performances of resistance, and a deep desire to explore the depths of the human condition to better understand the weighty concepts of truth, meaning, and presence. The recent recipient of a Colorado Arts Relief Grant, I am currently working on establishing an online presence through the creation of an interactive portfolio website that further explores the concept of social media presence as dynamic, interventionist, and transformative. Recent MA graduate with a 3.967 GPA despite being impacted by an unprecedented pandemic and housing crisis. Currently exploring international PhD programs.

DORIT YERUSHALMI

University of Haifa, Israel

General Panels

HOW DOES KHASHABI THEATRE PRODUCE A "DUAL PRESENCE" OF PALESTINIAN URBANISM? GHOSTS AND MEMORY IN KHASHABI FIRST SEASON, HAIFA, 2015–2016

ABSTRACT

This article casts a spotlight on Khashabi Theatre (from the Arabic khashbah—"wood," or "stage")—one of several independent Palestinian venues in Haifa, many of which have launched within the past decade and operate without state funding. Khashabi was founded in the fall of 2011, and since 2015 has been based in a building on the fringes of the Wadi Salib neighborhood, dating back to the Ottoman era, that has been converted into a theatre. My proposed historiography is based on the affinity between the right to the city—the radical concept conceived by Lefebvre (1996)—and the right of return, enshrined in Resolution 194, Article 11, of the UN General Assembly, on December 11, 1948. The interface between the right to the city and the right of return emerges in studies that argue that the interpretation of the former can, and should, also include the right to memory of those uprooted from their homes (Nagle 2017). My goal is to explore Khashabi's dramaturgical-performative discourse with ghosts, and thereby examine how it produces a "dual presence" of Palestinian urbanism: the ghostly presence of victims of history who were uprooted from the city, and the presence of the contemporary community that, by converging at the theatre, plays a key part in the revival of urban leisure culture. The analysis I present is based on archival documents, press interviews, performance analysis, and my experience as a viewer and witness. I shall discuss the location of the theatre in the city, the dramaturgical treatments, the objects and the actors' bodies, as elements that evoke and conjure up ghosts, and how the theatrical event produces a "dual presence" of Palestinian urbanism.

CV

Dr. Dorit Yerushalmi is a senior lecturer in The Theatre Department at The University of Haifa, and former head of the department (2014-2020). She is the co-editor of Please don't Chase Me Away: New Studies on the Dybbuk (2009) and Habima: New Approaches to National Theatre (2017). Her book The Directors' Stage: on Directors in the Israeli Theatre, published in (2013). Her publications are related to Hebrew theatre historiography, theatre and gender, and theatre in Haifa as a 'wounded city'.

DORITA HANNAH

University of Auckland, Aotearoa New Zealand

Theatre & Architecture WG

MOANA NUI SPACING AND THE PERFORMATIVE HABOUR CITY

ABSTRACT

Focusing on urban performativity and planning of contemporary waterfront cities, this paper confronts the pervading neoliberal approach to developing globalized cityscapes by rethinking the map of the world, conventionally perceived as continents that define and demarcate territories through borders. Questioning how an emphasis on the oceanic – replacing solid states with fluid ones – can “influence our understandings and performances of identity”, was central to Fluid States, a year-long globally dispersed festival of events hosted by Performance Studies international (PSi) in 2015, which aimed to unsettle centre/periphery discourse. The underpinning concept was inspired by the Pacific region: home to many island states, invisible in the bifurcated blue expanse of a Eurocentric world map. Described as a “liquid continent”, the region images itself through te Moana-Nui-a-Kiwa (the Great Ocean of Kiwa) with its fluid, immersive and relational tā-vā (time-space) condition that resists fixity and terra firma.

The paper begins by outlining Sea-Change: Performing a Liquid Continent – a 3-day festival on Rarotonga (Cook Islands, July 2015) and one of 15 Fluid States events – to establish oceanic spacing for public performance. The focus then turns to the harbour city of Wellington and the Waka Odyssey, an extended spatiotemporal event that opened the 2018 Aotearoa New Zealand Festival of the Arts with a performance celebrating the legendary Māori navigator and explorer, Kupe. This waterfront spectacle involved 20,000 spectators, a mass choir, a thousand-strong dance troupe and stage towers overlooking the harbour into which sailed a fleet of waka (traditional canoes) to stage the first voyagers’ arrival centuries before Britain’s James Cook. In decolonizing public space by emphasising oceanic ground as a dynamic and performative stage, such projects inform how urban environments can be developed and experienced, especially the Pasifika | Moana Nui City of Oceania.

CV

Dr Dorita Hannah is a designer and independent academic whose practice and research – operating across the architectural, performing, culinary and visual arts – focus on performance space and spatial performativity. Her international projects range from theatre architecture (space-in-action) to public events (action-in-space), addressing the dynamics, politics and intermediality of the public realm. Hannah has published on Performance Design and Event-Space, while designing, curating and directing exhibitions, installations, performances, feasts, symposia and workshops. Her creative work has gained awards and citations and has been regularly selected for exhibition in World Stage Design and the Prague Quadrennial of Performance Design & Space. Hannah is co-convenor of IFTR’s Theatre & Architecture Working Group. She also co-chairs the Performance+Design Working Group for PSi (Performance Studies international).

DOROTA SOSNOWSKA

University of Warsaw, Poland

Historiography WG

ANGELS IN AMERICA. THE TRANSITION AND POLISH POLITICAL THEATRE

ABSTRACT

The paper I want to submit is an analysis of the Polish premiere of Tony Kushner's drama "Angels in America". The drama, staged in 1995 as "Angels of America" at the Wybrzeże Theatre in Gdańsk, directed by Wojciech Nowak, has not made it into the history of Polish political theatre. However, the testimonies of its reception today allow for a complex analysis of the entanglement of political theatre in the so-called political transition. With the help of the category of “normality”, I am trying to expose the meandering paths of emancipation in the Polish theatre of the 1990s - the time of transition.

With that case study I aim at formulating questions how otherness was performed in times of transition. An important assumption of the research is based on the observation that in the transition culture different kinds of otherness are not yet treated as identities and included in the framework of what we today call identity politics, the idea that it is possible to trace the emergence of otherness before it is named and included in the figures we know today: the Jew, the gay, the woman, the Black, etc. I refer

to this transformative otherness as "odmienność". What is striking is that the word *Odmieniec* translates into English as *Queer* (that from 2000 is used in its original form in Polish scholarship and art). Asking about the tension between western notions and local experience is one of the main line of thoughts and methodological questions I want to pose.

The very notion of transition culture is taken from the vocabulary of Western transition studies, which examine the process of transition from an authoritarian system to democracy from the perspective of political, economic, market and, above all, institutional change. By treating transition culture as a cultural formation, authors such as Michael D. Kennedy have tried to point out the tension between Western models providing the goals of transition and their local actualization, realization, and even transgression or rejection. Precisely as a cultural formation, a culture of transformation, it reveals certain recurrent scenarios and strategies for negotiating meaning between pattern and local situation or need. How to see theatre as a social archive of transition and negotiations of meanings is another methodological question I'm interested in.

CV

Assistant Professor at the Institute of Polish Culture (Department of Theatre and Performance) at University of Warsaw. The author of the book about three actresses of the communist period in Poland entitled "*Królowe PRL. Sceniczne wizerunki Ireny Eichlerówny, Niny Andrycz i Elżbiety Barszczewskiej jako modele kobiecości*" (2014). She took part in the scientific projects devoted to the problem of performance documentation (ECLAP), theoretical status of sources, archives and documents in performance studies (*Sources and Mediations*) and performance and memory (*Performing Memory*). She published articles on the subject in Polish and international journals such as "*Performance Research*" or "*Maska*" and co-edited a book devoted to the memory of worker's theatre ("*Robotnik. Performanse pamięci*", 2017). Now she is working as principal investigator on the project "*Odmieńcy. Performances of otherness in Polish transition culture*" financed from the Polish National Science Center. She is a co-convenor of the Theatre Historiography group and a member of IFTR from 2016.

DOROTHEA KAISER

Leipzig University, Germany

General Panels

RE:CALLING NOTIONS OF HOME: A ROUNDTABLE DISCUSSION ON AMATEUR THEATRE IN PERIPHERAL REGIONS OF EASTERN GERMANY

ABSTRACT

Amateur Theatre as a carrier and mediator of cultural education in rural areas of Eastern Germany is in the focus of the research project HeimatWeltBühne (HomelandWorldStage), which is located at the Centre of Competence for Theatre (CCT) at Leipzig University. The project deals with notions of homeland and their relationship to the world and examines multiple stages and groups of non-professional actors in rural regions of Brandenburg and Saxony. The roundtable will focus on four topics: the concept of homeland, questions of space and its 'glocal' relations, transfer and concrete amateur theatre practice — topics that all contribute to questioning not only notions of centre and periphery, but also the 'naturalness' of home in general.

The concept of homeland is often linked both to the idea of a regional location in a limited space of origin and socialisation and to phantasms of a tradition-oriented, homogeneous community that clings together through time. However, the symbolic space of a "homeland world" also has the potential to transform itself into the direction of an opening towards the world and the foreign. By formulating a concept of a "homeland that is open to the world", which encompasses both the relationship to history and tradition and the changes in local structures and practices that are subject to the dynamics of globalisation, we aim to bring in a shifting notion to home and belonging, thus connecting the local with the world.

It is a popular attitude to consider rural areas as peripheral spaces, radically different from urban centres. This juxtaposition of centre and periphery reinforces the phantasmatic notion of rural areas based on a concept of 'space as a container'. We will talk about shifting concepts of space and time as objectifications of human practice

and explore possibilities of influence and change in the cultural practice of amateur theatre. Not least, our project seeks to be aware of our own – naturally biased – perspective. Refraining from an exclusively objective scientific description, the work in HeimatWeltBühne itself needs to undergo a shift in perspective: The actors have their say in making the specific phenomena of their concrete lifeworld visible. Based on a culture of listening, narrative interviews, dense descriptions of the locations, participatory observation of rehearsals etc., can be used to make assumptions about how these different homelands might be portrayed. In the proposed roundtable discussion, the researchers would like not only to discuss the state of their studies, but to talk in depths about their field research and propose and discuss amateur theatre in peripheral regions as a means and force for “Shifting Centres”.

CV

Dorothea Mercedes Kaiser completed her Bachelor's degree in Theatre and Media Studies and American Studies at the Friedrich-Alexander-Universität Erlangen-Nürnberg before taking up her Master's degree in "Theatre Studies Transcultural" at the University of Leipzig in 2019. Since March 2021, she has been working as a research assistant at the Centre of Competence for Theatre (CCT) in the BMBF research project "HeimatWeltBühne/HomelandWorldStage", where she deals with concepts and practices of a "theatre by all for all", specifically with amateur theatre as a place and amateur theatre practices as a medium of cultural education as well as the special mediating function of amateur theatre associations in rural areas of eastern Germany.

DOROTHY CHANSKY

Texas Tech University, USA

Translation, Adaptation, and Dramaturgy WG

FROM MARGIN TO CENTER (STAGE): PERSPECTIVES ON DEMENTIA ON THE 21ST-CENTURY NEW YORK STAGE

ABSTRACT

Few phenomena shift the center of individual or family life as much as living with dementia.

This paper looks at two recent, award-winning American plays that use diverse dramaturgical strategies to portray families adjusting to grandmothers in need of full-time dementia care. One courts an audience as what Hana Worthen calls an ensemble (an emotional and ideological community), while the other invites audiences as assemblies (gathering of individuals with differing mindsets, politics, values).

Stephen Karam's The Humans was a finalist for the 2016 Pulitzer Prize in Drama, winner of that year's Tony Award for Best Play, and made into a feature film in 2021. Its materfamilias has full-blown dementia. Her working class son and daughter-in-law are default caregivers because American health care does not recognize custodial care as a medical necessity and the sixtyish couple cannot afford private help. The third generation—two well-educated daughters in their thirties—are blind to their privilege and unable or unwilling to help in any meaningful way. Kenneth Lonergan's The Waverly Gallery, presented in New York in 2000 and again in 2018-19, was a Pulitzer finalist in 2001 and garnered a Best Actress Tony for Elaine May in 2019. The story of the cognitive decline of a once-vibrant art gallery owner is largely told by her young adult grandson. Although the family is comfortably upper middle-class, no caregivers are in sight (although at least one is dismissively mentioned) and the “tragedy” of dementia is rendered in emotional terms almost wholly divorced from any social systems.

My paper considers how these plays bring dementia out of the social margins and examines how they offer emotional engagement via highly selective deployment of social context. How might the American stage be ripe for a drama (or a comedy) that does for caregivers—overwhelmingly poor women of color—what A Raisin in the Sun did for housecleaners and chauffeurs as facilitators of the comfort of employers who too often fail to see them as full humans with needs and depth?

CV

*Professor, School of Theatre and Dance, Texas Tech University (2005-present; promoted in 2010 and 2017)
Assistant Professor, College of William and Mary (2000-2005)*

Assistant Professor, University of New Mexico (1996-2000)

Author of **Kitchen Sink Realisms: Domestic Labor, Dining and Drama in American Theatre** (Iowa 2015); and **Composing Ourselves: The Little Theatre Movement and the American Audience** (Southern Illinois 2004); and **Losing It: Staging the Cultural Conundrum of Dementia on the American Stage** (forthcoming, Palgrave Macmillan); co-editor of **Food and Theatre on the World Stage** (Routledge 2015)

Published articles in **TDR**; **Theatre Journal**; **Theatre Survey**; **Journal of Adaptation in Film and Performance**; **Journal of American Drama and Theatre**; forthcoming in **Modern Drama**; **Text and Performance Quarterly**

Editor, **Theatre Annual**, 2010-2016; Book Review Editor, **Theatre Journal**, 2000-2002

Vice President for Publications, American Society for Theatre Research, 2020-2022

DOROTTYA MÁTRAVÖLGYI

Eötvös Loránd University, Hungary

New Scholars Forum

STAGES OF PARTICIPATION

ABSTRACT

Our everyday life, redrawn and influenced by technology, has an effect on theatrical perception processes, thus new “languages” appear in contemporary theatre, which also interpret constantly evolving technology as part of the structure of theatrical signs. In addition, it is hard to find a definition that can describe performances which does not consider physical presence to be ahead of the mediated.

In the current phase of my research, I try to examine the changes in the position of the spectator by giving examples of the voyeur situation and the immersion by analyzing different performances. On the other hand, I also find it important to examine what forms the performing arts have provided for interaction, including various performances, theatrical performances or even the productions by circus clowns. In my presentation, I would like to present the categories I have created for the different types of performances and receive feedback on the methodology of analyzing I used for each category.

CV

I finished my Master's degree in 2018 at the Károli Gáspár University of the Reformed Church in Hungary at the faculty of theatre studies. My thesis analyzed performances from René Pollesch and Christoph Schlingensiefel from the aspect of intermediality on stage. I started my PhD studies in 2019, my research is about new technologies on stage and new spectatorship. Since 2018 I work for the Independent Theater Hungary - a theatre company that supports Roma culture in Hungary and abroad - as a fundraiser and project manager.

DOUGLAS EACHO

University of Toronto, Canada

Intermediality in Theatre and Performance WG

NO MARGIN FOR ERROR: NOTES TOWARDS A THEORY OF QLAB

ABSTRACT

This presentation argues that the popularity of Figure53's QLab, software for media playback in live performance, represents an underappreciated historical transformation in theatrical practice and aesthetic style. In use in performances from church services to athletic events, but focusing on live theatre around the world, QLab's market aligns neatly with the centre-periphery model of theatre-performance studies. As an object, however, it troubles our disciplinary methods. It is paradigmatically digital, encouraging theatre-makers to digitize more and more elements of theatrical design: yet such infrastructural tools lie at the margin of discussion about performance and digital media. Its near-universal adoption in the early 2010s would suggest its centrality to

theatre history, yet its function seems profoundly peripheral: the archiving and replaying of design elements, interfaced through a spacebar-pressing Assistant Stage Manager, perhaps the most peripheral theatre worker of them all.

Following recent attention to backstage theatre technology and labour (Chrisin Essin, Martin Young), I explore the consequences of QLab and digital cueing more generally. Sharing interviews I have conducted with QLab's lead designers, I underline the extent to which QLab has entrenched a highly specific model of how theatre operates and what theatre technology does. Attending to the software's remarkable affordances, I argue that many theatre artists and trends not typically seen as 'digital' or 'intermedial' – immersive theatre, Robert Wilson, Big Dance Theatre, Hamilton – have only become possible thanks to the emergence of digital cueing. And drawing together labour theory (Harry Braverman) and media theory (Bernard Stiegler), I propose that QLab offers a parable about computers have actually been put to use in postindustrial capitalism. Managerial rather than productive, deskilling rather than empowering, and linear rather than interactive, QLab marks the hurried thrust of digital platforms into the 'problem' of unprofitable service work. Though it controls theatre events with unprecedented success, QLab also represents the limits of what can be gained through new kinds of management: the simultaneous dominance and impotence of the 'marginal' control booth.

CV

Douglas Echo is Assistant Professor, Teaching Stream, CLTA at the University of Toronto's Centre for Drama, Theatre, and Performance Studies, where he also serves as Assistant Director, Academic of the BMO Lab in Creative Research in the Arts, Performance, Emerging Technologies, and A.I. A historian of digital performance, his "Scripting Control: Computer Choreography and Neoliberal Performance" was recently published in the "A.I." special issue of Theatre Journal; other writing can be found in Performance Research, Theatre Survey, and elsewhere. He is currently writing his first book, Boxes of Glass, on theatrical performance and the automatic.

DUNJA NJARADI

University of Arts in Belgrade, Serbia

General Panels

MANY FACES OF KOLO

ABSTRACT

Traditional dance kolo (chain dance) from Serbia has been inscribed at the UNESCO list of Intangible Heritage in 2017. Since then kolo in Serbia has been gradually recognized as 'national' dance (as opposed to folk or ethnic) and became prominent in emerging processes of national identity building. With kolo being on the UNESCO list, Serbia as a periphery of Europe finally gained a distinction in performative sense: something recognizable, something identifiable and something marketable. Recognition on both national and international level put this dance form in paradoxical position: on the one hand, there is a strong notion of 'safeguarding' that puts kolo in a position of a keeper of uninterrupted historical memory (with a key emphasis on authenticity) and on the other hand, kolo has always been a field of lively and brave artistic creation. This presentation will illuminate the struggles and paradoxes of working with such a contested piece of traditional repertoire in the process of contemporary dance creation by a group of dancers called NEUT Collective. The presentation will illuminate paradoxes, dilemmas and negotiations when working on and from artistic and geographical peripheries.

CV

Dunja Njaradi is a dance anthropologist interested in traditional dances, social dances and religious performances. She has extensive teaching experience in various subjects such as drama, theatre, anthropology and ethnochoreology. Throughout her career Dunja Njaradi received many scholarships and awards including Overseas Research Studentship (ORS) for PhD studies (2007-2010), Lancaster University; DanceWeb scholarship within the framework of ImpulzTanz Vienna (2009); and Junior Fellowship at IAS CEU in Budapest (2016/17). She published Backstage Economies: Labour and Masculinities in Contemporary European Dance with Chester University Press in 2014. She is currently teaching ethnology, anthropology and ethnochoreology at the

Department for Ethnomusicology at the Faculty of Music, University of Arts in Belgrade. Dunja is a member of European dance research network CoDa (Cultures of Dance).

EDUARDO ABRANTES

Roskilde University, Denmark

Performance in Public Spaces WG

OVERLAYING LANDSCAPE – REFIGURING PUBLIC AS INTERSPECIES COHABITATION

ABSTRACT

Amager Commons (Amager Fælled) is an urban recreational area and nature resort close to Copenhagen city centre which stretches over circa 2.5 km², curiously nearly the exact same area as Reykjavík city centre, understood as a section of the most popular areas of the Vesturbær and Miðbær districts.

Defined as an entangled space with a complex history of being a pasture for grazing, a shooting ground for the military and today a contested site under threat from urban development, it affords an abundance of inhabitation and lifeforms. From daily up-keep such as jogging, biking, dog walking and fishing, to the pursuit of specialised interests such as birdwatching, motocross, drone flying, plant gathering and neopaganism, to the intimate rituals of casual sex, psychotropic trips, picnics and birthday celebrations. Furthermore, Amager Commons, being both prime real-estate and a diverse yet vulnerable ecosystem, is one of Copenhagen's most intensely debated and disputed sites – a place of friction between a plethora of stakeholders: from urban development to environmental activism, from municipal policies to citizens everyday practices. Nor have the multiple species living and breeding in the commons remained aloof from this conflict. The issues of sustainability, habitat protection and interspecies relations – with the inevitable discussions of preservation vs. cohabitation, degrees of post-human agency, and so on – have brought birds, bats, fish, insects and amphibians into the fray.

Through a performative sonic walk we propose to fold the sites and weave the landscapes of Amager Commons together with the urban fabric of central Reykjavík, creating a hybrid collective experience of embeddedness and displacement. We will overlay Amager Commons through various sonic territories, allowing participants to encounter the commons with its various practices, lifeforms and frictions in the streets of Reykjavík. Here, environmental soundscapes will intersect with the streetscape to create a reconfiguration of public space that opens up towards interspecies cohabitation and post-human entanglements.

The walk will be a live guided exploration for a group of participants, combined with a listening practice activated by a layer of binaural headphone immersion – a geolocated soundscape active in an area covering a 1:1 scale of Amager Commons, weaved and superimposed onto downtown Reykjavik. This will be accessible through the participants own mobile devices, which will trigger specific sonic events by physically navigating given locations. Our proposal is both an event- and installation-based performative engagement. The event (the performative walk) should take between 30 and 40 minutes, while the installation (the geolocated soundscape) will be active during the whole IFTR event, allowing for individual self-guided exploration by any of the participants at any time.

CV

Eduardo Abrantes (Lisbon, Portugal, 1979) is a sound artist and artistic researcher. His practice includes performative strategies, site-specificity and collaborative compositional processes. He has a PhD in Philosophy/Phenomenology of Sound (Nova University of Lisbon, University of Copenhagen, 2016). He lectures in Performance Design and Art and Technology in the departments of Communication and Arts (IKH) and People and Technology (IMT), at Roskilde University, Denmark.

EDWARD VENN

University of Leeds, UK

Music Theatre WG

"YOUR SPELL SO WORKS THEM": ENCHANTMENT, DISENCHANTMENT AND RE-ENCHANTMENT IN THOMAS ADÈS'S "THE TEMPEST"

ABSTRACT

*The Early Modern English scholar Jason Crawford has framed the conclusion to Shakespeare's *The Tempest* – in which the "arch-magician" Prospero renounces his power and casts his staff into the sea – as a "story of disenchantment as liberation". Crawford pits this reading against Max Weber's influential depiction of disenchantment the *Entzauberung der Welt* (de-magicking of the world), in which modernity is read in terms of a shift towards critical rationality at the expense of the irrational, spiritual power of religion and enchantment. Weber (and his followers) figure modernity in terms of irretrievable, Orphic loss; for Crawford, Prospero's "renunciation of enchantment" is not "an elimination of spiritual power but rather as a conversion of spiritual power into new forms" (Crawford 2020).*

*The conclusion of Thomas Adès and Meredith Oakes' operatic reworking of *The Tempest* (2003) takes a different approach. Here, the emphasis shifts from Prospero to those that he leaves behind to their island. Julian Johnson situates this in terms of Weberian disenchantment, in which the island stands for modernity's lost Arcadian idyll. However, the opera's reclamation of a musical language "to embody the fragile restoration of a lost plenitude" (Johnson 2015) links Johnson's arguments to wider, post-millennial, discursive practices around the concept of re-enchantment and its function in a modern, critical society. Johnson's instinct to locate the re-enchanting properties of Adès's *The Tempest* within the music is undoubtedly correct. However, in the light of Crawford's wider critique of post-Weberian discourse, Johnson's implicit narrative trajectory of enchantment → disenchantment → re-enchantment warrants closer critical scrutiny in the context of the opera.*

*In interviews, Adès has revealed a deep-seated ambivalence towards grand narratives and binary oppositions – musical style as historical progress, modernism versus postmodernism, tonal versus atonal, and so on. As a result, his music evidences a continual balance between opposing and sometimes contradictory tendencies – a sensibility described by Drew Massey as metamodernistic (Massey 2020). In this paper, I will demonstrate that Adès's music-theatrical practices – not just in *The Tempest* – resist and challenge ready assimilation into the discourse of enchantment, for they stage a dialogue between compositional strategies that mirror the complex, dynamic and continuous interplay of enchantment, disenchantment and re-enchantment within Western modernity.*

*In *The Tempest*, specifically, Adès's musical configurations are mediated by the dramatic context in which they are presented. Whilst Johnson's reading acknowledges this through his mapping of tonal restoration onto the island setting at the close, it does not consider the role that staging plays in the creation – or denial – of aesthetic presentation of enchantment (or dis-, re-enchantment). To conclude this paper, I argue that such aesthetic effects cannot be attributed to the score alone, but that Adès's operatic spell-casting is recreated again and again in the act of performance. In doing so, I reveal something of Adès's critical engagement with the (meta)modern subject: one that maintains healthy scepticism towards narratives of enchantment and disenchantment, but able to meaningfully experience both.*

CV

*Edward Venn is Professor of Music at the University of Leeds. His research focuses on the analysis and interpretation of twentieth-century and contemporary music. Current research projects include an Arts and Humanities Research Council funded research into the operas of Thomas Adès. He is Editor of the journal *Music Analysis*, and is on the editorial board of the *Journal of Music and Meaning*. His monograph *Thomas Adès: Asyla* was published in 2017 by Routledge, who have also recently issued his *The Music of Hugh Wood* (Ashgate, 2008) in paperback. He is co-editor (with Philip Stoecker) of *Thomas Adès Studies* (CUP, 2022).*

ELEANOR FIELD

Northumbria University, UK

Scenography WG

FINGERPRINTS OF IMPERFECTION: ADAPTING EXISTING SCENOGRAPHY TO DIGITAL PLATFORMS.

ABSTRACT

Error is an unavoidable part of creating anything in a world without guarantees, but that is not a bad thing. In Glitch Studies Manifesto, artist Rosa Menkman proclaims that ‘the dominant, continuing search for a noiseless channel has been, and will always be no more than a regrettable, ill-fated dogma.’ and she actively encourages us to embrace and seek out the ‘fingerprints of imperfection’ (Menkman, 2010) as opportunities to create something wholly new.

Since 2016 the production All Of Me, by Caroline Horton, has been crafted through a purposeful creation of mess. Our goal was for nothing to look designed and for everything to look uncomfortable, we understood that, as literary professor Katrin Pahl puts it, mess is a ‘somewhat embarrassing and often uncomfortable, emotionally complex, gesture’. (Pahl 2015) and it was this gesture that the show needed.

When forced to abandon the live tour in 2020 we discovered that capturing the scenography of the show digitally would be challenging – All Of Me didn’t lend itself well to being filmed and we soon realised that simply ‘streaming’ it online was not an option - it was too removed from the audience. Instead we swapped rehearsal rooms for video calls; sharing screens, looking up the code for different shades of pink and discussing how much glitch we could allow before audiences lost patience. We created an immersive digital version of the show that has been nominated for a ‘New Media’ award. By chronicling the 2020 adaptation of All Of Me into a digital experience alongside an embrace of Rosa Menkman’s Glitch Studies Manifesto, this presentation explores aesthetic failure and glitches as both scenographic opportunities and as alternative performers.

CV

Eleanor Field is a Scenographer and Artist, who has worked professionally since 2011. She is experienced in all styles of production including collaborative and non-traditional theatre practice.

Design Credits Include:

All Of Me- China Plate Theatre, UK tour and Digital Twine (Nominated for New Media award)

Pageant On Paper - Drawing project and ACE funded digital artwork, launching June 2022.

Gaze - Northern Stage, Newcastle.

Bollywood Jane- Curve, Leicester.

Pepper And Honey - Not Now Collective, UK tour.

A Midsummer Night’s Dream - The Faction, Wilton’s Music Hall, London.

The Ruff Reimagined - Selfridge’s, London (window design)

Associate Lecturer:

Derby University Set & Costume Design BA(Hons) since 2018

Birmingham City University, Design for performance BA(Hons) since 2016

Qualifications:

Postgraduate Diploma in Set and Costume Design - Distinction.

The Royal Academy of Dramatic Art 2011

ELENA BACKHAUSEN

Johannes Gutenberg-University of Mainz, Germany

Performance and Disability WG

PERFORMING INTERDEPENDENCY. THE BOND AS CENTRE IN PARALYMPIC PERFORMANCE BY ATHLETES WITH VISUAL IMPAIRMENTS AND THEIR GUIDES

ABSTRACT

One of the questions raised in the Cfp by the Disability and Performance Working Group refers to the interrelation of the centre and the emergence of new margins in disability performance: “As we invite those who have not been historically centred closer to the centre new margins are being pushed to outside the centre, how do we come closer to some without leaning away from others?” (Cfp D&PWG) By bonding, I would intuitively reply, because

bonding does not necessarily imply just centring and recentring others but creates connections that do not necessarily have a centre.

In my paper, I will focus on the performance of visual impaired athletes in paralympic sport and on the techniques how these athletes compete in disciplines that were historically destined as an individual sport for able-bodied athletes. In disciplines of running (100m, 200m 400m) athletes with visual impairments mainly compete with a guide without visual impairment that accompanies the paralympic athlete by having a tether bonding them together at their hands. This certain practice brings up questions of singularity, the ideology of individual performance and opens up ideas of co-performing and interdependency. For my observations, I will consider disability as a performed practice that is dependent on questions of ability and ableism. Disability is connected to performance insofar as disability is situational and relative and comes into existence when certain circumstances mismatch the body. (Goodley 2011; Tøssebrø 2000) While the social model connects disability to social barriers, the relational model opens up the understanding for the situativity and the gradual process in which disability can arise and disappear. Focusing on disability as a situational and relational phenomenon, the practice of running together, forming an alliance of two allies that are not in a hierarchical order supporting power imbalances but rather a team, a network, a unit, that “runs by” trust (Schillmeier 2007) brings a shift towards a decentred perspective. In “bound” running, it is not dependency that shapes the relation between the visually impaired athlete and the guide without visual impairment. It is rather a “relationship or experience in performance where support is grown in an interdependent way.” (CfP D&PWG) Both athletes create an interdependency and suddenly values like care, simultaneousness, synchronicity and trust become more relevant than the single performance (in terms of strength and competition) itself since they need to win as a team.

*The presentation will discuss the question of structural dependency that is implemented in the idea of the centre as the notion of a centre does not necessarily need to be connected with the idea of singularity as the practice of running together demonstrates. Supposed dependency does not need to be abandoned in search of in*dependency but should sometimes be created deliberately to form new bonds. What does this shift and the productive constellation of centring disabled athletes not for their impairment but for their performance (the impairment itself gets decentred for new tasks like trust and synchronicity become more relevant) lead to for the disability discourse?*

CV

*Elena Backhausen is a research assistant at the Institute of Film, Theatre, Media and Cultural Studies at the University of Mainz. Backhausen studied Theatre Studies and German Philology (B.A.) and Dramaturgy (M.A.) in Mainz, Helsinki, Frankfurt and Stockholm. She is currently working on her PhD thesis which deals with media representations of disabled athletes in the since the 1960s and an aesthetics of in*dependance in disability performance in disciplines fo athletes with visual impairments. She is a member of the Collaborative Research Centre (CRC1482) “Studies in Human Categorization” (Humandifferenzierung) in a research project on disability performance. Together with Benjamin Wihstutz and Noa Winter she is co-editing a collective volume on crip time called “Out of Time? Temporality in Disability Performance” which will be released in late summer 2022 by Routledge.*

ELENA GORDIENKO

RANEPA, HSE University, Russia

Performance in Public Spaces WG

MOVING TO THE RURAL: WHY DO CAPITAL-BASED ARTISTS ORGANIZE THEATRE EVENTS IN A VILLAGE?

ABSTRACT

In 2020, a Moscow-based theatre company Eskizy v prostranstve (Sketches in Space) bought a house in the village of Fomikha that is in 30 km from Suzdal and in 240 km from Moscow. Their first theatre performance Pick Mushrooms based on the play of contemporary author Natalia Zaitseva took place in the forest near Fomikha, in

the local church and in the house. Thus, they established a Rural Theatre in Fomikha. During winter 2021, the house burned down, but the company decided to continue making theatre there. They put up a yurt, and they use a house of their friend Andrei Popov for the shows. Popov was the first to start art residencies in Vladimir and Suzdal regions. The company made a raft as it is necessary to cross the river Nerl to reach the village. The spectators are coming to Fomikha from the nearby villages, from Vladimir and Suzdal and from the capital.

What is the motivation for doing theatre so far from the city? Several explanations can be found. The first is the poetics of the countryside. The directors of the company talk about going back to the roots, and already Andrei Popov's art residencies aimed to find inspiration from rural nature and rural life. The village is an example of other spaces, a heterotopia, as Foucault described it. The second reason lies in the socio-economic field. A space for rehearsals, for performances, and for artistic residencies in Moscow costs money, and independent companies are not always able to afford it. Besides that, there are still very few public theatres in Russia, which would accept performances by theatre companies rather than want productions with their own actors. Performances in public spaces or in friendly private venues are a possible alternative. Real spaces can act as a stage, so that expensive sets will no longer be necessary. The third implicit consequence of the choice of location is building a special relationship of trust with the audience. Actors not only perform the play, they meet the audience and help them get to the village and then leave it back, they pour compote from the berries and fruits they collected and communicate with the audience after the play, they talk about the history of the village and act as a kind of bridge between town and village, feeling a special mission. The audience spare not only a couple of hours for such a performance, but at least a day for a complexly planned trip, and it becomes an important event for everyone.

CV

Elena Gordienko is an assistant professor at the School for Advanced Studies in the Humanities in the Russian Presidential Academy of National Economy and Public Administration (RANEPA) and in the Higher School of Economics (HSE University), Moscow, Russia. Her research focuses on a site-specific theatre, documentary and participative practices as well as on a representation of history by theatre means. She received her BA in Philology and PhD (candidate) degree in the theory of language from the Lomonosov Moscow State University, MA in French and Comparative Literature at Paris IV Sorbonne, MA in Visual Culture at HSE University, Moscow.

ELENA MARCEVSKA

London South Bank University, UK

Intermediality in Theatre and Performance WG

ON THE EDGE: DIGITAL CO-CREATION WITH MIGRANT ARTISTS DURING PANDEMIC TIMES

ABSTRACT

Today, human bodies encounter some of the harshest border regimes known to humanity. In 2012, Theresa May (the UK's Home Secretary at the time), declared her aims to create a hostile environment for illegal migrants (Kirkup and Winnet 2012, 4). The UK Home Office Hostile Environment policy has since become a set of administrative and legislative measures designed to make staying in the United Kingdom as difficult as possible for migrants, refugees and asylum seekers.

This has been the contextual background for our project Finding home (2018-2021), a three year practice-research exploration into the lives and experiences of migrant artists. As fellow artist-researcher-humans with our own intergenerational migrant histories, we focused on the power of responsive art-making as a way to not only understand, but to resist and defy the hostile political climate. In this paper, we will reflect and discuss how we used digitally based, performance led methods, to create DIY 'home movies' and digital traces/reflections for the "At home with..." series.

United by pandemic conditions, we engaged in questioning through digital making: How do we survive at a distance? How do we forge a new home, when everything around us is collapsing? In what ways do our ideas of home shift as we spend more time 'at home,' and how do we consider our migrant roots in this time of standing still? Reflecting on these questions through self-filmed videos of our daily walks, home-cooked meals and

compositions of objects, we created a series of nine short videos made by seven collaborating artists on the project who have collective roots in Africa, the Americas, the Caribbean, Australia and Europe. This turn in the project (from a more 'professional' to DIY format) developed a far more personal output, leading us to examine the more porous potential of migrating online versus onsite.

CV

Elena Marchevska is an interdisciplinary artist and researcher, writing extensively on the issues of belonging, the border and intergenerational trauma. Her artistic work explores borders and stories that emerge from living in transition. She is an Associate Professor of Performance studies at London South Bank University.

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ELEONORA PAKLONS

University of Antwerp, Belgium

General Panels

POLITICIANS ON THE STAGE: CHARLES BULS AND THE RESURRECTION OF THE PAST

ABSTRACT

*This abstract is part of the panel *The magic lantern in the limelight: amusement, politics, science and the occult* curated by Kurt Vanhoutte; it builds on B-MAGIC, a large-scale research project on the magic lantern and its cultural impact as a visual mass medium (www.B-magic.eu) and related projects.*

Virtual travel became increasingly popular between the nineteenth and early twentieth centuries. The magic lantern was the key instrument to visualise countless destinations across the world. Parallel to the increased commodification of space, magic lantern slides reached their biggest circulation ever in the west at this time. Thus, the travelogue genre reached mass audiences and was instrumentalised by, among others, politicians. Contemporary Europeans for an important part identified themselves through their position in an 'imaginary global geography' of power and influence. Consequently, only studying the construction of 'real' places would distort how place-making occurred in western societies. 'Real' worlds as well as 'imaginary' worlds are based on scripts that are derived from popular culture, literature, history, current affairs et cetera. Travelogue lantern shows enabled the organisation of permanent 'world exhibitions' by literally beaming the 'rest' into the west in exchange for a democratic entry fee. Thus, patterns of thinking about space were formed through knowledge exchange from below, primarily through the act of perception.

As the mayor of fin de siècle Brussels, Charles Buls did not only have strong political and urban planning opinions on which he even challenged king Leopold II, he was also incredibly fond of travelling. He shared his travel experiences from, among other destinations, Italy, the United States, the Congo, Egypt and Thailand in illustrated lectures for large audiences. These lectures, during which numerous photographic and cartographic slides were projected by way of a magic lantern, were announced and reviewed in the official daily newspapers in Belgium and drew large crowds. These lectures were conscious performances in which Buls presented himself and his subject matter from his position as a mayor, thus actively engaging in self-fashioning in the process. Among the dozens of slide sets of different travel destinations, the Italy series stands out. Buls chooses to represent Italy as a world of antique ruins and staged scenes of resurrected athletes, artists and pastoral epeboi. As can be expected from a staunch liberal politician, he did not include any slides of the Vatican. However, nor did he present any of the political icons from antiquity. Through his lantern lectures, Buls also performed his own person by evoking places to appropriate their symbolic status to himself and his political visions. As a supporter of cultural heritage and organic urban growth, Buls staged the achievements of the past. The places projected in magic lantern shows are, eventually, located nowhere as everything is based on imaginary cultural scripts. In the centre of a country at the turn of the century, Buls centralised tradition in an era of breathless modernity. Italy was

showcased as a collection of indestructible ruins, inhabited by living historical figures and animated through a spirited performance.

CV

Eleonora Paklons graduated magna cum laude with her master's in History at the University of Antwerp in 2020. In 2020 she joined the B-MAGIC research group at the university, assisting in PhD-research and gaining experience in source criticism, analysis, digital humanities and academic writing. In September 2021 she started her PhD on the GOA project at the University of Antwerp in which she studies historical bias in magic lantern slides through data-driven methods. Her research interests cover urban history, virtual travel, media archaeology, history of mentalities and artificial intelligence.

ELIF ÖZTEK

Muğla Sıtkı Koçman Univesity Department of Architecture, Turkey

General Panels

RE-INTERPRETING THEATRE ARCHITECTURE THROUGH AVANT-GARDE: EXPERIMENTAL, AVANT-GARDE THEATRE IN PHOCAEA

ABSTRACT

The revolutionary atmosphere of the early nineteenth century echoed in the arts with the concept of avant-gardism, seeking novelties in the artistic expression and production to re-connect art with the praxis of life. In theatre, avant-garde influences brought along the interrogations about the relationship with architecture, creating a significant common experimental ground for the two domains. Avant-garde theatre is a major impact on architecture as it criticizes the creation and use of conventional theatre spaces and thus has triggered a paradigm shift in the understanding of spaces. Although avant-garde is denoted as an ended period in history, it can be evaluated beyond its historical meaning, indicating a constant urge for progress and freedom. The repercussions of avant-garde theatre today embrace experimentality, freedom in theatrical action, and strong connections with the audience. As avant-garde theatre has been a fundamental influence on architecture, it is suggested that the idea of avant-garde, experimental theatre can still expand architecture's horizon.

Based on avant-garde and experimental theatre's potential to break down the prejudices about the conventional theatre spaces, the third-year architecture studio at METU (Conducted by Professor Dr. Mualla Erkiş, Elif Öztek and Bilge Karakaş) assigned to its students a project entitled "A Space for Fusion of Imaginations: An Experimental, Avant-Garde Theatre in Phocaea" in Spring 2020 semester. The project site is a poetic land in Phocaea, İzmir, inhabited by historical windmills, close to the remains of one of the oldest ancient theatres of the Aegean coast. This paper, co-authored with Professor Dr. Mualla Erkiş, analyses and discusses the prevalent tendencies in the students' projects triggered by the idea of experimental, avant-garde theatre and the impact of the COVID-19 pandemic that had emerged during the study process.

By introducing the terms avant-garde and experimentality, the project aimed to trigger a shift in students' understanding of the theatrical event and theatre spaces. The students were influenced by the experimental, non-conventional theatrical events as well as the new conditions created by the COVID-19 pandemic. These influences reflected on their architectural projects at different levels. Instead of preexisting auditorium typologies, different, flexible, dynamic auditorium configurations were experimented. Moreover, the interactive, lively performances were not kept limited the main performance area but expanded to the whole building and site. In place of constituting strict enclosures, architectural elements were used for blurring the boundaries between the theatre space and its surroundings or for defining spaces that would support various configurations for the encounter of the audience, performance, and space. Lastly, due to the blurring boundaries of the performance area, the whole site was devoted to the theatrical event. By implementing sub-stages and routes, the students envisioned a dynamic theatrical event that could expand to the entire site and the projects merged into nature and the city with the flexibility and dynamism. Through those three major tendencies, the projects depict the theatre as a lively event with a dynamic audience, and theatre buildings constitute the centers from which the theatrical

events expand to the city of Phokaea. The students' projects verify that with the emancipatory effects of avant-garde idea, architecture does not necessarily limit but instead can expand the realm of the theatrical event.

CV

Elif Öztekin completed her undergraduate education at Gazi University, Department of Architecture (2009-2014) and got her master's degree from Middle East Technical University, Department of Architecture (2015-2018). She is still continuing her doctorate education, which she started in 2018 at METU Department of Architecture, Architecture Program. She worked as a research assistant at the same institution between 2016-2021 and currently continuing the same title at Muğla Sıtkı Koçman University. Her academic interests include architectural theories and architecture - theatre relations.

ELIN DIAMOND

Rutgers University, USA

Feminist Research WG

FORNES' DESPERATE MIGRATIONS AND THE BLUE HUMANITIES

ABSTRACT

For new materialists, Maria Irene Fornés's work is a generous source and resource. In her play Mud the set sits in earth, "wood has the...texture of bone," bodies are porous viscera, and agency circulates through nonhuman and human objects alike. In The Danube bodies are bio-hazard zones, language is pre-recorded and rerouted through machines. I am drawn to Fornés stories about the theatre-making because they are full of exuberant emotional attachment to theatre as an intermedial assemblage--a kind of contact zone or ecosystem where earth, music, color, temperaments, words, bodies, and labor act, not only as embellishments of a human story, but as material and immaterial vectors that animate the space. This paper focuses on one of her last works, Manual of a Desperate Crossing, which brings migrating Cubans in homemade boats and rafts into direct contact with shark-infested waters that consume them as well as delivering them to the South Florida coast. This, I will argue, is Fornés' contribution to the "blue humanities": her exploration of precarious life--human and nonhuman together.

CV

Elin Diamond is Professor of English and Comparative Literature at Rutgers University. She is the author of Unmaking Mimesis: Essays on Feminism and Theater (1997) and Pinter's Comic Play (1985); editor of Performance and Cultural Politics (Routledge 1996) and co-editor of Performance, Feminism, and Affect in Neoliberal Times (Palgrave, 2017) and The Cambridge Companion to Caryl Churchill (CUP 2009). A new co-edited anthology, Robbie McCauley: The Struggle Continues, is forthcoming from TCG in July 2022.

ELINE DENOLF

Ghent University, Belgium

New Scholars Forum

FACILITATING ACCESSIBILITY OF MULTILINGUAL STAGE TEXTS: A RECONFIGURATION OF THE 'TRANSLATOR AGENCY' IN THE PRODUCTION PROCESS

ABSTRACT

The contemporary, European theatre scene has experienced a shift in hierarchies of production structures. The so-called 'collectives' that arose in the 90s in the Low Countries sought to do away with these hierarchies and the glorification of the director's artistic genius. Founded as a way to avoid differentiation between members of the artistic team, the collective would jointly devise the play's dramaturgy. At the same time, intensified cultural exchange increased the need to facilitate linguistic accessibility for performances. It is common practice for the

creation of interlingual stage translations to take place in a 'post-artistic' phase and to conceive of them as additional layers outside a play's aesthetic frame.

This paper looks at the particular dynamics of multilingual stage texts, for which the question of translation is inherent to the play and, hence, arises in a prior productional phase. The above observations call for a reconfiguration of the translator's position in the creation network of theatrical performance. Illustrated by a case-study of the Brussels based collective Transquinquennal, the paper explores the possible benefits of integrating the translation process in dramaturgical discussions and so moving the translator agency from the periphery towards the network's centre. As a result, it extends the aim for decentralization of artistic authority from the artistic collective to encompass the translator agency in creation networks.

CV

Eline Denolf obtained her MA degree in Linguistics and Literature (English) at Ghent University. She was trained in Literary Translation and translates from Swedish into Dutch. Drawing from her background as a dancer, she conducts interdisciplinary PhD research in Performance Studies and Translation Studies at Ghent University (Belgium) and Macquarie University (Australia). Her project focuses on the translation of multilingual theatre in Brussels, with an emphasis on translator agency and translation process.

ELISABETE MONTEIRO

Ethnomusicology Institute - Center for Studies in Music and Dance (INET-md/polo FMH), Portugal

General Panels

STORY MAKERS – MANY VOICES – MANY LIVES

ABSTRACT

Youth struggling with social exclusion often live in a vicious circle, whereby socially excluded face additional deprivation undermining their future life prospects and longer-term social and cultural marginalisation.

Story making, rooted in culture and personal experiences, refers to techniques used to unfold or disclose personal or fictional narratives. Some would transpose it to their own life experience, community, cultural or political views, using it to make sense of a real dilemma within their group; others would engage in 'creative copying', retelling stories adding layers of their own interpretation and imagery .

Heinemeyer (2018) defines participatory or applied storytelling as storytelling 'applied' to the wounds of psychological, behavioural, emotional, political, societal, environmental or economic problems of young people and their communities, which may happen in schools, youth groups, community groups, prisons, arts venues and hospitals, and draws on diverse influences beyond the therapeutic and beyond the storytelling world.

Storytelling and storymaking, may reengage youth through multiple narratives and non-threatening processes, highlighting their unique human experience. Storymaking through the use of creative expressions, offer a way in which young people can tell their own stories and construct their own narratives, reflecting their resilience, strengths and achievements in negotiating the challenges of their specific circumstances, especially around their experiences and responses to the present moment.

This documented workshop aims at presenting a storymaking methodology developed and trialled, aimed at reaching 600 socially excluded young people under and European Erasmus Project across 4 central and peripheral European Countries (United Kingdom, Poland, Portugal and Cyprus).

The needs of young people aimed at, were a renewed sense of self, enhanced self-esteem, confidence, verbal and non verbal communication, greater resilience, support to make informed choices and decisions and improved careers guidance, through an understanding of their own and other people's live stories.

A manual to support youth workers conducting storymaking, with 6-week set of sessions, through puppetry, creative writing, creative narrative and creative movement, providing, fun, rich and effective spaces for young people to explore, share and critically engage with their own ideas and the ideas of others will be presented, as well as preliminary results of the storymaking sessions currently under development (february-may).

CV

Ph.D. in dance. Assistant Professor at the University of Lisbon - Faculdade de Motricidade Humana (Portugal) and lecturer in the Dance Department. Coordinator of the PhD in Dance. Scientific advisor of doctoral theses in Dance. Responsible for several workshops in Creative Dance (Portugal, Brazil, France, Croatia, Netherlands and New Zealand). Co-authored the Handbook of Creative Dance, an interdisciplinary approach (2018). She is also the author of numerous articles on dance in the context of the teaching-learning process, choreographic composition, didactics of creative dance and inclusive dance. She is a researcher at the Ethnomusicology Institute - Center for Studies in Music and Dance (INET-md/polo FMH). National representative of 'Dance and the Child International' (Daci) and also a member of the Advisory Board of the 'World Alliance for Arts in Education - Europe'. Nowadays she collaborate at an European Project that will cover different means of making and telling stories (visual, theatre, creative dance and digital means)

ELISABETH LAASONEN BELGRANO

Inter Arts Center, Malmö, Lund University, Sweden

Performance, Religion, and Spirituality WG

LETTING NOTHING DO ITSELF

ABSTRACT

Western thought emphasises rival schools winning or losing debates: it speaks of knock-down arguments, fatal inconsistencies, of destroying, attacking, and defending positions. 'Philosophical triumph' is a sublimated mode of WOUNDING and SHAMING any opposition. The ancient Greeks used the word 'aischuné' to talk of an opponent being 'put to shame' – a feminine noun. The 'loser' of an argument is (dis-)figured as less rational, less human. Their Otherness is amplified until they capitulate. Canonical references to thinkers as midwives, nurses, or mothers of ideas are rare: such metaphors imply intimate co-operation and the fleshy, impure materiality of thought. Yet attempts to vanquish the canonical masculine-dominator style of thought with some version of a non-wounding, compassionate mode of thinking readily mimic the power-structures and gender-binaries they seek to oppose. This 'war-model of thought' is ultimately nihilistic – it characterises differences as antitheses, then seeks to destroy the 'opposition'. Such is the problem we seek to address.

During the last two years we have explored philosophical, theological, and aesthetic issues via a praxis-led 'Ornamentation' method. Starting from NOTHING, we allow elements which seem meaningless in themselves to 'flash up' (Barad 2017), entangle through intra-action, accumulating and complexifying the material 'on its own terms', becoming poetic, scholastic and ecstatic. Unknown to one-another, neither contributor has any 'territory' or 'position' to attack or defend. This is not a dialogue, a dialectic, nor even 'two persons making something together'. It is a trans-human performance, a method for allowing the space and material between the contributors to "endlessly open [...] to a variety of possible and impossible reconfigurings" (Hinton 2013:182); "blasting, bursting open, and scattering [...] to effect a complete reorganization of meaning" (Barad 2017:41); becoming a/live environment - an ecology in which the world can create itself.

Ref.

Barad, K. (2017). What Flashes Up: Theological-Political-Scientific Fragments. I: Keller, C. & Rubenstein, M.-J. (eds.) Entangled Worlds. Religion, Science, and New Materialisms. Fordham University Press, New York, 2017. Pp. 21-88.

Hinton, Peta (2013). The Quantum Dance and the World's 'Extraordinary Liveliness': Refiguring Corporeal Ethics in Karen Barad's Agential Realism. Somatechnics, 3.1:169-189.

Abstract / research expo is available on-line at: <https://www.researchcatalogue.net/view/1516617/1516618>

CV

Dr. Elisabeth Laasonen Belgrano (voice artist/priest candidate/performance philosopher) allows her performance research to diffract through contemporary vocal studies & 17th century vocal music: She is a recipient of the Noah

Greenberg Award from the American Musicological Society (2005); was awarded a PhD in Performance in Theatre and Music Drama for Performing Nothingness through Operatic Mad Scenes and Lamentations, Univ. of Gothenburg (2011); supervisor and examiner through 'performative methodologies'; investigating the Art of (Vocal) Ornamentation as an intra-active research tool for measuring Nothingness and the Unknown. Currently on the track of becoming a priest within the Church of Sweden, practicing pastoral care and existential counselling. Dr. Laasonen Belgrano's artistic research portfolio:
<https://www.researchcatalogue.net/view/378762/430811>

ELISABETH LOPES

Universidade de São Paulo, Brazil

General Panels

PERFORMANCE OF THE NATIVE PEOPLE ARTISTIC OF BRAZIL

ABSTRACT

This proposal focuses on Brazilian indigenous artists who have played an important role in Brazilian society, through public manifestations and social networks, in an artistic sphere situated between theatre, performance and politics. At the center of the discussion, the decolonial actions of some indigenous leaders who found in art a way of doing politics are examined. They are: Ailton Krenak, Jaider Esbell and Denilson Baniwa. In the uniqueness of its arts and its texts, books, talks, the preservation of ancestral memory, the preservation of Amerindian culture and the fight against the ravages of the Anthropocene, often repeated in an insurgent and collective way in front of the Planalto Palace, is a way of resistance and citizen action in the face of the impacts of neoliberal capitalism on them. Today, the Bolsonaro government, inscribed in a pernicious and incompetent extreme right, declares itself in favor of the exploitation of mining in indigenous lands, not to mention the insanities promoted by the president that encourage the violence of the miners against indigenous tribes, especially in the Amazon region. Likewise, the greed of the explorers has caused insurmountable tragedies that have resulted in the loss of wealth from water sources such as the Rio Doce, source of food and enjoyment for the Krenak tribe. In this context, I seek to analyze the artistic works and the mobilization potential of the Ameríndo people, aligning the relationship between indigenous art and the established power.

ELIZABETH SWIFT

University of Gloucestershire, UK

General Panels

SMART STORIES FOR A DISLODGED THEATRE – HOW SONGLINES, STORY-HOLES AND OTHER INDIGENOUS NARRATIVE SYSTEMS, CAN PROMPT A RE-IMAGINING OF THE AUDIENCE'S ROLE IN POST-PANDEMIC PERFORMANCE

ABSTRACT

The pandemic has seen all theatre become intermedial. Whether through Zoom, Streaming, virtual reality or hybrid techniques, the art form known best for its liveness has migrated to the neverland of the digital with alacrity. The necessity, over the last two years of the covid crisis, of functioning without a real-life meeting place, has forced a long overdue reckoning of theatre's relationship with its audience. It has brought to the fore the need to figure out not only how to re-set theatre for a digital landscape, but how to re-imagine the dynamic between the artists who provide the content and the users who interact with it.

This paper proposes that Non-Western narrative models, drawn from indigenous Australian and Native American traditions, may illustrate modes of interactivity and immersion and shed light on the new kinds of roles that are emerging for audiences in post-pandemic performance .

The Songlines of indigenous Australia, and the Story-holes of Native American communities, both emphasise the active function of participation through narrative practices that resist the easy binary separation of the categories of 'artist' and 'audience' which is central to Western culture. Both these First Nation traditions stress the significance of interactive relationships in artistic production and reception and offer various alternative models for considering this dynamic in a manner that is increasingly relevant to the operation of an intermedial performance, in which the roles of performer and audience become necessarily nuanced through the process of mediation.

The paper offers a close critical analysis of the work of digital scholars and anthropologists, Barbara Glowczewski and James Barrett, who have studied synergies between the structure and operation of Songlines and reticular digital storytelling structures. It argues that their observations and analyses can usefully be applied to a consideration of intermedial performance. It demonstrates intersections between performance practices and these ancient narrative systems and shows how new ways of understanding online and virtual theatre experiences may be discovered through exploring indigenous forms.

These ideas are developed through an examination of the recent work of Creation Theatre, which responded to the pandemic by reconfiguring their site-specific version of Shakespeare's 'The Tempest' as a Zoom performance and have since gone on to lead the field in the development of intermedial remote theatre. It will also look at virtual reality theatre created by Kaleider which positions the user of VR as a performer themselves, and consequently foregrounds questions about production and reception through this hybrid praxis.

The paper argues that post-pandemic performance is dislodging the hierarchical relationship between artist and audience whose fixity is central to Western culture. It contends that new artistic dynamics are emerging as intermedial theatre practices become the norm, and there is consequently a need to prioritise appropriate means of reasoning about these. By focussing attention beyond Western mores, and interrogating the traditions of indigenous cultures, models can be found that can open up the debate about new possibilities for new types of performance.

CV

EMPLOYMENT:

Senior lecturer Drama posts at:

Gloucestershire University &

Worcester University 1996 - 2022

Directorships:

Void Projects see <http://www.voidprojects.plus.com/> 1990 - 2022

Prema Arts Centre

Journalist: The Stage Newspaper, London

EDUCATION:

Exeter University PhD Drama 2014

Lancaster University MA Contemporary Theatre 1995

Richmond College Journalism Diploma 1987

PUBLICATIONS/RESEARCH 2015-22:

'Narratives of the Future' - Body, Space and Technology Journal

'Practical Spectating' - International Journal of Performance Arts & Digital Media.

OXFORD UNIVERSITY RESEARCH PROJECT Demonsland, Brisbane.

BRITISH ACADEMY RESEARCH PROJECT: Knowledge Frontiers, Brisbane.

'What Do Audiences do?' Journal of Contemporary Drama in English.

'The Live/ Mediated Mash' International Journal of Performance Arts & Digital Media

'Teaching Drama in Virtual Environments'. - UoG RESEARCH PROJECT.

CONFERENCES and PAPERS 2015-22:

Sheffield Audience Research in the Arts Conference. (SPARC)Sheffield University:-

' An Exploration of Meaning Making techniques in Intermedial Performance'.

Research in Real-Time Conference National University of Ireland:-

'Sounding Spaces: Aurality, Atmospheres and Attention'

Elements of Success - rethinking audience and production studies as practice Aalto University, Helsinki:-

'Film as Live Art'

Troubling Time: An Exploration of Temporality in the Arts. Manchester University:-

'The limits of listening'

TAPRA. Bristol University.

'Making the Effort – Emerging Modes of Spectatorial Practice'

CDE Theatre and Spectatorship, Barcelona.

'What Do Audiences Do?'

ELIZABETH TOMLIN

University of Glasgow, UK

Political Performances WG

THEATRE AND THE IDEOLOGICAL IMAGINARY OF CULTURAL DEFICIT: (WAY) BEYOND THE QUESTION OF ACCESS

ABSTRACT

Calls for greater representation of the working-class producing for, or performing on, our stages has been, to date, the dominant industry approach to tackling class discrimination but, as Dave O'Brien (2021) argues, remains insufficient in and of itself to address the depth of cultural class inequity. This paper will argue that despite the vital importance of improved access to the theatre industry for artists from working-class backgrounds the project of challenging class discrimination within the cultural field cannot stop there. The agency afforded to such artists, the dramaturgical choices they opt for, or are encouraged or permitted to make, as well as the audiences they address, impact significantly on wider cultural class norms and ongoing class inequity.

In my paper, I will look at a range of dramaturgical models dealing with class discrimination (dramatic fictions, autobiography, theatres of real people) to analyse how the common political aim - to contest class discrimination - can operate quite differently when performance analysis of the work itself is located in a materialist analysis of the wider social and cultural context. Through this analysis I will propose that the agency of the individual working-class origin artist – ostensibly to make whatever work/political statement they want to make – is already constrained by the ideological imaginary of cultural deficit: the expectation/desire of the funders, producers, and predominantly middle-class audiences to be given an insight into authentic working-class lived experience of a particular kind.

CV

*Liz Tomlin is Professor of Theatre and Performance at the University of Glasgow where she specialises in the political analysis of contemporary European theatre and performance and materialist analysis of the UK theatre industry. She is currently engaged with class-based analysis of dramaturgical models of performance and how definitions and manifestations of 'the people' in different European contexts and histories impact on how the working-class subject is figured in participatory and political modes of performance. Monographs include, *Acts and Apparitions: Discourses on the Real in Performance Practice and Theory* (2013); and *Political Dramaturgies and Theatre Spectatorship* (2019). In 2018/19 she led *Incubate Propagate*, an AHRC Research Network in partnership with Arts Council England, addressing barriers to participation in professional theatre-making for non-graduate artists, and was herself a writer and co-director with *Point Blank Theatre* from 1999-2009. She is co-editor of CUP's forthcoming series *Elements in Theatre, Performance and the Political*.*

ELIZABETH DE ROZA

The Hong Kong Academy for Performing Arts, Hong Kong

Embodied Research WG

DE-CENTRE(ING) BODIES-IN-SPACE

ABSTRACT

This performance lecture raises questions on the impact of the embodied technique on a marginalised female body. What are the encounters between the training technique and the body that receives the training? How are these encounters perceived? What becomes of the trained bodies, and what has become of the body? Who owns this body - the technique or the person? What is now inscribed within the trained bodied, and who is now standing in space?

CV

Elizabeth de Roza (www.elizabethderoza.com) is an artist-scholar, performance maker, theatre director, actor-movement trainer. Elizabeth's research focuses on cross-cultural embodied experiences, thinking, practice through making at the intersections of both decolonial and feminist theories. Elizabeth has been making theatre/performances for over two decades and as a practising artist, her works range from site-specific social engagement to cross-cultural | disciplinary performances and to intense black-box physical performances. She is currently the Head of Performing Arts Research at The Hong Kong Academy for Performing Arts.

EMILY UNDERWOOD-LEE

University of South Wales, UK

Feminist Research WG

MATERNAL PERFORMANCE REIMAGINED ANEW – CONSIDERING HANNAH BALLOU'S GO:GAA II (2021) AND JOSIE LONG'S TENDER (ONLINE) (2022)

ABSTRACT

*This paper (jointly presented with Lena Šimić) will discuss the work of two performance practitioners, Hannah Ballou and Josie Long, and their performance pieces about pregnancy and early motherhood – both of which are “second” imaginings of the subject. Ballou has previously explored performance and pregnancy in *goo:ga* (2016) and Long has re-created *Tender*, a show exploring her experience of new motherhood, for online streaming. As well as being second workings of shows, *Tender* (online) and *goo:ga II* were disseminated when the artists were on maternity leave with their second children. Whilst motherhood is discovered by everyone anew with each new child, there is a compelling element within the maternal that requires from artists a compulsive return to its exploration, again and again, seeking new insights and impossible perfection. Further, since both performances are explicitly about love and hope, there arises an understanding that bringing a child into being is an act of faith as it presupposes a continuation and improvement of the world.*

*The paper we are proposing fits within the “Motherhood – performances of motherhood and maternity” theme, a theme that we have been formally researching since 2015 and which was the subject of our 2019 – 2022 AHRC funded research project “Performance and the Maternal”. In our co-authored book *Maternal Performance: Feminist Relations* (Palgrave 2021) we proposed that maternal performance and its aesthetics are concerned with relationality, temporality, and embodiment. Furthermore, one of the key tenets of our research has been an insistence on new beginnings and thus repetition, starting anew, trying again. In this paper we propose to further explore temporality and new beginnings in relation to the maternal in relation to two new shows. To help us ground our arguments around the performances we will draw on Lisa Baraitser's 2017 discussion of maternal temporality, Hannah Arendt's writing on theatre as “political art par excellence” (p. 188) and its connection to the category of action in the public realm (1958), and Donna Haraway's provocation to rethink maternal relations and ethics (2016).*

*The performances we discuss in the paper have to do with the difficulty of bringing a new life into this damaged world, ecologically and socially. *Goo:ga II* is a deeply personal journey around foetal illness and feminist parenting whilst *Tender* is concerned with climate crisis, and thus offers a more collective insight into the way we make*

decisions, live and act. Primarily, both performances shift the mother/artist to the centre of the inquiry and use the intimate relationship of mother and child to manifest a hopeful political future in public.

CV

Dr Emily Underwood-Lee is Professor of Performance Studies at the George Ewart Evans Centre for Storytelling at the University of South Wales. Her research focuses on feminist performance, autobiographical performance, and narrative in performance. Emily has a particular interest in performance and the maternal, gender-based violence, and storytelling in health. She is PI on the AHRC funded Performance and the Maternal project and co-created the Kicking Up Our Heels project at Great Ormond Street Hospital commissioned by GOSH Arts. She co-convenes the Storytelling for Health conference and sits on the steering group of WAHWN. She is co-chair of the Violence Against Women, Domestic Abuse and Sexual Violence Research Network for Wales. Recent publications include 'On the Maternal' Performance Research (22:4), 'Storytelling for Health' Storytelling, Self, Society (15:1), and the forthcoming book Maternal Performance: Feminist Relations, co-authored with Lena Šimić, Palgrave (2021) and Mothering: Processes, Practices and Performances co-edited with Lena Šimić, Routledge (2022). Her performances include Kicking Up Our Heels (2019), Manifesto for Maternal Performance (Art)! 2016 (2016), Titillation (2012), Patience (2009), and Ode to Morten Harket (2007).

EMMA BENNETT

University College Dublin, Ireland

Intermediality in Theatre and Performance WG

FRAMES OF ADDRESS: THEATRICALITY AND MEDIATION IN 'ASMR' ROLE-PLAY VIDEOS

ABSTRACT

Characterised by an intimate style of close-up address to camera, YouTube 'ASMR' videos are used by millions worldwide for relaxation, comfort, and relief from insomnia and depression. A distinctive subset of these videos mimic therapeutic scenarios (doctor check-up, nurse scalp-check), or encounters within the service economy (spa check in, relaxing facial).

This 20-minute paper identifies ASMR videos with a form of mediated direct address that is, or can be productively understood as, theatrical by nature. It argues that the theatricality of ASMR role play does not inhere only, or primarily, in the obvious role-taking of the creator (who appears in the guise of a doctor, beautician, or other caring professional), but also in the spectator's pleasure in the illusion that the address is personalised, for her. In short, what I am naming as 'theatrical' is the spectator's knowing the synchronous, personalised effect as illusive whilst simultaneously being affected by it, called into play.

Drawing on theorisations of offscreen and offstage space, and their intersections in the concept of the frame, my work operates to decentre familiar ontologies of liveness in direct (audience/to-camera) address. Adapting Sianne Ngai's expanded understanding of the 'device' as both technological invention and theatrical convention (or trick), the paper aims to read between theatre and YouTube video to examine the ways spoken address works upon us because of - rather than in spite of - our awareness of its mediation.

CV

I am an artist and early-career academic working in the fields of contemporary theatre and media. Currently Assistant Professor in Performance Studies at University College Dublin, I am working on a book project about forms of audience address that operate across live (in-person) performance and other media, including livestream theatre, television, and social media. I gained a PhD in Drama from Queen Mary University of London in 2016 titled 'Just Joking: Performance, Speech and Ethics', under the supervision of Nicholas Ridout, and my academic publications to-date focus on the ethics, pragmatics and poetics of address in stand-up comedy, ASMR videos, and political speech-making. I also work as an artist, creating vocal compositions out of the speech material we often discount as 'inarticulate' or 'waffly', and my work has been supported by the Wellcome Collection in London, Bucharest Poetry Festival, and Q02 Lab in Brussels.

EMMA LOCKHART-WILSON

University of Melbourne, Australia

Queer Futures WG

CRAFTING CRITICALLY: THE SCENOGRAPHY OF QUEER/FEMINIST PERFORMANCE

ABSTRACT

Contemporary Australian queer/feminist performance provides rich content for the analysis of how scenography crafts experiences of affect and the critical potential of these moments. Drawing from the fields of affect theory and queer phenomenology this paper asks how sensory aspects of designed environments are used to bring about affective experiences. Understanding scenography as a holistic and dramaturgical approach to design for performance allows for the consideration of how a form of queer/feminist politics might be experienced through sensory and environmental changes. I suggest that for some queer/feminist performance work scenography is a central site of political potential. From my perspective as associate designer on the 2022 production 'YES' by Melbourne based theatre company THE RABBLE, I delve into the relevance of affective scenography within contemporary practice, reflecting on the development processes and performance outcomes of this innovative Australian company. This example of scenographic practice highlights the potential for experiences of subversion, re-orientation and social critique through affective environmental response.

CV

Master of Fine Arts (Theatre), University of Melbourne, 2023 (expected completion)

Lighting Designer, 2010-Present

Graduate Diploma in Gender Studies, University of Melbourne, 2020

Master in Design, University of New South Wales, 2014

Bachelor of Creative Arts (Performance), University of Wollongong, 2010

EMMA MORGAN-THORP

York University, Canada

General Panels

FOCAL SHIFT: CHANGING CONCEPTIONS OF CONSERVATION, PRESERVATION, AND CARE-TAKING

ABSTRACT

This paper considers the necessity of a shift away from anthropocentrism and towards a deeper attentiveness to the more-than-human world. In 'The Rock, the Butterfly, the Moon, and the Cloud: Notes on Dramaturgy in an Ecological Age,' Augusto Corrieri describes how, through art and performance, it is possible to foreground the agency of more-than-human beings. Corrieri invokes the video art of Bill Viola which depicts "the slow unfolding movements of inanimate stone, occurring no differently than the slow unfolding movements of familiar bipedal animals, only imperceptibly and over a more extensive duration" (237). This is one of several examples Corrieri provides of a 'dramaturgy of the background' which inspires a less anthropocentric view of the world. Theatre and performance have the power to convey the background-foreground paradigm shift that will be necessary if, in these climate changing times, we want people to start behaving differently toward the land and its many inhabitants.

In my paper presentation I will look at how a dramaturgical background-foreground reversal might move us to question colonial assumptions around concepts of preservation, conservation, and care-taking. My examples - salvage anthropology and the preservation of totem poles on Canada's West Coast, the work of early twentieth century photographer Edward Curtis, and Canadian National Parks history - reflect a worldview that fails to understand how human activity can exist as part of a larger functioning ecosystem. An anticolonial critique drawn from performance theory reveals alternatives: recent Indigenous and settler scholarship about the harms of salvage anthropology (see Dylan Robinson) and the colonial and environmental damage of the National Parks

system (see Claire Campbell) demonstrate the necessity of a decolonized conception of preservation, conservation, and care-taking. In her work, playwright Marie Clements also executes the foreground-background reversal called for by Corrieri, placing identificatory power back into the hands of Indigenous peoples in *The Edward Curtis Project* and naming the historic agency of uranium in *Burning Vision*. An ontological shift away from anthropocentrism is imperative in a world where the urge to preserve has been foundational to the genocidal colonial project, and where it continues to dictate what it means to take care (of people, places, artefacts) in a world where climate change has shown us our existing systems are not working.

CV

Emma Morgan-Thorp is a settler feminist PhD candidate living on Tla'amin territory in the qathet Regional District on Canada's West Coast. Her doctoral research in Theatre & Performance Studies (York University) looks at how settler artists in qathet are grappling with extractivism, colonialism, and environmental crisis in their work. Emma's current research is particularly focused on sensorial, embodied, and site-specific performance practices. She holds an MA in Canadian and Indigenous Studies (Trent University) and a BA in Gender and Women's Studies and Canadian Studies (King's/Dalhousie Universities).

EMMA WELTON

Queen Mary University of London, UK

New Scholars Forum

PROPRIETY, HISTORICAL PROMISCUITY AND PLEASURE IN FIGS IN WIGS' LITTLE WIMMIN

ABSTRACT

Little Wimmin (2019) is a 'live art feminist theatre adaptation' (*Figs in Wigs* 2020) of Louisa May Alcott's 1868 novel *Little Women* by British performance quintet *Figs in Wigs*. In this paper, I use camp as a mode of analysis that emphasises multiplicity and pleasure to explore how the performance challenges an affective climate of paranoia made normal during the UK's era of austerity (2009-present). I argue that *Figs in Wigs' Little Wimmin* exaggerates, plays with and reveals the contradictions of a culture of scarcity and paranoia stoked under austerity - a culture characterised by risk-averse economic models, a pleasure-shy dominant culture, and the naturalisation of constrained hetero- and homo- normative temporalities. As well as performing more expansive possibilities for kinship, gender, and labour, the quintet forge a transhistorical relationship with Alcott across linear time through their adaptation, expanding the remit of what Alcott's original novel could be within the socioeconomic and gendered limitations of her time. This relationship is symbiotic, as Alcott's story, too, enables the quintet to do the experimental work they desire, by using *Little Women's* status as a literary 'classic' to secure funding in a risk-averse arts landscape in contemporary Britain. I argue that the performance produces dynamic multiple, pleasurable modes of sociality, gender and embodiment onstage, and innovative ways of working within a theatre and live art sector constrained by austerity.

CV

Emma Welton is a first-year postgraduate researcher at Queen Mary University of London. Her PhD thesis, provisionally titled: 'Camp critique: queer performance, austerity and British Live Art (2009-present)' is exploring how camp can be an oppositional strategy and way of being during the era of austerity. Prior to this research project, she conducted MA research on sensuality and solidarity in contemporary queer British performance art at Stockholm University, Sweden. She has also written on contemporary migration performance, with her first academic article on Good Chance Theatre's *The Jungle* appearing in *Theatre Research International* (October 2020).

ERIC VILLANUEVA DELA CRUZ

University of the Philippines Diliman; TAXI Theater, Philippines

General Panels

GROUND AND CENTER: DEVISING THROUGH CREATIVE SENSORY ATTUNEMENT WORKSHOP

ABSTRACT

The entire world was stunned at the onset of the pandemic. Everything grinds to a halt as mobility restrictions, closures and lockdowns were imposed in almost all countries. And yet, while it seemed like the world stood still from the isolated dwellings that would supposedly protect people from the ravages of the Covid-19 virus, emotional and mental states became increasingly turbulent within each individual.

As the world slowly opens up and attempts to return to normal, the inadvertent underlying impact to the psyche of the confinement and uncertainty of situations becomes more apparent especially for most artists who have found themselves disconnected, displaced and decentered by the pandemic. How can these artists reignite their creative spark?

TAXI Theater assists in this artistic recovery through a series of creative sensory attunement workshop (CSAW) designed to help reawaken, reconnect, and realign the creative self into devising new works from the resources readily available to the artist. Integrating the creative pedagogy of the Philippine Educational Theater Association (PETA) with the sensorial methodology of TAXI Theater, the workshop facilitates a conscious and mindful practice of using the senses to recalibrate the creative practice of participants and realize new ways of telling stories and shaping performances.

This presentation looks at the creative potential of the sensory attunement workshop in devising new artistic works by tapping into resources of the artist within and without the confines of their immediate surroundings. Assessing the outcome and reflecting upon the processes and experiences in workshops, the paper attempts to discover the possibilities of creativity when attuned to the self, senses, and circumstances.

CV

Eric Villanueva Dela Cruz is a transdisciplinary performance maker and educator. He is an Assistant Professor in the Department of Speech Communication and Theater Arts in University of the Philippines Diliman and a Senior Artists-Teacher of the Philippine Educational Theater Association (PETA). He is the founder and Creative Navigator of TAXI Theater, an interdisciplinary collaborative platform for practitioners with the profound interest in synthesizing art and science to explore new ways of storytelling and audience engagement. A licensed physical therapist, he earned his bachelor's degree from the University of Santo Tomas and his MA in Theater from the University of the Philippines Diliman.

As performer, he has appeared in diverse media and worked with various companies in the Philippines and abroad. Eric has also facilitated numerous creative workshops locally and internationally. He has conducted community workshops for psychosocial debriefing and disaster risk reduction under PETA and was part of an artists-exchange program between PETA, Spain and EU Emotive to conduct workshops for theatre professionals, arts educators and youth leaders. He co-facilitated an interdisciplinary site-based workshop for the Prague Quadrennial 2019. His creative projects focus on sensorial and experiential performances on various themes including environment, disability, mental health, and autism.

ERIKA HUGHES

University of Portsmouth, UK

General Panels

AN AMAZING LIFE: PERFORMING QUEER INTERGENERATIONAL HOLOCAUST TESTIMONY

ABSTRACT

The Amazing Life of Margot Heuman is a work of documentary theatre that stages excerpts from a series of oral history interviews between the lesbian Holocaust historian Anna Hájková and Margot Heuman, a survivor of Auschwitz, Theresienstadt, Neuengamme, and Bergen-Belsen. The performance premiered at the Brighton Fringe Festival (UK) in summer 2021 and is currently touring museums and universities in the UK, Germany, Canada, and the USA. Heuman had previously given testimony describing her experiences as a Jewish survivor of the Holocaust,

but in 2018 she shared for the first time, with Hájková, her experience as a lesbian in the concentration camps. Heuman is perhaps the first and only lesbian Jewish Holocaust survivor to give testimony from this perspective. Working together over several months, and with hours' worth of transcribed testimony, Hájková and I drafted a script that foregrounded Heuman's queer experience in concentration camps. We understand theatremaking as a historiographical practice with the potential to destabilise and shift assumptions that have served to invisibilise the experiences of underrepresented voices.

Whereas much documentary theatre does not include the testimony of the interviewer, we decided to include Hájková's questions and comments alongside Heuman's testimony so as to layer another story alongside that of Heuman's past - namely, that of the intergenerational transmission of a uniquely queer history between a lesbian Holocaust survivor and a lesbian historian.

For IFTR 2022, *Shifting Centres*, this paper details the transdisciplinary approach in which a historian and a theatre director fused historiographical and dramaturgical approaches so as to create a deliberately interventionist queer performance that sought to decentre the traditional heteronormative narratives dominating Holocaust history, and fill a critical gap in our understanding of this pivotal tragedy.

CV

Erika Hughes is Reader in Performance at the University of Portsmouth, UK, where she also leads Performance area in the School of Art, Design and Performance. Her work as a director and deviser of performance has been seen on stages in the United Kingdom, the United States, Germany, Israel, Canada, and Pakistan.

Dr. Hughes is the author of *Holocaust Memory and Youth Performance*, forthcoming in 2023 from Bloomsbury/Methuen Drama.

ERIN MCKELLAR

The University of Sydney, Australia

New Scholars Forum

I FEEL PRETTY: USING DISCRETIZATION TO UNPACK GENDER DISPARITY IN MUSICAL THEATRE - A STUDY OF LEONARD BERNSTEIN'S WEST SIDE STORY

ABSTRACT

Gender disparity can be found in the representation of the female characters in Leonard Bernstein's musical *West Side Story*. As a postmodern composer Bernstein was open about his social activism, yet did not consider his compositional portrayal of female characters as part of that activism. Using discretization as an analysis tool, this thesis explores the melodic contours of male and female songs in *West Side Story* to show differences in complexity between male and female characterisation. The analysis explores the intervallic relationship between the vocal line and melodic colour in relation to the accompaniment harmony, taking into consideration the use of consonance and dissonance. *West Side Story* is commonly known for the distinct use of the tritone motif and its inherent dissonance. It is evident when reviewing the findings of this study that there is a distinct disparity between male-led and female-led music. The male-led numbers consistently adhere to a dissonant aesthetic with the tritone motif implemented in all of the extracted songs. By contrast, the female songs remain consonant with simple intervallic movement. By examining the results of this study through the lens of Equality Feminism, this thesis finds that Bernstein has simplified the characterisations of the female leads. The thesis further proposes that without cognisant consideration of the compositional portrayal of women, musical theatre will continue to reinforce gender stereotypes, as evident through this study of Bernstein's *West Side Story*.

CV

Two-time Downbeat award winner, Erin McKellar, is an Australian composer and performer. Erin is currently undergoing her Doctorate of Musical Arts at the Sydney Conservatorium of Music and also holds a First-Class Honours alongside a Bachelor in Jazz Performance from the Elder Conservatorium of Music. Erin was awarded the Helpmann Academy Award for Voice in 2020. In 2017 Erin presented her research work "The Shadowed Instrumentalist" at the International Jazz Voice Conference in Helsinki. Erin has travelled broadly gaining training

from the finest institutes including Julliard (NY), American Theatre Wing (NY) and Guildhall (LND). Erin's compositional and academic work largely focus on gender disparity embedded within composition.

ESTHER NEFF

CUNY Graduate Center, Theatre and Performance, USA

New Scholars Forum

THEATRICAL STRATEGIES: COOPERATIVE ORGANIZING AND PREFIGURATIVE WORLDBUILDING

ABSTRACT

*This paper emerges from a practice+research project was initiated in 2017 to investigate how devising procedures, collaboration, rehearsal, and other elements of theatre as cultural practice can interface with forms of cooperative organizing and food-land justice. MARSH (Materializing & Activating Radical Social Habitus), is a worker-owned cooperative and food forest staged intentionally as a theatrical institution. Through this paper, I discuss what is meant by "theatrical" in this context, tracking the organizational and world-building processes of this project as a "centralization" through which forms of praxis may be tested for affect and consequence. While this project may be seen as an attempt to construct a broader prefigurative model, I also examine the specific historic and geographic location of the project in the center of the United States, in the city of St. Louis, Missouri. Known as "the broken heart of America" (Johnson, 2020) due to its ongoing histories of colonial violence, enslavement, police brutality, poverty, and environmental crises, St. Louis itself can be seen staging a deep rift between "leftist" civil rights-oriented Black, Indigenous, and immigrant populace and a "rightwing" conservative, white supremacist Christian populace. Here, conditions are often seen as inevitable and monolithic, beyond the reach of actors or agents to perform otherwise. While the idea that theatre allows us to "see" and "question" immiserating paradigms by centralizing them for assembled audiences to view has been dominant within discourses on relationships between theatre and politics, MARSH attempts to work around the outside of dominant capitalist paradigms, testing methods, reasons, and means through which theatre is created by agents as a way of building worlds desired by those agents. Through this paper, I discuss MARSH's ideological imaginary and its practical procedures, both as influenced by Augusto Boal's legislative theatre, Joseph Beuys's political parties framed as performance, and Brecht's Lehrstück, comparing these with political theories of direct and participatory democracy (for example, Michael Menser's compendium of forms, *We Decide!*, and Dean Spade's *Mutual Aid*). Finally, I question whether or not MARSH answers new dramaturgy's call for paradigm shifts that re-position forms of participation and modes of production as part of theatre's historic and theoretical purview (Malzacher, 2015). Do theatrical processes always serve to centralize "shared visions" in ways that produce closed and controlled micro-worlds, or can theatrical acts of collective envisioning help design new worlds built around plurality, self-reflection, change, and biotic flourishing? Can we draw "theatrical strategies" from ongoing cultural processes of theatre-making that can be applied to organizational, social, economic, and political forms of relation?*

Johnson, Walter. 2020. *The Broken Heart of America: St. Louis and the Violent History of the United States*. New York: Basic Books.

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Menser, Michael. 2018. *We Decide! Theories and Case Studies in Participatory Democracy*. Temple: Temple University Press.

Spade, Dean. 2020. *Mutual Aid: Building Solidarity During This Crisis*. London: Verso Books.

CV

Esther Neff (they/she) is the founder of PPL (Panoply Performance Laboratory), a thinktank, performance collective, and organizational entity. Most recently, PPL/Neff culminated a 7-year project with the edited volume "Institution is a Verb" (The Operating System, 2021). Since 2011, Neff has organized practice+research "conferences" through PPL's discursive platform PERFORMANCY FORUM, and in collaboration with many other organizations and individuals. In 2022, Neff will perform dramaturgy-as-organization for the project "The Ivory

Tower and the Open Worlds” at The Brick Theater in Brooklyn, NY. Neff has published chapters in *The Routledge Companion to Performance Philosophy* (co-written with Yelena Gluzman) and the *Palgrave Macmillan Handbook to Queer and Trans Feminist Performance*. Research articles, reviews, and other writing have appeared in *PAJ*, *Caesura*, and *Performance Philosophy* journal. As librettist/director/research-practitioner, their “operas of operations” have been performed in London, Berlin, Copenhagen, New York City, and elsewhere across the USA (especially through tours between smaller towns and cities). Their hybrid libretto, methodological text and “operating manual,” called “Embarrassed of the (W)Hole,” is forthcoming from Ugly Duckling Press (2022). They are currently a PhD student at CUNY Graduate Center.

EUGENE RIORDAN JR

University of California, Santa Barbara, USA

Queer Futures WG

(INTER)DISCIPLINING THE QUEER EDUCATOR

ABSTRACT

Doing interdisciplinary work often feels like filling in disciplinary gaps with additional material, or methodically bringing borders of knowledge systems together in equal measure for particular goals, or even gaily flitting between established boundaries with abandon. Collecting teaching pedagogies for this kind of work feels akin to a scavenger methodology (Halberstam 1998), searching for shining gems to try and cut with classroom experience that fit alongside tried-and-true everyday teaching practices. Knowing that teaching pedagogy itself is a type of world-building (Berlant & Warner 1994), this project looks to bring queer theory, education, and performance studies together to signal a direction for knowing what queer teaching is. Thinking about the performance or situated roles in the interdisciplinary classroom, this project uses discourse analysis on different teaching pedagogical texts and methods to ask: what is a queer teaching methodology in the interdisciplinary university classroom? Is it commensurable (Hong 2018) with other modes of teaching (e.g. decolonial, antiracist, embodied, activist, de-centering, transnationalizing)? Is it a descriptive category of doing these things amongst others? Or is it something else? Knowing that the limits of any queer teaching pedagogy will shift in time and context (Muñoz 2009), this paper aims to offer theoretical underpinnings for educational research that furthers methods of querying and queering the relationships of students and instructors to the university. This project uses observations and survey data from several heterodox versions of instructing orthodox undergraduate courses to illustrate this type of queer pedagogy, and concludes with various thoughts about how to adapt it to other contexts.

CV

Eugene Riordan Jr (he/him) is a PhD student in the Global Studies Department at the University of California, Santa Barbara. He has a BA in Peace and Conflict Studies and International Relations from Colgate University. Eugene's work focuses on the pedagogical questions of global education, disciplinary ways of thinking and teaching, and all the ways post-secondary education is an impediment to its own goals. He also studies the ways social justice education is transmitted. His other research interests include sex work, pornography, security technologies, affect and embodiment, disability studies, and queer and trans studies. He also has a new puppy and is professionally running tabletop roleplaying games on the side.

EVA ANDERSEN

University of Antwerp, Belgium

General Panels

OUTCASTS OF SOCIETY: ITINERANT SHOW PEOPLE AND THEIR QUEST FOR MORE VISIBILITY

ABSTRACT

(This paper is part of the curated panel "Circulating Knowledge across North-Western Europe through Performance and Entertainment," which will showcase three related research projects on itinerant popular theatre and fairground entertainment in the eighteenth and nineteenth centuries and their role in processes of knowledge circulation and transmission from European centre cities to peripheral provinces)

While itinerant show people dedicated their livelihood to entertaining the middle and working classes, who were often in awe of the spectacles they could watch, things were often less rose-coloured behind the scenes. Itinerant show people had to deal with a large number of prejudices – such as them being dishonest or unhygienic – and were often portrayed as belonging to the fringes of society. In addition, or sometimes due to these prejudices, they had to deal with the tedious bureaucracy to acquire an often expensive spot at fairgrounds, endure hostility from the authorities and the police, deal with high prices for railway transportation, and other injustices. To counteract this image of belonging to the periphery of society, to improve their status and professional prospects, and to solve the various problems they faced, itinerant show people founded national unions from the latter half of the nineteenth century onwards. Not only did these associations create a central platform for itinerant show people to unite – as they were constantly on the move and were geographically scattered – it moreover helped them in their attempt to gain a more socially accepted and central position in society. This ambition to move from the periphery to the centre would also tighten the relationships formed between show people unions across Europe, providing yet another pathway to improve their visibility, social and professional status. The aim of this paper is to highlight some of the processes through which itinerant show people – sometimes with success, sometimes with setbacks – tried to work their way to the centre, and prove that they were, in spite of their nomadic existence, hard-working respectable people like everyone else.

CV

*Eva Andersen is a postdoctoral researcher currently working on the SciFair project at the University of Antwerp (Antwerp Research Institute for the Arts). She focuses on itinerant show people's professional and social networks as well as the practical and daily problems they had to deal with during their travels across Europe. Her main research interests are the history of science, the history of knowledge, transnational history, digital history and the history of psychiatry. She recently defended her PhD research, about the circulation of psychiatric knowledge in nineteenth-century Europe, at the University of Luxembourg (Centre for Contemporary and Digital History). In June 2022 the chapter "From search to digital search. An exploration through the transnational history of psychiatry" will appear in the book *Digital history and hermeneutics. Between theory and practice*.*

EVA AYMAMI RENE

Anglia Ruskin University, UK

Choreography and Corporeality WG

CLOWN PERFORMANCES OF OCCUPATION IN CATALONIA'S RACE FOR INDEPENDENCE

ABSTRACT

*This essay offers a discussion of the street protest demonstrations in Catalonia supporting the self-determination referendum in October 2017. It focusses specifically on the enduring clown performance of Jordi Pessarrodona, satirising several military officers during the intervention of the Minister of Economy in Barcelona. Throughout it, I hope to offer a re-evaluation of the body in performance and activism, and the efficacy of performance in fighting social and political causes. In her recent book *Performance* (2016), Diana Taylor emphasises 'Performance for some, is the continuation of politics by other means', Taylor wants to discuss artists' and activists' work that use performance to fight for and claim political, social and economic change. In line with Taylor's claim, this study focusses on the presence of the body as the main element of performance, on what the body does, and how it challenges structures of power. With his solo clown performance in the streets of Barcelona, Pessarrodona initiated a clown protest movement that supported subsequent street protests in Catalonia's race for independence. This paper departs from contemporary political analysis about the problems of Spain's democratic*

regime in dealing with its dictatorial past; and it aims to provide discussions on the significance of performance to address those social and political conflicts.

CV

Eva Aymami Rene is a scholar, a dancer and choreographer. A Senior Lecturer of dance at Anglia Ruskin University, Eva's research focuses in performance of political identities and the construction of gender identities through contemporary performance. She fulfilled her PhD thesis 'Choreographing the Silence, Women Dancing Democracy in Post-Franco Spain' at University of Surrey, Guildford. A Fulbright Scholarship recipient, Eva researched dance as a construction of social protest at UCLA's Department of World Arts and Culture. Eva has danced and choreographed in different theatre productions in Barcelona with La Fura dels Baus and Less 4 Souffles, and in Los Angeles with Maria Gillespie and Victoria Marks, while she also developed community projects with the American Veterans Association, Pina Bausch in Germany and Rosas Dance Company in Brussels.

EVA-LIISA LINDER

Estonian Academy of Music and Theatre, Tallinn University, Estonia

Queer Futures WG

THE ICEBREAKERS: HOW MARGINAL QUEER THEATRE CONTRIBUTED TO SHIFTING MENTALITIES FROM SOVIET TO DEMOCRATIC IN ESTONIA

ABSTRACT

Among the three Baltic states, tiny Estonia is known for its economic success story, called the Baltic Tiger, Estonia and a leading IT hub. However, after the fall of the Soviet Union, Estonian society has struggled to change the value system and behaviour patterns inherited from the totalitarian regime. To explore the role of the Estonian theatrical public sphere in these processes, the overview proceeds via the intersection of critical theory and the ethical turn in theatre studies.

As Estonia re-established its independence in 1991, the Soviet censorship was abolished, and homosexuality decriminalized. The Soviet political culture had been closed and paternalistic, lacking tolerance and rational argumentation. After the end of the regime that had colonized the lifeworld in the Habermasian sense, the plurality of identities could emerge. Society started to develop towards liberal democracy with pluralism, equality, tolerance and interpersonal trust.

In the theatre field, a distanced view to the totalitarian past was enabled by the memory theatre and political allegories of the theatre of the absurd. A vision for the future of a democratic and capitalist world was displayed in contemporary Western dramaturgy along with impulses of political and queer theatre. All these thematic waves contributed to the breaking of the mental Iron Curtain that had remained in post-Soviet countries after the collapse of the Soviet Union.

Since the transition period, theatre started experimenting with new topics. Some local stage directors flirted with the issue of homosexuality. The real foray to change the value assessments was undertaken by a visiting stage director from liberal Sweden, Georg Malvius, who produced a series of influential queer plays, since 1994: "The Kiss of the Spider Woman", "Angels in America", "Bent", "Cabaret", "Rent" etc. These productions gave wider audiences possibility to get a first insight into the historical persecution of homosexuals, contemporary gay relationships, and tragic AIDS stories. These topics were complemented by other directors, who took queer identities and drag shows on stage.

Malvius has remained active in the Estonian theatre scene until today and mainly gained recognition for his masterful musicals. Still, he has faced prejudices regarding queer topics, revealing the xenophobic attitudes hidden in society.

By now, queer theatre has gone through a development from gay to queer and drag. The general attitudes towards LGBT+ people have become more positive as well, granting Estonia the image of the most liberal former-Soviet country. The current presentation is the first academic analysis of Estonian queer theatre.

Although queer theatre has remained in the periphery of the Estonian theatre scene, it has contributed to the shifting of mentalities towards the democratic centre of the European Union.

CV

Eva-Liisa Linder is a theatre researcher and lecturer at the Drama School at the Estonian Academy of Music and Theatre. She holds an MA in theatre studies from the University of Tartu. She is continuing her studies at Tallinn University, conducting PhD research on the contemporary theatrical public sphere in Estonia. Eva-Liisa has participated in different research projects. As a freelance editor and critic, she has edited collections on cultural history and published several articles.

EVA-MARIA KUBIN

University of Salzburg, Austria

General Panels

PERFORMING REPRODUCTIVE RIGHTS IN NON-THEATRICAL SPACES IN 1970S BRITAIN AND IRELAND

ABSTRACT

The fact that 60 years after the introduction of the contraceptive pill women are still not afforded complete reproductive freedom – and that, in fact, rights that were fought for hard are frequently under attack – invites taking a closer look at performance and reproductive rights. In my PhD project, I argue that performances related to women’s reproductive rights contribute to restructuring and renegotiating social spaces; and that form and content of these performances are influenced by the spaces in which they take place and for which they are designed, and the potential audiences that come with those spaces. While the focus is therefore on the physical performance space and the larger social space, the use and significance of space within the performances is investigated as well.

*This conference paper will focus on reproductive rights and performance in the 1970s by presenting a brief analysis of the Contraceptive Train travelling from Dublin to Belfast and back in 1971 as performance, before zooming in on Broadside Mobile Workers’ Theatre’s living-newspaper show *The Working Women’s Charter Show* (1974-c.1980). Broadside used an intersectional approach to reproductive rights, presenting access to contraceptives and abortion services as one of several necessary steps on the path to a free and equal society for all. The socialist theatre company’s members saw themselves as activists as well as theatre makers. They mainly performed in non-theatrical spaces, bringing theatre to “where [people] lived, worked, socialized, learned and struggled” (Stourac in *Broadside Interview*) and often making last-minute changes to their work so that it would speak more directly to a local audience. They aimed to educate, agitate and – just as importantly – entertain audiences that were seen as peripheral at best in traditional middle- or upper-class theatre practice. Based on archival material made available by former Broadside members as well as an online interview I conducted with former company members, this case study will illustrate the manifold significance of space in reproductive-rights – and, by extension, political – performances.*

CV

Eva-Maria Kubin is Senior Lecturer at the Department of English and American Studies at the University of Salzburg, Austria, where she has taught courses in literary studies, cultural studies and language proficiency since 2011. She studied English Literature in Salzburg, Austria, and Cork, Ireland, where she developed a keen interest in all things theatrical. Her PhD project ‘Performing Reproductive Rights in (Non)Theatrical Spaces’ explores the relationships between different (types of) spaces, different types of performances related to reproductive rights, and social and legislative change in the UK and Ireland since the 1970s. Her main research interests are political drama, activism and performance; intersectionality in literature and performance; contemporary British and Irish drama; and the role of music in the theatre.

EVELIEN JONCKHEERE

University of Antwerp, Belgium

General Panels

PROJECTING MUSICAL PAINTINGS: OCCULT VIBRATION-MANIA IN FIN-DE-SIÈCLE PARIS AND BRUSSELS

ABSTRACT

*This abstract is part of the panel *The magic lantern in the limelight: amusement, politics, science and the occult* curated by Kurt Vanhoutte; it builds on B-MAGIC, a large-scale research project on the magic lantern and its cultural impact as a visual mass medium (www.B-magic.eu) and related projects.*

*Since the late seventeenth century, the occult (derived from the Latin *occulere* or 'to hide') has been a term that covers alternative spiritual practises which, based on comparative studies of natural science, religion, philosophy and art, search for 'hidden' forces and laws and even explanations for paranormal phenomena and supernatural forces. This contribution examines how the magic lantern was used as an instrument 'to materialise the invisible' and 'to visualise harmonious correspondence of vibrations' in fin-de-siècle artistic performances in Paris and its anarchistic backyard, Brussels.*

Optical lanterns (de)composed light through experiments of reflection, refraction, and dispersion in scientific demonstrations. These experiments were part of a growing nineteenth-century fascination with electromagnetic vibrations. This generated occult beliefs in corresponding light and sound vibrations which were seen as key to universal harmony and invisible higher realities. Through writings and lectures by fin-de-siècle occult 'prophets' such as 'Sâr' Péladan, Papus, Blavatsky and their followers, theories on synesthetic vibrations of sound and colour were widespread among (pseudo-)scientists and artists.

*Occult beliefs on the harmony of vibrations inspired symbolist fin-de-siècle artists and resulted in spectacular experiments. By setting up intimate performances with paintings, music, and rituals in a spiritual atmosphere, 'musical paintings' became a hit in private salons and occult circles such as *Kumris* (1890-1892) in Brussels and Péladan's *Salons de la Rose+Croix* (1892-1897) in Paris. These were heavily inspired by Wagner's spiritual 'Gesamtkunstwerk', the 'ideal' example of materialising a harmony of vibrations. By adding colourful light projection to 'musical paintings' in the *lumino-contes* by the French brothers *des Gâchons* (1891-1895) and the artistic shadow plays by the Brussels *Chat Noir* counterpart, *Le Diable-au-Corps* (1895-1898), an extra layer of corresponding vibrations was generated.*

*Consequently, this paper aims to delineate the position of the magic lantern in fin-de-siècle 'musical painting'-performances inspired by an occult vibration-mania. What was the added value of light projection in the *lumino-contes* by the *Gâchons* and the Brussels artistic shadow plays and to what extent did these projections revive the utopian eighteenth-century 'harpichord for eyes' invented by the occultist Louis Bertrand Castel? And how did these Franco-Belgian synesthetic performances relate to the Anglo-Saxon 'colour-organs' by Alexander Rimington and Alexander Burnett Hector, creating 'colour-music'? By investigating these questions, a (pseudo-)scientific and spiritual dimension of fin-de-siècle artistic projection will be revealed.*

CV

Evelien Jonckheere is a postdoctoral researcher on the researchproject 'Physiognomic culture in popular performance: on the use of stereo-'types' in fin-de-siècle Brussels' (funded by the FWO since 1 November 2021) and member of the B-magic-team at Antwerp University. She inquires popular performance (cabaret, fairground, circus, variety theatre and different kinds of café-culture) in relation to arts and legitimate theatre. Her PhD, an investigation of the tensions between the Belgian café-concert, variety theatre and official theatre, was defended at Ghent University in 2014, awarded and published by Leuven University Press in 2017. She published several articles, book chapters and books on popular entertainment and artistic practices in fin-de-siècle Belgium.

EVELYN FURQUIM WERNECK LIMA

The Federal University of the State of Rio de Janeiro- UNIRIO, Brazil

Theatre & Architecture WG

THE ARMAZÉM DA UTOPIA (UTOPIA WAREHOUSE): A PERFORMANCE SPACE AS A LOCUS FOR STRUGGLE AND RESISTANCE

ABSTRACT

The challenge for theatrical groups concerned with socially engaged theatre is to reduce the impasses of capitalism through performing arts activities in alternative venues to ensure the exercise of citizenship. The appropriation of the industrial heritage warehouses not originally intended to be theatrical opened new possibilities for the performing arts, besides working at different scales and producing dramatic architectures.

From this perspective, this paper aims to demonstrate that the occupation of this century-old vacant warehouse by a theatrical collective with a long trajectory in Rio de Janeiro's scene is an act of resistance. The group gave the building a social function, meaning a territory of struggle in a historic neighbourhood on the outskirts of downtown, as an alternative to the logic of city marketing and the real state market. The actors have fought for this space since 2010 and suffered many attempts at the embargo of activities under different assertions.

*As a result of the struggle and resistance of director Luiz Fernando Lobo and his theatrical collective, in May 2016, the *Ensaio Aberto (Open Rehearsal)* was recognized by federal and municipal public authorities, with the concession of a 20-year Warehouse Use Permit, with the possibility of renewal for an equal period.*

*In February 2019, the Armazém da Utopia was partially sealed as illegal, in yet another battle of resistance and struggle for territory. The production of *Luz nas Trevas (Light in the Darkness)* played a key role in this struggle; the stage design was ready, prepared to receive the spectators, the actors were finishing the rehearsal phase, about to debut, when the illegal invasion of the police took place, alleging abandonment of the space. This production proved to the government how well the warehouse was being occupied and how significant it was to engage different social layers together at the Armazém da Utopia.*

*The Company preserved the exposed brick walls and the iron structure, which houses a diverse public, but with the strong presence of the low-income population. This is achievable by the programme *Ciência do Novo Público (Science of new audiences)*, a methodology developed by the Company, whose repertoire reflects historical and political themes of public interest with a Marxist, and specific Brechtian influence.*

Keywords: performance space, industrial heritage, struggle, resistance

CV

*EVELYN FURQUIM WERNECK LIMA holds a BA in Architecture and Urban Planning, a MA in History of Art, and a PhD in Social History (UFRJ). She is a Full Professor at The Federal University of the State of Rio de Janeiro, is a researcher for the National Council of Technological and Scientific Development (CNPq) and for the FAPERJ Foundation. She has published articles on Theatre Architecture and Cultural History and has presented papers at international conferences in England, the Czech Republic, France, Portugal, Spain and Chile. She is the leader of the Research Groups 'Theatrical Spaces Studies' and 'Space, Memory and Urban Planning'. Lima published *Theatre Architecture from the Renaissance to the 21st Century (2017)*, *Architectures and Set Designs. Lina Bo Bardi and the Theatre (2012, with Monteiro)*; *Architecture and Theatre: From Palladio to Portzamparc (2010 with Cardoso)*, *From the Avant-Gardes to Tradition (2006)*, *Architecture for Performing Arts (2000/ Brazilian Institute of Architects Award)*. She edited *Architecture, Theatre and Culture: Revisiting Spaces, Cities and Playwrights of the Seventeenth Century (2012)*, *Space and Theatre (2008)*, *Space and City (2007)*, among others. Lima was a Visiting Research Fellow at the Collège de France (2011), and Università Degli Studi di Padova (2016), and directed the documentary 'Contemporary Theatre Architecture in the State of Rio de Janeiro' (2017).*

EVELYN O'MALLEY

University of Exeter, UK

Theatre & Architecture WG

TOWARDS 'MUNDANE' PERFORMANCE: RECONCEPTUALISING THE THEATRUM MUNDI FOR THE ANTHROPOCENE.

ABSTRACT

In this paper, we reclaim the literal meaning of the word 'mundane', to propose a 'mundane' theatre, which, rather than being 'humdrum or dull' is more positively, 'of this earthly world.' What qualities might such a theatre require? Drawing on Kate Rigby's discussions of the ways in which a work of art might 'bring forth' the earth (2004), we argue that a 'mundane' theatre must be more than a framing device or pre-text for environmental engagement, but rather might make significant connections tangible, allowing not only a sensory, but also a conceptual transformation of terraqueous life. We posit that such a theatre might enable us to reconceptualise our relationship to the earth, and to specific places, not as external to ourselves in a seeking to look back and key earth from a distance (the blue marble; the sea of fog), but as an entanglement of earthbound bodies, materials and weather systems.

In discussing these ideas, we will refer to examples of performance practice, including our own curatorial work in 'Outside the Box', a season of UKRI-funded work that sought to offer open air, covid-safe performance. This practice emphasized the pleasures of treading more lightly on the earth, drawing on Kate Soper's proposal (2020) for an 'alternative hedonist' consumption that embraces a slower, less consumerist life, revisioning shared flourishing for all earthlings. Our six commissions took place across Exeter's public spaces, seeking to produce and prompt pleasure in ecologically sensitive, outdoor practices.

Biographical Note:

Outside the Box: Open Air Performance as Pandemic Response (UKRI (AHRC)) is led by researchers at the University of Exeter: Dr Evelyn O'Malley (PI, Drama), Prof Cathy Turner (CI, Drama), Prof Tim Coles (CI, Business School) with Dr Giselle Garcia (Performing Arts, London College of Music). Project partners: Exeter Culture, Exeter City Council.

CV

Biographical Note:

Outside the Box: Open Air Performance as Pandemic Response (UKRI (AHRC)) is led by researchers at the University of Exeter: Dr Evelyn O'Malley (PI, Drama), Prof Cathy Turner (CI, Drama), Prof Tim Coles (CI, Business School) with Dr Giselle Garcia (Performing Arts, London College of Music). Project partners: Exeter Culture, Exeter City Council.

EWA BAL

Jagellonian University in Cracow, Poland

Feminist Research WG

APPARENTLY INNOCENT GAMES, OR ON TESTING OLD/NEW EPISTEMOLOGIES FROM CENTRAL AND EASTERN EUROPE

ABSTRACT

My paper is an excerpt from my forthcoming monograph entitled: "Ethnonostalgias and Ethnofuturism in the 21st Century Theatre and Performance. From the East to the West and Backwards" which is the result of my recent scientific project that I've been developing during last years. It aims to respond to the challenges posed by the decolonial turn in the humanities in order to overcome the dominance of the Western model of cognition focused on a philosophy of civilizational progress, the primacy of the writing culture over the experienced culture and the culture of the metropolis over the peripheral one - and to oppose it with epistemologies which emerges from resistance to the cognitive oppression of the Global North. However, my intention is to reformulate these challenges in the context of the Central and Eastern Europe in a way that they become the nucleus of an alternative model of cognition both in relation to the so-called Global North and to the solutions proposed on the ground of Latin America and neo-imperial cultural practices of Russia. As a material of this decolonial practice I

adopt performative arts of the last 20 years of the 21st Century, which I consider, according to the latest trends in feminist philosophy and sociology of science, examples of local knowledge-making practices, i.e. specific laboratories of cognition. They offer, as I believe, possible micro-utopias (Jameson, 2007) of new or traditional collective cultural identities and micro-communities, as well as speculative visions of the past or future of these communities, that may fulfil affirmative or apotropaic functions in the perspective of global transformations and challenges of the present and the future, at the same time undermining still present ideas about the abyssal gap between the East and the West of Europe.

Analysing the play Kreshany directed by Ukrainian artist Olena Apczel from the Zagłebie Theatre in Sosnowiec (Poland), I wonder what Central and Eastern Europe would have looked like, if it had not adopted Christianity at the end of the 10th century AD and if the tradition of Greco-Roman mythology, typical of the Western world, had been reinterpreted in the key of East Slavic beliefs. According to me, this speculative creative exercise aimed at restoring the meaning of Slavic matriarchal mythology opens up in the process of preventing or counteracting the so-called epistemicide (Santos: 2018, Bal: 2021). The epistemicide however must be understood here differently from the Latin America decolonial perspective, and include a specific Central-Eastern European situatedness in-between the Russian/Soviet Empire and the Western World. Taking into account this specific situatedness of the Polish author and the Ukrainian artists, this speculative thinking might be seen as an examples of interventionist utopias in response to the atrocities of the present war escalation (which in Ukraine began however in 2014) and as a global scenario to better cope with the contemporary challenges and global crisis.

CV

*Professor at the Jagiellonian University in the Department of Performance Studies, Head of the Laboratory for research on knowledge-creative practices of local cultures. Previously, lecturer of Polish language and culture at the University "L'Orientale" in Naples, visiting professor at universities in Italy and Spain. She has had a long-standing interest in Italian theatre and devoted to it 2 monographs: *In the Footsteps of Harlequin and Pulcinella. Cultural Mobility and Localness of Theatre* (2017, Peter Lang 2020) and *Corporeality in Drama. Pier Paolo Pasolini's Theatre and its Possible Continuators* (2006) and 3 anthologies of Italian contemporary drama translated into Polish. Today she works mainly on the issues of localness, dramaturgies of linguistic minorities and methodologies in the field of de/post -colonialism and performance studies. Recently she co-edited: *Situated Knowing. Epistemic Perspectives on Performance* (Routledge 2021), *Let's stay in touch! Contact Zones as a Tool for Recognizing Contemporaneity* (WUJ, 2020), *Performance Studies. Territories* (WUJ, 2017) and *Performance, performativity, performer* (WUJ 2013). She is currently conducting a research project with the working title "Ethnonostalgias and Ethnofuturism in the 21st Century theatre and performance as response to the epistemic injustices. From East to the West and backwards" devoted to local performative cognitive practices from the Polish, Ukrainian and Spanish language areas.*

EWA PARTYGA

Institute of Art, Polish Academy of Sciences, Poland

Historiography WG

ON THE SEESAW BETWEEN CENTER AND PERIPHERY: KRYSZYNA SKUSZANKA'S POLISH AND NORWEGIAN CAREER

ABSTRACT

In this paper, using the example of the theatrical career of Krystyna Skuszanka (1924–2011), a Polish theater director, I intend to examine diverse aspects of how the shifting and relative categories of center and periphery functioned both in thinking about theater during the communist era in Poland and in historiographic accounts and analyzes of that period. Skuszanka is an interesting study case not only because she relocated a lot serving as a chief of a number of theaters between 1952 and 1990 while directing extensively in Poland and abroad (particularly in Norway), but also because her position in the theatrical life of Polish People's Republic was a privileged one, as she and her collaborator-husband Jerzy Krasowski were perceived as closely allied with the

political authorities and not shying away from pursuing propaganda goals in their theatrical output. By looking at both Skuszanka's artistic declarations/repertory choices from various periods and the reception of her work in peripheral (Opole, Nowa Huta), central (Krakow, Warsaw) and foreign (Bergen, Stavanger) theaters, I intend to examine how artists, theater critics and theater historians instrumentalized the categories of center and periphery in discussions and reflections on the decentralization and centralization of theater life in Poland, as well as in attempts to undermine, change and re-establish artistic hierarchies.

CV

Associate Professor of Theatre Studies at the Institute of Art, Polish Academy of Sciences. Editor-in-Chief of *Pamiętnik Teatralny*, an academic quarterly devoted to histories and theories of theatre. Field of research: a cultural history of European drama and theatre in comparative perspective (focusing on 19th–21st centuries); Scandinavian drama and theatre, with an emphasis on Norwegian drama and theatre.

ÉLISE DESCHAMBRE

Université Catholique de Louvain, F.R.S.-FNRS, Belgium

Processus De Création / The Creative Process WG

ÉCRIRE AU CONTACT DE LA SCÈNE EN BELGIQUE FRANCOPHONE : UN NOUVEL ATELIER D'ÉCRITURE DE PLATEAU" DIRIGÉ PAR PAUL POURVEUR

ABSTRACT

Sous l'impulsion de Rhizom'art, une « plateforme belge de création, d'accompagnement et de production » (<https://www.rhizom-art.be/>), un nouvel atelier d'écriture vient de voir le jour en Belgique francophone. Dédié aux jeunes auteurs et autrices (ou collectifs) dont pas plus de deux créations d'écriture ont été présentées publiquement, il propose, de mars à juin 2022, un accompagnement à « l'écriture de plateau » prise en son sens strict, à savoir l'acte d'écrire un texte pour et à partir du plateau.

Pour cette raison, l'atelier se distingue des dispositifs de soutien aux écritures dramatiques contemporaines mis en place ces dernières années par la Fédération Wallonie-Bruxelles (FWB, la communauté francophone de Belgique). De fait, ces divers dispositifs, s'ils sont éminemment utiles et nécessaires, s'inscrivent dans un modèle théâtral « à deux temps » (Gouhier 1989) : l'écriture est envisagée séparément de toute création scénique. Or, aujourd'hui, en Belgique francophone comme ailleurs, les modèles de création textuelle sont extrêmement variés, et bon nombre d'entre eux lient intrinsèquement l'acte d'écriture à un projet scénique précis, écriture et élaboration scénique se déployant alors en un seul temps, ou en « mille temps » (Danan 2015). Les écrivains et écrivaines dramatiques n'échappent pas à cette mutation théâtrale : de plus en plus d'entre eux/elles s'associent, le temps d'un projet ou sur du long terme, à des équipes de création scénique. Ils/elles écrivent alors des textes dont la genèse croise celle d'une réalisation scénique (un prochain numéro d'"Études théâtrales", que je co-dirige, sera consacré à cette question).

En proposant un atelier de création textuelle impliquant directement le plateau, l'association Rhizom'art, et avec elle la FWB et le Centre des Écritures Dramatiques Wallonie-Bruxelles (qui participent au financement du projet), prennent, pour la première fois en Belgique francophone, directement acte des modalités d'écriture d'aujourd'hui. C'est pourquoi, grâce à une observation des différentes séances de l'atelier, je me pencherai sur ce nouveau dispositif d'aide à la création afin d'en saisir les spécificités. Je m'intéresserai plus particulièrement à la/aux méthodologie(s) de création utilisée(s) et envisagerai l'apport spécifique de l'artiste qui dirige l'atelier, Paul Pourveur, auteur de théâtre belge qui travaille de part et d'autre de la frontière linguistique. En quoi son expérience pratique de la scène flamande a-t-elle (ou non) un impact sur le contenu et le déroulement de l'atelier? En quoi peut-elle être un atout vis-à-vis de cette pratique d'écriture émancipée du modèle théâtral à deux temps?

CV

Élise Deschambre est doctorante au Centre d'Études Théâtrales de Louvain-la-Neuve (UCLouvain, Belgique). Ses recherches s'intéressent à la fois à la dramaturgie et au processus d'écriture, puisqu'elles envisagent en quoi le texte et l'écrivain dramatiques d'aujourd'hui s'inscrivent au cœur des mutations théâtrales contemporaines en

s'émancipant du modèle d'un théâtre de la représentation (Lesage 2015), lequel est fondé sur deux principes distincts : le fait que la création théâtrale repose sur une fiction qui renvoie à un ailleurs hors de la scène, et le fait qu'elle s'élabore à partir d'un texte dramatique préexistant.

E. Deschambre a publié dans des revues de théâtre, de littérature et de sciences humaines ("Études théâtrales", "Revue des Sciences Humaines", "Textyles", bientôt "Registres") et codirige actuellement un numéro d'"Études Théâtrales". Dans le cadre de ses recherches, elle collabore avec le Groupe de Recherche sur la Poétique de la Scène Contemporaine de la Sorbonne Nouvelle - Paris 3 (IRET). Elle a été assistante à la mise en scène pour Philippe Sireuil en 2018 et pour Valentine Gérard et Francine Landrain en 2021.

FABIENNE FORMOSA

Goldsmiths College, University of London, UK

Embodied Research WG

EMBODIED STORYTELLING AND THE ECOLOGICAL ENTANGLEMENTS OF DISTRESS: PRACTICE-LED RESEARCH OF MAD EXPERIENCE IN A TIME OF CRISIS.

ABSTRACT

My practice-led doctoral research engages embodied practices of self that negotiate with experiences of mental distress in a complex and yet individualising set of social, historical, political, and material contexts. The project is concerned with the ways in which mental distress is treated as the problem and responsibility of individuals rather than a complex intermesh of personal and ecological entanglements. It centrally seeks to engage with embodied storytelling practices and the potential they hold in offering counter-hegemonic narratives that may problematise dominant individualising and neoliberal narratives prevalent in addressing the Mental Health (MH) crisis in the UK, exacerbated by the current web of ecological crises.

The research draws from activist scholarship of "critical race and disability studies" and contributes to the "interdisciplinary projects" ERWG main strand of activities in "examining the role of embodied research in the context of" mental health and mad studies. The research draws from eco feminist studies to incorporate an ecological understanding of embodied subjectivities and uses embodied and autoethnographic methodological frameworks to explore how the telling of my own embodied story may get tangled with others' stories as I document and craft my thesis. I also critically reflect on my PhD as a practice of self, myself complicit in the accumulation of cultural capital as I perform the research within a neoliberal institution and work on establishing my practice professionally in the wellness industry. I explore these complications raised as I work on situating the practice within the structures available to me during and after the PhD. Therefore, my research contributes to ERWG's aim to consider "strategies for the development of new institutional frameworks that bridge academia and professional practice through engagements with key concerns like rigor and commerce".

Further, the project responds to the problems of universalism in globalised approaches to mental health by both inviting in participants' situated entanglements and immersing myself as researcher. The embodied and autoethnographic methodological frameworks orientate the research to unearth autobiographical content and to make cultural inferences about lived experiences of distress, as sociocultural and ecological phenomena, interconnected with our internal landscapes. I situate the embodied methodology within the discussions of globalizing mental health and how they rely on "translation" and "legitimation" processes that undermine other non-scientific ways of knowing and understanding distressing experiences. I focus on this specific aspect of the multi-faceted problematisations the Mad Studies project raises, to then suggest how the project sits within the wider movement of decolonising mental health.

Through this work, I explore how we can inform some of the different ways in which we can think about how our bodies are entangled in the environment/culture in our current times, and how we might respond to these as humans, artists, academics, and scientists. The project contributes to "the development of new research methodologies based in embodied practices" and speaks to WG's longer term aim to "expand and legitimize

embodied research within and beyond the context of theatre and performance studies” in explicitly centering embodied research within Mad Studies.

CV

I am a PhD candidate with the Visual Cultures department at Goldsmiths College, University of London, performing embodied research on the ecological entanglements of distress (2019-2023). I am a core Counterfield collective contributor and a creative practitioner working with the moving body as an art-making, healing and storytelling medium. My practice emerged from weaving my dance movement improvisation practice with a background in psychology and 5 years applied experience in crisis recovery mental health services. I have worked for third sector organisations Rethink Mental Illness and Look Ahead and also held a number of fixed term organisational roles for Look Ahead and a freelance development research position for a private healthcare clinic Psymplicity Ltd (2016-2020). Prior to establishing my practice sitting at the intersections of wellness and creative industries, I co-ordinated and facilitated mindbody activities at Islington Crisis House, a project ran in partnership with Candi (Camden and Islington Mental Health Trust) (2019-2020). I hold an M.Sc in Psychology with the University of Essex where I graduated with distinction in my research project “A Cross-Cultural Study of Self-Complexity and Stress”(2013) and a B.A(Hons) in Philosophy with the University of Malta (2009-2011).

FAWZIA AFZAL-KHAN

Montclair State University, USA

Feminist Research WG

OF SOLIDARITY AND SHAHZIASPEAK: PERFORMING VISUAL ART AS DECOLONIZING FEMINIST PRAXIS

ABSTRACT

In this paper, I argue that Pakistani-American visual artist Shahzia Sikander’s astonishing body of work over the past three decades, comprises an oeuvre that demands we attend to it as a performative of a queer decolonizing feminist praxis that stretches the borders between the plastic and performing arts.

Her innovative and category-defying work forces a reckoning with “traditional” (normative) divisions between visual/plastic arts and the performing arts, by way of its cross disciplinary embrace of the “both/and” rather than the “either/or” imperative. In so doing, it simultaneously challenges neoliberal/imperial and heteronormative white feminist hegemonic models of thinking about our world, that reenact their own internal models of hierarchical disciplinary differentiation by policing various kinds of borders.

Thus, I argue that we must read Sikander’s work as boundary-breaking in many different ways, utilizing what Gayatri Gopinath has called a “queer optics”—because doing so allows us to question (viz. read queerly), western/neocolonial epistemologies of knowledge production, that are reproduced even within ostensibly progressive feminist formations in academe. By challenging us to “queer” her work in cross-disciplinary ways, her hefty artistic output signals a milestone moment that can prove productive for new postcolonial feminist historiographies to emerge. Reading her work queerly, allows us to weave together the field of traditional art history, with avant-garde cultural interventions of performance and installation art that sit outside of/in conversation with, canonical western art and performance histories (including what is now seen as a rich body of work comprising “feminist classics” of performance and visual art.)

By focusing on very different (so-called non-western) traditions, such as South Asian miniature painting, that are also in turn, deconstructed in her work (in some instances through “live” digital art displays beyond museum spaces as I witnessed at the Lahore Art Biennale in March 2018)—she invites audiences/viewers to think in new, fresh ways about (and beyond) tradition and modernity, East and West, male/female/, straight/queer, white/black and other such binaries and borders.

In her own words, she has devised a “new vernacular,” one that dramatizes the “performance of tradition within contemporary art via miniature.” This new vernacular of the vision—or visionary vernacular— which I here term the ShahziaSpeak performative—recreates/reenergizes the “art” idiom in which the miniature had become devalued as “tourist kitsch” and derided as “craft” within the postcolonial (and patriarchal) Pakistani nation-

state. In the process, the speech-act/performative I term *ShahziaSpeak*—with the artist indeed performing at her peak in this second quarter of the 21st century—puts Pakistani art into rich conversations with other hierarchized idioms and sociopolitical contexts including those of race, class, gender, ethnicity, sexuality, religion within her adopted home of the USA. Crossing national(ist) borders, her work teases out hidden lines of connections and hopeful solidarities across time, space, and disciplinary boundaries. In so doing, her work invites us to recognize—and reckon with—extraordinary realities that are the “not yet, not here” promise of a radically “woke” world, the space/time of a transnational queer futurity as imagined by the late Jose Estaban Munoz.

CV

Fawzia Afzal-Khan is a schol-art-ivist, engaging her scholarship and performance work in the service of social justice ideals. She is Professor of English, a University Distinguished Scholar (2009-10), and former Director of the Women and Gender Studies Program at Montclair State University, NJ (2009-2015) who has been teaching at MSU since 1987. She has held a Visiting Professorship of the Arts at NYU in Abu Dhabi 2016-18, and spent several semesters over the past two decades teaching at institutions of higher education in her native Pakistan, most recently teaching and designing curricula for an undergrad WGS program at Kinnaird College for Women, and FCCU (Forman Christian College University) in Lahore, with the help of a Fulbright Visiting Specialist grant (2015-20).

She is author of six books. Her first monograph, Cultural Imperialism: Genre and Ideology in the Indo-English Novel (Penn State Press 1993), was based on her Phd dissertation which she obtained at Tufts University in 1986. Her second book focused on the Pakistani Alternative Theatre Movement and its close connection to the Pakistani Women’s Movement, entitled A Critical Stage: The Role of Secular Alternative Theatre in Pakistan (Seagull Press, 2005). She is co-editor of The PreOccupation of Postcolonial Studies (Duke University Press, 2000), and Editor of Shattering the Stereotypes: Muslim Women Speak Out (Interlink Books 2005). Her memoir, Lahore with Love: Growing Up With Girlfriends Pakistani Style was published by Syracuse University Press in 2010, and her latest book is a study of Pakistani history as understood through the lives and contributions of its women singers, entitled Siren Song: Understanding Pakistan Through its Women Singers (OUP: 2020).

Fellowships awarded include, most recently, the Fulbright-Hays Visiting Specialist award (2015-20), and the National Endowment for the Humanities Bridging Cultures Through Film award (2011). She has also held a W.E.B Dubois Fellowship at Harvard University, and been a Rotary International and AIPS (American Institute of Pakistan Studies) Fellow, and won an NJCH (NJ Council of the Humanities) grant for a symposium on Women’s Cross-Cultural Prison Memoirs. She was also Writer-in-Residence at Chateau de Lavigny in Switzerland 2005 which enabled her to complete her memoir.

Afzal-Khan is a trained vocalist in North Indian Classical music, a published playwright, actor and poet, whose scholarly, journalistic and creative writing focuses on issues of gender and social justice from a postcolonial perspective. She is a regular contributor to Counterpunch.org, and currently serves on the Editorial and/or Advisory Boards of TDR (The Drama Review) and Arab Stages, and has served in the past on the boards of SAR (South Asian Review), Transformations, and International Solidarity (Journal of Pakistani English Literature).

She is a member of the NY chapter of NOW (National Organization of Women), the Modern Language Association and NWSA. She is founding Chair at NWSA of the South Asian Feminist Caucus and is on the ballot for District Leader of the Ossining Democratic Party.

FAYE RIGOPOULOU

University of Exeter, UK

New Scholars Forum

FROM ‘NOWHERE’ TO ‘NOW(AND)HERE’: SHIFTING CENTRES IN MUSICAL THEATRE.

ABSTRACT

When it comes to ageing female characters and performers in musical theatre, it appears that everything that varies from the genre’s established canonical concepts, ‘runs the danger of being measured not for what it is but

for what it is not' (Snelson 2009: 185). The essentialist approach of ageing female vocalities in musical productions is critically hinged on a centralisation of (and interiority of contrast with) youth and locates most of ageing female musical characters' articulation and enactment within stereotyped preconceptions that lead to aesthetic peripheries and, often, to creative stagnation.

The recent Routledge Companion to Contemporary Musicals (2020) included forty-four essays all of which examined 'the contemporary musical as an ever-shifting product of an ever-changing culture'. These essays included readings of musicals through gender, race and ethnicity, dance, and interdisciplinary lenses but not a single one discussed age and ageing female presence and not a single review observed this omission.

This proposed paper identifies, highlights, and critiques complexities on compositions, narratives, and receptions regarding ageing female vocal identities in musical theatre. Taking under consideration viewpoints from 'outsiders'/ageing performers who work 'at the centre' of the musical theatre industry (West End and Broadway), it suggests a decentralisation from ruling paradigms of performance in musicals, aiming to redefine and reposition the ageing female vocality from 'nowhere' to 'now' and 'here'.

CV

Faye Rigopoulou is a PhD candidate in her last year at the University of Exeter. Her research focuses on ageing female vocality in mid-twentieth- and early-twenty-first century Western Anglophone musical theatre. She is one of the TaPRA's Sound, Voice, and Music Working Group convenors and has a long career in musical theatre as a director and performer. She has publications in the Journal of Interdisciplinary Voice Studies (2021), Skene (Aristoteleion University, 2020) and has contributed to the Theatre, Dance, and Performance Blog (2019). She currently lectures at the Drama Department of the University of Exeter. For more information, please visit her e-profile (<http://eprofile.exeter.ac.uk/fayerigopoulou>).

FELIPE HENRIQUE MONTEIRO OLIVEIRA

Centro Internacional de Pesquisas Artísticas e Acadêmicas sobre Antonin Artaud, Brazil

Performance and Disability WG

DIFFERENTIATED BODIES: FROM THE BORDERS OF SOCIETY TO THE CENTER OF THE SCENE

ABSTRACT

Differentiated bodies, an expression emphasized by the Brazilian performer Felipe Monteiro, is a way of defining the artist with disabilities, whose brings together a fertile field of questions about identity, sexuality, gender, feminism, class, as well as accessibility, inclusion and exclusion. The performance, being an art of the "I", exposes the diversity and the non-homogenization of the bodies on stage, and allows him and other different bodies, the exercise of creation, autonomy and freedom. The conditions of performativity allow for a participative and artistic opening to all types of bodies, embracing not only disability as art but loudly proclaiming the growing and necessary reaffirmation of difference in performance.

In the context of the performing arts, a performance takes place through, in and with, both, the physical presence of the performer's body and the bodily relation established with the spectator. Without the pretension to create works of art, performance art converges all its creative potential towards the utilisation of different types of bodies, contaminating artistic manifestations as a support, instrument and raw material of the performing arts. Insurgent, the performer's differentiated body is no longer repressed, alienated, sinful and inaccessible, uplift of artists who question normativity and play with differences. The artist with differentiated body leaves the borders of society and becomes the center of the scene.

CV

Founder, director and researcher of the Centro Internacional de Pesquisas Artísticas e Acadêmicas sobre Antonin Artaud. Performer. Postdoctoral fellow at the Postgraduate Program in Performing Arts at the Universidade de São Paulo, under the supervision of Prof. Dr. Elisabeth Silva Lopes. PhD in Performing Arts from the Universidade Federal da Bahia.

FELISBERTO SABINO COSTA

University of São Paulo - USP, Brasil

General Panels

THE DISSOLUTION OF DIALOGUE AS CENTRAL STANDPOINT: CONTEMPORARY DRAMATURGY CONCEIVED FROM THE NOTION OF CONVERSATION.

ABSTRACT

There is a significant portion of contemporary dramaturgical productions, in which direct speech to the spectator becomes a structuring element of dramaturgy. In this arrangement, the artifact-word operated by the performer seeks to activate the spectator's body without mediation. There is a game of approximation and distance that seeks horizontality in the relationship. From this perspective, it is possible to weave a relationship with the postulate of the Brazilian educator Paulo Freire regarding the pedagogical practice between teacher and student, when he signals the difference between a class "for" the students and a class "with" the students. If, "for" can indicate a separation or asymmetry, "with" indicates the establishment of a common ground, in the sense of being together, in the company of someone. The dissolution or attenuation of the dialogue goes in the direction of a scene "with" the spectator and not "for" the spectator, a poetics that establishes a democratic experience, in which he/she is placed face the performer. This process doesn't imply an Italian perspective, opening ways for devices that invokes the clash, as befits a conversation, when looking for conviviality. In these dramaturgies, dialogue, in the classical sense, gives the spotlight to other configurations, since talking about a certain issue expands the territory in dispute, being able to overcome the notion of dialectic, as a movement that advances the game. Therefore, the research analyzes some contemporary (non) dramatic texts, which are based on this perspective, pointing out procedures that configure the conversation: invitation to listen, multiplicities of voices, projectile-speech, shrapnel-words, speech through silence, body-word, weakening of speech between characters creating an opening area for the audience, presence of the performer to the detriment of the actor/actress, establishment of an apparent everyday world, manipulation of temporalities, involvement of the spectator, among many other procedures in the formulation of the dramaturgical conversation. It is not a matter of rejecting dialogue in theater, but paying attention to other possibilities of weaving dramaturgies that operate today as ways of speaking out on stage. It is important to note that conversation, when seen from the perspective of the scene, has nothing to do with the current meaning of this word, operating a displacement in her trivial meaning. In this way, there is an expressive contemporary dramaturgy in which dialogue is no longer the center of production, opening space for other forms that inhabited the periphery, shifting the strong role of dialogue between characters or performers to other possibilities, like the direct speech to the spectator.

CV

Felisberto Costa has a specialization in theater and dance from the University of São Paulo and a doctorate in performing arts from the same university. He is currently a professor at CAC / ECA / USP, and has been working mainly with the following themes: dramaturgy, performing objects theater. He worked with Ana Maria Amaral, participating in the group O Casulo, in the shows "Benfajeza" and "Dichotomies". Author of the book "Little Organon for the Mask". He participated in the lecture-performance "Acrossed by words", at the 2018 Satyrion event, held by O Circulo – Hybrid Study Group for Performing Arts.

FINTAN WALSH

Birkbeck University of London, UK

Queer Futures WG

QUEER THEATRE IN A TIME OF COVID-19

ABSTRACT

*This paper examines the programming of queer theatre as a response to the COVID-19 pandemic. It addresses a number of productions, including *The Normal Heart*, *Rent*, *Once Before I Go*, *Ten Plagues* and *Last Gasp*, which have been (re)staged or (re)circulated in theatres and online, in an apparent bid to help reckon with the impact of COVID-19. The paper explore how this programming worked to recontextualise and demarginalise queer theatre from being ostensibly a form of historical interest, about and for queer people, to being of urgent and widespread significance and value. What is the effect of transposing and centring queer theatre in this way, the paper asks, to become a pivotal guide in navigating the pandemic present?*

CV

*Professor of Theatre and Performance
Birkbeck University of London*

FRANCESCO SAVERIO SANI

De Montfort University, UK

General Panels

EXCEPTIONS AND RULES: LEHRSTÜCK, POLITICAL PEDAGODY, AND THE SOCIALISATION OF SPACE

ABSTRACT

This paper relates about a workshop series centred around Bertolt Brecht's play "The Exception and the Rule" to investigate the ties between the environmental crisis and economic development within capitalistic societies. The workshops took place between February and March 2022 at my affiliation university, Leicester's De Montfort, and will be conducted relying on the notion of Lehrstück (Learning Play) that Bertolt Brecht developed for the staging of a body of texts that includes "The Exception and the Rule." A Lehrstück consists in a form of participatory performance revolving around a dramatic text that specifically outlines a relevant set of situations representative of social conflicts. The aim of the practice is to allow participants to experiment with and develop a critical distance from the social dynamics they enact. I propose that my experience with the practice can provide a case for the employment of performance training in educational and community contexts, focusing on a topic unexplored in the application of Lehrstück as performance practice: the intersections among labour policies, environmental transformation, and hierarchies of power and knowledge in late capitalism. The main motive to be explored in the project is the transformation of space (capitalisation, industrialisation, appropriation of resources) conducted through models of socialisation of time (in this case, capitalism as a form of social organisation and a causal force behind the current ecological crisis). The paper focuses on how techniques of physical theatre and Brechtian performance will be employed to propose the outlined critical approach as a method of critical work through performance to be applied within an education process on such topics as ecological justice, economic development, political participation, and the socialisation of space and time. The aim is to propose Lehrstück as a didactic tool employable in performance training and in addition to classroom learning: as a training in modalities of embodied, eco-conscious, and collective-oriented political thinking.

CV

EDUCATION:

PhD in Theatre Studies, De Montfort University, Leicester. (September 2020-present)

Mphil in Theatre and Performance Studies, Trinity College Dublin. (September 2018-April 2020) - Awarded with Distinction.

Bachelor of Honours in Western and Eastern Languages (English and German), University of Macerata, Macerata. (September 2014-July2017) - Awarded with Distinction.

RECENT PUBLICATIONS:

Sani, Francesco. "A Stage for the Outsiders of Neoliberal Capitalism: Dublin's Gate Theatre, European Austerity and #WakingTheFeminists," R.I.S.E. (Review of Irish Studies in Europe), Vol 4 No. 1 (2021): Staging Europe at the Gate Theatre. <https://doi.org/10.32803/rise.v4i1>.

Sani, Francesco. "Wait Till a Man is Out to Have his Fun: Exploring Brecht in the Anthropocene," *C.I.B.S. (Communications of the International Brecht Society)*, No. 2 (2020). <https://e-cibs.org/issue-20202>.

Sani, Francesco. "Exploiting Nature, Exploiting Labour: Brecht's *The Exception and the Rule* and Ecocriticism," presented on Saturday the 9th of January 2021 at the Modern Language Association of America annual conference.

Sani, Francesco. "Va in Scena il Crack Finanziario. La Crisi del 2008 nella Drammaturgia Inglese ed Italiana," *Linguae &*, Vol 17 No.2 (2019). <https://doi.org/10.7358/ling-2018-002-sani>

ARTISTIC PROJECTS:

Exceptions and Rules: Learning, Working, and Navigating Space (February 2022 -

Robinson Crusoe on his Deserted Island - a Digital Lehrstück. (April 2021-

FRANKLIN J HILDY

University of Maryland - College Park, USA

General Panels

VIRTUAL REUNIFICATION, IMMERSIVE EXPERIENCE, AND AUGMENTED REALITY IN THE EXPLORATION OF PERFORMANCE THROUGH ART AND ART THROUGH PERFORMANCE: THE TRIUMPH OF ISABELLA.

ABSTRACT

The "Triumph of Isabella" painting in the Victoria and Albert Museum is one of the most reproduced images in theatre history, known for its depiction of the medieval and Renaissance pageant wagons – including one with no obvious form of locomotion -- used in the "Parade of the Craft Guilds" in Brussels on 31 May 1615. This is, however, only one of eight paintings, each measuring 3.66 by 1.22 meters, that were commissioned to document this historic event. As a group, these paintings present a uniquely detailed representation of popular entertainment culture in Early Modern Europe with their display of secular power, ecclesiastical authority, military prowess, folklore and street theater, while also documenting the human tapestry of urban living. This was all staged against a political backdrop of two popular co-rulers who created a golden age for northern European art in the midst of the religious wars of the 16th and 17th centuries.

This presentation examines a collaboration between the School of Theatre, Dance, and Performance Studies at the University of Maryland, College Park; the V&A; the Royal Museum of Fine Arts of Belgium; and the Museo Nacional del Prado, to use high density scans of these paintings to generate an 360-degree "Art Comes Alive" experience, projection mapped on multiple screens. Inspired by a museum based movement that has generated projects from the 500th anniversary Bosch VR Experience to the recent Van Gogh Immersive Experience, our project broke new ground by integrating live performance into this digitally based field.

CV

Franklin J. Hildy, produced "The Triumph of Isabella," An Exploration of Performance through Art and Art through Performance, while serving as the founding Director of the International Program for Creative Collaboration and Research at the University of Maryland. He was the founding co-convener of the Digital Humanities in Theatre Research Working Group and the Theatre Architecture Working Group for IFTR. He organized the Theatre Panel for the Performing Arts Field Committee of the National Initiative for a Networked Cultural Heritage (NINCH), which secured a National Science Foundation grant for the "Virtual Vaudeville" project. He has held two consecutive fellowships with the Maryland Institute for Technology in the Humanities (MITH). Professor Hildy is an elected member of the College of Fellows of the American Theatre and a Senior Research Fellow of Shakespeare's Globe, London. He is co-author, with the late Oscar G. Brockett, of five editions of *History of the Theatre*; which has been translated into Chinese, Czech, Fārsī, Greek, Korean, and Ukrainian and has published over 65 articles on historic theatre architecture, theatre archaeology, stage technology, and the history of Shakespeare in performance.

GABRIEL VIEHHAUSER

University of Stuttgart, Germany

Digital Humanities in Theatre Research WG

TRACING THEATRE TECHNIQUES OF WORLD (RE)PRODUCING. A DISTANT READING APPROACH TOWARDS THE METAPHORISATION OF HISTORICAL CONCEPTS OF THEATRE PERFORMANCE

ABSTRACT

Theatre is performance. Staging means a choreography of the arts and different techniques which have to coordinate to produce a new world on stage. Since the Baroque theatre, different techniques for this purpose have been developed, e.g. lightning, dressing, acting, gesturing etc.

Some of these became productive in their own right and developed semantics on a metaphorical basis that we do not always associate with theatre. Tracing the historical development of such terms reveals the missing link in proving how much of our understanding of the world is based on theatre and staging.

In our paper, we use digital distant reading methods to outline the history of such a term, namely the verb 'jouer', as it appears in a corpus of French drama texts (FreDraCor 2021).

- Figure 1: collocation network of jouer in corpus texts from the 17th century

- Figure 2: collocation network of jouer in corpus texts from the 18th century

- Figure 3: collocation network of jouer in corpus texts from the 17th century

[Figures can be provided by the authors per email viehhauser@ilw.uni-stuttgart.de]

Figures 1 to 3 show a network-graph of the collocations (i.e. common appearances) of the verb in the corpus divided by centuries: The initial node jouer is linked to its ten most distinctive collocations (e.g. 'ressorts', 'opéra' etc. in figure 1), which in turn are linked to their most distinctive collocations (e.g. 'secrets' or 'machine', linked to 'ressorts' and therefore to 'jouer' on a second level), spanning a network of the semantic field of 'jouer' (cf. Brezina 2015; the graph was established with code provided by Wiedemann 2017). As it shows, 'jouer' is highly connected with theatre practice. The diachronic division of the three graphs reflect theatre history: In the 17th century, theatre is connected to music ('opéra') and playhouses ('jeu de paume'). In the 18th century, music and theatre step apart and the forms are received by a bourgeoisie audience. In the 19th century, there is a new dynamic with the appearance of temporal elements ('soir'), pointing towards the metaphorisation of the term 'jouer'.

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CV

Gabriel Viehhauser studied German literary studies, philosophy, psychology and pedagogics at the university of Vienna and received his PhD from the university of Bern, where he was research assistant at the project of a digital edition of the medieval Parzival-romance of Wolfram von Eschenbach. After a Fellowship for Advanced Researchers from the Swiss National Science Foundation at the universities of Göttingen and München he became professor for Digital Humanities at the university of Stuttgart. He is member of the advisory board of the Mediävistenverband.

GAD KAYNAR

Tel Aviv University, Israel

General Panels

MIGRATION OF AN ALIEN REFUGEE INTO A DECENTERED AND SELF-MARGINALIZED SOCIETY: BRECHT IN JEWISH PALESTINE/ISRAEL 1933–1963

ABSTRACT

My paper relates, among others, to several topics appearing in the Call for Papers under the heading “Political centre and edge”, and especially to “Theatre and migration” and “The viewpoint of the outsider”.

*“Brecht is one of the most popular [...] playwrights in Israel”, postulated Shimon Levy in 1996. Furthermore – he became an Israeli cultural hero. A closer look, however, based mainly on archival materials, reveals that this status was not uncontested, a situation anchored in the affiliation between the cultural migrant aesthetics of Brecht and the decentered, allegedly superior Central-European culture of the Kulturbildung refugees from Germany and Austria by the formerly derided Polish and Russian Ostjuden. My paper will explore what made Brecht a cultural hero, and then deal with his plays’ ambivalent reception modes in the pre-state and early independent era of Israel, roughly between 1933 (the premiere of *The Threepenny Opera* directed by the German-born Alfred Wolf) and 1963 (the premiere of *The American Princess* by Nissim Aloni that adopted Brecht’s subversive epic strategies and *Haltung of the stranger* as a critical outsider). The reasons for Brecht’s paradoxical popularity in a post-Stanislawskian theatrical context ensue, first and foremost, from the intersection of Brecht’s estranging aesthetics with the intrinsic strangeness of a migrant society, especially of the self-marginalized, “alienated from their very self” [Feuerbach] mid-European immigrants, who conceived of themselves as elitist cultural colonialists, refusing to accommodate both to the Levant, and to the degrading melting pot of multi-cultural newcomers. Yet being nevertheless Zionists they developed a split, schizo-cultural migrant’s identity reflected in the translation and staging of Brecht’s plays. On the other hand, Brecht has been wholeheartedly endorsed in the non-established peripheral settlements yet ideological centres like the socialist Kibbutzim where Brecht’s *Lehrstücke* have been manipulated as extra-aesthetic didactic, activist and activist vehicles for social intervention, as manifested in the world premiere of *The Exception and the Rule* in Givat Haim, May 1938, by non-professional Kibbutz members.*

CV

*Gad Kaynar-Kissinger is a retired Associate Professor at Tel Aviv University, a visiting Professor at the LMU, Munich, and The Venice International University. He published numerous articles on Dramaturgy, Israeli, German and Scandinavian Drama, Jewish Theatre, Holocaust Theatre, Translation, etc. Recent publications include: *The Cameri Theatre of Tel-Aviv* (Dinur Pub., 2008); *Another View: Israeli Drama Revisited with Zahava Caspi* (Ben Gurion University Publication, 2013); *Habima: New Insights on National Theatre, as co-editor* (Resling, 2017). Kaynar edited books on Brecht (*Bertolt Brecht: Performance and Philosophy* (Assaph, 2005); *Sturm und Drang, Tabori and Ghelderode*. Kaynar-Kissinger is a recipient of two prestigious ‘Israel Science Foundation’ grants for a research on *Applied Dramaturgy* (2004) and for a research on *Rethinking Political Theatre and the Politics of Israeli Public Mainstream Theatre* (2010; together with Prof. Shulamith Lev-Aladgem). Today Kaynar is engaged in a longtime project on *German Dramaturgy on the Threshold of the Third Millennium*. He is co-editor of the quarterly *Teatron*. He is a dramaturg, actor, poet, and translator of 70 plays from English, German, Norwegian and Swedish. For his Ibsen translations and research he was designated in 2009 by the Norwegian King as “Knight First Class of the Royal Norwegian Order of Merit.”*

GÉRALDINE MARGNAC

Paris 8 University, France

General Panels

THE FEMININE AT THE CENTER OR THE RADIANCE OF THE GODDESS. JAI DURGE, A PLAY IN THE BHARATA-NĀṬYAM STYLE (INDIAN DANCE-THEATRE) ON THE CONTEMPORARY SCENE

ABSTRACT

Vidhya Subramanian composed this play to celebrate the goddess Durgā. How does the staging of its extraordinary radiation problematize the representations of genres?

In the epic prologue, the actress-dancer plays alternately two roles: the demon Mahiṣāsura and Durgā, which he considers as a mere dust. The rhythmic and scenic analysis will illuminate the stakes of a fierce duel where the martial qualities of the female figure shine through, which ends, after a circular pursuit on the ground, by triumphing over her opponent.

The second part sings the praise of the goddess on the words of a Sanskrit poem. Great, mysterious, graceful and terrible, she is represented by the gestural metaphors of natural elements inscribed in a circle. Like a yantra, a geometric image used as a support for meditation, the goddess appears as an obvious metonymy of creation: every male god provided her with a weapon. The deployment of her eight arms places her in a terrifying circle of which she is the center. In a dizzying play of lines, the circular movements of the arms respond. The goddess is at the centre of musical cycles and visual circles. Like the ring of fire surrounding the divinity, the motif of the circle reveals the incessant evolution of ideas and images, whose centre is revealed only in the ephemeral radiance of the spectacle.

CV

Géraldine-Nalini MARGNAC

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Ph. D. Researcher EA 1573 Paris University

Lecturer Bordeaux University

Dedicated herself in the Indian domain, she becomes a professional artist of Bharata Natyam. Trained by masters as Sivaselvi Sarkar, Adyar K. Lakshman and Sudharani Raghupathy, she worked also with European artists such as Eugenio Barba (Odin Theater) and in ARTA Cartoucherie, Paris.

In her university research, she ends a thesis on « Devi the feminine in the poetics of Bharata Natyam » and teaches the performing arts in universities (Bordeaux, Besançon). She participates in colloquiums and international events, as recently in Kalakshetra (Chennai, India), in National Museums and universities (France), and conference and festival (Mohammedia, M'Hamid el Guislane, Marocco).

Main PUBLICATIONS :

« The creation in the Indian theater : a study of Dasavataar » in *Nouvelle épistémologie des spectacles*, Presses Universitaires Bordeaux (2022).

« Horrifying delight : around a sculpture of Siva Bhairava » in *Créons au musée II*, éd. L'Ethnographie n°2 (2020). <https://revues.mshparisnord.fr/ethnographie/index.php?id=386>

« Gesture and posture » in *Penser l'art du geste en résonance entre les arts et les cultures*, L'Harmattan, Paris, p.83-93 (2017).

« Bharata Natyam or poetic delight » in *Transculturalité(s), The foreign text n°9* (2014). <http://dela.univ-paris8.fr/etranger/pages/9/margnac.pdf>

GILBERTO CONTI

Charles University, Czech Republic

Performance as Research WG

THE SACRED MASK AND THEIR INFLUENCES FOR THE URBAN RITES MASKS NOWADAYS

ABSTRACT

The mask is an element that knows enormous representation and universalism in time and space, to which no other material testimony of human culture can match. Through it, the world of the gods and the dead temporarily settles among the people - it embodies the principle of the game of life.

The sacred masks appear in different cultures and its represented also by the sacred clown or shaman clown an important group in all old civilizations. That group was always respected by the others in the community.

The origin of masked people is associated with a cult of ancestors, considered privileged holders of authority over the basic foundations of individual survival on a physical and mental level, vigilant over field fertility, human and animal fertility, maintaining civil law and morality and their formed and shaped origins.

My research is about two urban rites groups that uses the masks influenced by those old rituals groups and sacred masks.

One is Folia dos Reis from Brazil that came influenced by Portuguese colonizers and the other is Careto a Portuguese group of mask performers that is believed that came from Celtics rituals.

Speaking about the mask in Folia, they have the clowns, are the only ones those has face covered, they represent the soldiers of Herodes, they cannot be close to the flag of Folia and always behind them. They are representing the evil, according to Maria Amalia Oliveira, when they meet the Little Jesus, they get on knees and regret in worship. They just reveal themselves after and start to sing rimes, they are used to duel between each other, through rimes and singed verses., when they meet other groups of folia. When they are at some home or church they cannot enter using a mask, they need to remove it. The masks are made of plastic, recycled materials, wood and papier mache, made by local artists.

After we have the Careto, that is famous in region of Portugal called Traz os Montes, traditionally, these masked ones can be used by the single man , and the masks are characterized by a skin use with a soaring skin, which can be made of wood, summer or wood, and reddish paint, yellow, therefore or with wood plowed for figures or other addresses. They are performing in huge groups making crazy things, dancing and showing the braking laws to the community. Those clowns are important in all groups for a long time because without them we could not understand the laws and how to brake them, just the harlequin could tell to the king he was a fool, because just him could brake this law of respect as a joker. I will show the paralel of those two groups, what are their influences and what those urban rites influence nowadays their community.

CV

Gilberto Conti comes from a culture of street Carnaval from Rio de Janeiro and from his childhood he performed with masks and the fantastic world of the rite and carnival. His grandfather was a street puppeteer and for 25 years he has his group called ioio puppet theatre and masks were made more than 100 performances and workshops around the world.

Based in Prague, Czech Republic, studied for his master's degree at DAMU, Prague Theater Academy. Worked with names as Peter Schumann of Bread and puppets in New York and Petr Matasek, puppeteer of Czech Republic in DAMU, and others.

He is making his Ph.D. in Charles University in the department of Theatre Studies, teaching subjects of masks and rites.

To this day play the theater and teaches acting classes with puppets and masks in several European countries, Brazil, Indonesia, Cape Verde, Canary Islands, Madeira Island, Israel, Macau, etc. Develops research in cardboard and paper giant masks teaching and preparing artist around the world, during coronavirus is developing a project called Paper Memory, teaching in Cape Verde Schools, Angola, Brazil and Macau,...

GILL LAMDEN KILGARRIFF

Queen Mary University of London, UK

New Scholars Forum

WITCHES AS WITNESS IN THE STAGING OF VIOLENCE: DECENTRING THE SUPERNATURAL IN YAEL FARBER'S 2021 MACBETH

ABSTRACT

In this contemporary context of theatrical reflection and gendered awareness, theatrical producers and communities must be considerate of how to ethically stage violence against women in early modern plays. One of the pleasures of watching 'Macbeth' is to experience the uncanny frisson aroused by the staging of the supernatural. In 2018, three productions of 'Macbeth' were produced on prestigious London stages. Each treated

the supernatural elements of the play in surprising and imaginative ways. What remained consistent was the occult nature of the witches: their supernatural origins and their centrality in inciting Macbeth to authorise a series of unspeakably violent crimes against women, children, and men.

At The epicentre of 'Macbeth' is the supernatural and its malignant role in initiating Macbeth's murderous actions. The historically contingent context of witches - qua operating as agents of the devil (i.e. an external force) - and thereby the obfuscation of Macbeth's agency, then becomes problematic for ethical interpretation by twenty-first century audiences. This yields Macbeth's actions ethically opaque. How, then, might the axis be shifted to liberate the witches from their seventeenth century moorings and accommodate twenty-first century conceptions of the supernatural and a consequential embodied audience capacity for affect by supernatural stagings?

My talk explores these questions by showing how Yael Farber's staging of 'Macbeth' presents a radical re-imagining of the supernatural which positions Macbeth, not the witches, as author of his crimes. I consider the representation of the witches, the peripheral re-location of the supernatural performance, and the manifestation of ghosts to reflect on the relevance of the supernatural in staging violence, memory, and accountability.

CV

Gill Lamden Kilgarriff is a PhD researcher and teaching associate at Queen Mary University of London. Her doctoral project investigates the staging of female ghosts in early modern plays and their manifestation in contemporary performance. Gill has an MA in Theatre and Performance from Queen Mary University of London, and is the author of 'Devising: A practical Guide'. She continues to practise as a sixth form teacher of Drama and English alongside her research at Queen Mary.

GILLIAN ARRIGHI

Independent Scholar, Australia

Digital Humanities in Theatre Research WG

VISUALISING THE VICTORIA THEATRE: DIGITAL RECONSTRUCTION OF THE 1891 STAGE HOUSE AND SCENIC EQUIPMENT

ABSTRACT

This paper is co-written by Gillian Arrighi (chief investigator), Prue Sailer (illustrator), Jean-Luc Schmid (3D modeller), Zi Siang See (VR and UX), John Senczuk (scenographer). Our project to digitally reconstruct the stage house of Newcastle's Victoria Theatre arises from the national AusStage project. Under the aegis of AusStage, Australian researchers are seeking new understanding of 'lost' theatres through digital visualisation of historic data. Built in 1891, the Victoria is the oldest purpose-built theatre in New South Wales and the third oldest theatre in Australia. It opened in September 1891 with the hugely popular American musical 'Evangeline,' and the show's co-author, Edward E. Rice, was fresh from Broadway to conduct the orchestra. The cast of nearly seventy was a mix of Australian actors, the Broadway cast, and a live kangaroo named 'Jack'. At its opening, audiences marvelled at the theatre's interior decorations, comfort, and technical appointments. Leading architects, builders, and decorators had created a resilient and beautiful landmark for Newcastle.

Due to major interior renovations throughout the twentieth century, all intended to 'modernise' and equip the theatre as a hybrid venue for popular entertainments and movie screening, knowledge about the layout and appearance of the original 1891 theatre has been lost. There are no photographs, plans, or drawings of the original stage, proscenium, back-stage, or auditorium. An earlier phase of our project (2017-18) gave rise to a VR (virtual reality) experience of the auditorium and public areas. In this paper we discuss the current phase of the project (2021-22) and the interdisciplinary methods we are using to reconstruct the stage house, flytower, backstage areas, scenic and lighting technology. We are also working to recreate the numerous scenic elements of the first act of 'Evangeline', with animation showing the operations of the scenic equipment and gas lighting devices. Our investigative and reconstruction methods begin with cultural-historic research, scenography, and

traditional illustration, but it is recent developments in 3D modelling, gaming, VR (virtual reality) and UX (user experience) systems that are enabling this challenging project to meet its goals.

CV

Assoc. Prof. Gillian Arrighi focuses her research in the areas of circus studies, popular entertainments (late-nineteenth century to the current day), acting theory and practice, child actors, and digital humanities methods in theatre research. Her many refereed journal articles and book chapters appear in scholarly publications and in edited collections. She was co-editor of the scholarly e-journal, *Popular Entertainment Studies* for eleven years; co-editor of *The Cambridge Companion to the Circus* (2021, with Prof Jim Davis), *Entertaining Children: The Participation of Youth in the Entertainment Industry* (Palgrave 2014), *A World of Popular Entertainments* (Cambridge Scholars 2012); editor of a focus issue on circus for the journal of *Early Popular Visual Culture* (2017); and author of the monograph *The FitzGerald Brothers' Circus: spectacle, identity and nationhood at the Australian circus* (Melbourne: Australian Scholarly Publishing, 2015). Her current book project, titled *Pinafores, Prodigies, and Precocities* is due for completion in 2022. It concerns child actors performing on trans-national popular stages, 1880-1910.

GORAN PETROVIC LOTINA

University of Warwick, UK

General Panels

SHIFTING IDENTIFICATIONS IN WESTERN EUROPE: TENSION BETWEEN THE 'CENTRE' AND THE 'MARGIN'

ABSTRACT

For years I have been interested in examining the relationship between performance and politics. By exploring different strategies of a number of recent leftist civil movements, emanating models of democracy, and subsequent theoretical formulations of the political dimension of artistic practices, I argued for reimagining of artistic performance as an instrument of democracy capable of contesting dominant politics. I suggest that by virtue of strategic engagement with institutions, social practices, and symbolic representations which are governed by a hegemonic politics, contesting artistic performances enable the audience to both critically reflect on prevailing power relations and the imaginary figures they depend upon and imagine and construct other ways of living together. I claim that artistic performances can achieve such a contesting role by mobilising particular processes of identification among the audience.

In this paper, I will focus on the processes of 'identification' through the lenses of psychoanalytic political theory. Psychoanalytic theory explains identification as a process in which a person starts to feel at one with another person, a group, or the state. Consequently, the psychoanalytic term 'narcissism of small differences' shows that identification among members of a group simultaneously evolves around feelings of jealousy, hostility or envy towards neighbouring groups. Acknowledging the conflictual aspect of the processes of identification, this paper recognises that right-wing politics mobilise processes of identification by skewing small differences in antagonistic relations, whereas left-wing politics mobilise processes of identification by articulating small differences in agonistic terms. At a time when Western European far-right leaders and right-wing parties foster identifications among the people that rely on a singular monocultural concept of nativist identity that legitimises cultural discrimination or racism as a defensive strategy against immigrants, this paper will explore how nativism can be contested by the mobilisation of the people around a plural, intercultural concept of identification, by providing insights from several contemporary artistic performances. By these means, the paper will focus on tension between the 'centre' and the 'margin'.

CV

Born in Yugoslavia, Goran Petrović Lotina is an author, scholar, and curator who has published widely on the interplay between art, politics, and theory. Prior to obtaining his PhD at the University of Ghent, he studied at Sciences Po Paris and at the University of Belgrade. Currently, he is Research Fellow at the University of Warwick

and Lecturer at Sciences Po Paris. Petrović Lotina is Founder and Co-curator of Fogo Island Film, an international film program held in Newfoundland, Canada, and is a member of l'Association internationale des critiques d'art.

GRAÇA P. CORREA

FCUL-Faculty of Sciences of the University of Lisbon, CFCUL-Center for the Philosophy of Sciences, Portugal

General Panels

ENGENDERING DIALOGICAL EMPATHY THROUGH THEATRE: WOMEN AT THE CENTER IN BEATRIX CENCI 2021

ABSTRACT

In view of the growing number of women victims of domestic violence in Portugal, the last couple of years witnessed an increasing investment in legislative measures and institutional programs to stop sexual and domestic abuse. Despite these campaigns, the overall incidence of violence against women has shown little decrease, demonstrating how such actions are insufficient to deal with the longtime culturally ingrained issue of gender oppression. Theatre has been a foundational forum for discussing such societal challenges, and can be most valuable in breaking the cycle of violence prompted by a patriarchal culture so prevalent in nearly all countries of the world. It allows for the exploration of intimidating emotional material, offering a “safe space” for discussions on gender, and for testing feminist philosophies of difference. Yet there are many aesthetic and dramaturgical ways of presenting challenging material, or of making difficult bodily sensations and feelings “resonate” empathically, among actors and spectators, without resorting to emotional manipulation and identification.

This communication explores my experience, as playwright and director, of composing Beatrix Cenci, a theatre performance addressing some facets of the contemporary and historical abuse of women. Produced by TEC-Teatro Experimental de Cascais-Portugal in 2021, Beatrix Cenci is a women-centered performance, a post-dramatic tragedy that intends to expose and break the cycle of a patriarchal culture of violence. At center stage there are several women: Beatrix Cenci, the Renaissance youth who after having been repeatedly sexually abused by her wealthy powerful father, Count Cenci, was condemned by the Inquisition and decapitated for plotting his murder in 1599; her gentle but traumatized stepmother; her rebellious though duplicitous maidservant; a present-day youth, likewise victim of incest; and an academic supporter of the #MeToo movement. The narrator conducting the performance is Artemisia Gentileschi, a renaissance painter only recently celebrated for her remarkable and vast work, who also suffered sexual abuse; during my research I discovered that she actually witnessed Beatrix's beheading, alongside the painters Caravaggio and her father Orazio Gentileschi, when she was six years old.

By shifting the center away from the androcentric values that normatively define a “human kind,” through Beatrix Cenci I address how men are socialized for a culture of violence and confrontation, whereas women are generally trained to be submissive, moderate and malleable. Drawing on Luce Irigaray's and Rosi Braidotti's feminist philosophies of difference, I argue that we need not overcome gender asymmetry through gender mainstreaming, which actually upholds a logic of Sameness; but rather should place women center-stage so as to perceive the other as psychic-bodily-immanent Other without reducing her to the same.

Within an approach to empathy in the theatre inspired by Lindsay B. Cummings, I argue that Beatrix Cenci's theatre performance generated an active and imaginative “dialogical empathy,” allowing for a multi-directional flow and continual dialogue, between actors and spectators. Accordingly, I expose and assess the dramaturgical techniques used—throughout the writing, rehearsal and production processes—in order to engage the affects, emotions, bodily sensations, and critical thinking of both audience members and theatre makers.

CV

Graça P. Corrêa is a researcher in Science and Art at FCUL-Faculty of Sciences of the University of Lisbon, where she conducts interdisciplinary research on Empathy, Emotion Theory, Ecophilosophy and Ethics as an integrated member of CFCUL-Center for Philosophy of Sciences.

She holds a Ph.D. in Theatre and Film Studies from the Graduate Center of the City University of New York, following a Master of Arts Degree in Directing at Emerson College Boston, and Degrees in Architecture and Dramaturgy at UL and ESTC, through grants awarded by FCT-Portuguese Foundation for Science and Technology, the Fulbright Commission and the FCG-Calouste Gulbenkian Foundation.

*Alongside her academic career, she is a professional theatre director, playwright, dramaturg, stage designer and translator of drama, with productions presented in Portugal and the US. She teaches MA seminars in Directing theory/practice at ESTC-School of Theatre and Cinema. Select publications: books *Sensory Landscapes in Harold Pinter: A Study in Ecocriticism* (2012) and *Gothic Theory and Aesthetics: Transdisciplinary Landscapes in Film, Theatre and Architecture* (2021); “‘White People All Over’: Refugee Performance, Fictional Aesthetics, and Dramaturgies of Alterity-Empathy, (CTR-Contemporary Theatre Review, 2020); “Longing and Belonging through Migration: Otherness and Empathy in Theatre and Philosophy” (*Performing Ethos Journal*, 2019).*

GRACE JOSEPH

Goldsmiths University, UK

General Panels

MOVIE THEATRE: EXPLORING AUDIO DESCRIPTION

ABSTRACT

*In this paper, I reflect on Extant’s June 2021 research and development project, *Movie Theatre*, on which I was assistant director. Extant is the UK’s leading company of visually impaired theatre artists; this R&D was the first phase of an investigative theatre-making process looking at the use of film audio description in a live performance setting. As artistic director Maria Oshodi explains, in *Movie Theatre*, ‘we reverse the process of audio description in production and use it as a starting point for creating performance, rather than [...] the other way around, where audio description is tacked on after a production’s been made’ (Oshodi 2021). As such, the film AD track provides a framework for the R&D, acting as a stimulus for the investigation as a whole, as well as a structural component for both rehearsal and performance.*

I apply film and audiovisual translation theory (Szarkowska and Orero), and analyse both participant and audience responses to the project, in order to address the following questions:

- 1) What are the effects of this method of audio description, both in terms of its efficacy as an access tool and its implications for audience experience?*
- 2) What does this approach tell us about the use and experience of audio description for both visually impaired and sighted artists and audiences?*

Ultimately, I argue for the efficacy of this approach as an access provision, as a direct result of its specific effects, which create separate but successful experiences for both visually impaired and sighted audience members.

CV

*Grace Joseph is a theatre director and researcher at Goldsmiths University. Her PhD project, shaped by an ongoing collaboration with disability-led theatre companies, interrogates the aesthetics of access in both rehearsal and performance. As a theatre director, she has trained at the Young Vic, worked at Shakespeare’s Globe, and developed new writing with Camden People’s Theatre and Battersea Arts Centre. She has also taught at Central School of Speech and Drama and is on the editorial board for the postgraduate journal, *Platform*. She holds a BA from the University of Cambridge and is studying for her Level 3 in BSL.*

GREG WOHEAD

Bristol University, UK

Queer Futures WG

THE DISSIPATED SELF: WEIRD POSSIBILITIES OF QUEER AUTOPERFORMANCE

ABSTRACT

This paper proposes an analysis of weirdness in contemporary performance as it pertains to queer autoperformance practices. Through this analysis I ask whether and how a 'weird' lens can offer ways of thinking about the multiple or dispersed self and what this perspective can offer current thinking on the undermining of the individual in relation to the neoliberal self. This paper draws on texts by Mark Fisher, Miriam Chirico and Mario Psaras, refracting them through my own artistic practice. I will reference two of my own performance works: Call It a Day, in which a personal memory is reflected off multiple performers, and In Floods, a performance involving the 'weirding' of a personal experience of two almost identical funerals of family members. The paper will be presented in conjunction with a short performed reading, offering a practice-based reflection on the analysis and a springboard for discussion.

At the centre of this proposal is an analysis of weirdness using Mark Fisher's definition: "A weird object or entity is so strange that it makes us think that it should not exist, or at least it should not exist here." (Fisher 2017). How might we go about 'weirding' the self in performance and to what end? If a certain idea of the individual is intuitively felt or made ubiquitous within mainstream contemporary culture, perhaps 'weird' is an appropriate descriptor for autoperformance works that trouble this idea of the singularity of the individual. If, as Fisher says, a weird object provokes a sense that "the categories we have up until now used to make sense of the world cannot be valid," (2017) could performance practices which inadvertently or deliberately seek to multiply, disperse or evaporate the singular self provide a route to new ways of making sense of the world?

This paper draws on Fisher's analysis of the weird in film and literature as well as Miriam Chirico's analysis of multiple selves in stand-up and autoperformance and Mario Psaras' text on queer forms of cinema. I will apply these frameworks to adjacent forms of queer contemporary performance that multiply and displace the artist's selves. Finally, I will ask what 'weirding' the self in performance might tell us about alternative post-capitalist and queer possibilities.

CV

Greg Wohead is a queer writer, performer and live artist currently pursuing a practice-as-research PhD at Bristol University on weirdness in performance. Greg was a contributor to Robert Daniels' DIY Too and Forest Fringe's Paper Stages 2020 as well as the second edition of In Other Words compiled by Metal. He has worked as a visiting artist, led modules, thought workshops and provided student mentoring at University of the Creative Arts at Farnham, the Royal Central School of Speech and Drama, Reading University and Chichester University.

In his work he draws on a range of references and interests including the instability of autobiography; the currency, images and emotional hitpoints of TV and film; the weirdness of reenactment and the wicked fun of fan fiction. Internationally touring works include Call It a Day (a live art Amish Groundhog Day); Celebration, Florida (a performance on longing enacted by two unrehearsed performers); Comeback Special (a sort-of reenactment of Elvis Presley's '68 Special); Hurtling (a rooftop performance for.

GUDRUN KRISTINSDOTTIR

University of Iceland, Iceland

Translation, Adaptation, and Dramaturgy WG

ON FRENCH AESTHETICS IN ICELANDIC THEATRE (1960-2000)

ABSTRACT

This paper seeks to highlight the impact of French cultural currents in Iceland as manifested in theatre in the second half of the twentieth century. Built on narrative analysis of semi-structured expert interviews of Icelandic theatre directors and actors who studied in France and brought home new vision and know-how, this study will focus on the reception of French acting styles and theatre direction in Iceland in a period which was to become the grand era of the theatre director. Focusing on the transfer from the artistic avant-garde to the bourgeois

centre ; from the cultural centre to the geographical margin, a special attention will be given to the gaps, shifts and mutations in meaning between the cultural environment the plays or approaches stem from and the changes they undergo in the process of their adaptation to new audiences, in particular with regards to their political drive and impact.

This proposal is part of a workshop entitled: "Presentation of the project The French Wave in Icelandic Theatre 1960-2000"

Other participants in the workshop are :

Ásdís R. Magnúsdóttir, Professor of French language and literature at the University of Iceland

Irma Erlingsdóttir, Professor of French contemporary literature at the University of Iceland

Katja Krebs, Senior Lecturer of Performance and Theatre Studies at the University of Bristol

CV

Gudrun Kristinsdóttir-Urfalino holds a degree in dramatic art from L'Atelier d'expression d'art dramatique Radka Riaskova in Paris, a BA in French and Comparative literature from the University of Iceland, an MBA from the ESCP Europe in Paris, an MA in French studies from the University of Iceland and a joint doctoral degree in French literature from the University of Iceland and in French literature and civilization from the Université Sorbonne-Nouvelle Paris 3. Her thesis is entitled The Roman Civil War in French Tragedy (1550-1650). Poetics and Political Analysis.

Gudrun currently holds a position as a post-doctoral fellow at the Department of Languages and Cultures at the University of Iceland, working on a project sponsored by the Icelandic Research Fund entitled The French Wave in Icelandic Theatre 1960-2000.

GUNHILD BORGGREEN

University of Copenhagen, Denmark

General Panels

PERFORMING CULTURAL MEMORY OF GENDER AND COLONIAL POWER

ABSTRACT

This paper will look at topographies of cultural memory in Japan through the recent debates concerning censorship at the international art festival Aichi Triennale 2019, where the organisers closed the curated exhibition After "Freedom of Expression" after only three days due to rightwing nationalists' protests and threats of violence. The closing of the exhibition in return led to protests from artists participating in the Aichi Triennale, who criticised the organisers for giving in on the pressure and executing self-censorship, and many withdrew or altered their artworks in respons.

The paper will look closer at one of the artworks at the After "Freedom of Expression" exhibition, namely the sculpture entitled Statue of Peace made by the two Korean artists Kim Seo-kyung and Kim Eun-sung as a comment to the so-called "comfort women" issue of unresolved collective and political memory concerning Japan's exploitation of mainly Korean women during the war time period in the 1930s and 1940s. The performative element of Statue of Peace is an empty seat next to a sculptural representation of a young woman in traditional Korean dress, inviting the beholder to sit down next to the woman and become part of the work. This performative element may have enhanced the political controversy surrounding the artwork, while the act of occupying the empty seat also became a signifying aspect of a widespread protest against the closing of the exhibition. Public debates became part of ongoing discussions of the Korean-Japanese colonial history, which first surfaces in the public in the 1990s, where survivors after many years of silence told their stories and claimed compensation from the Japanese state. Such discussions may seem local in their context, but they have far-reaching consequences for art and research all over the world.

By focusing on a recent event in Japan and its historical context, this paper addresses the issue of shifting centres: While East Asian art and culture has less attention in a Eurocentric perspective, the cancellation of the exhibition became the topic of international attention due to the framing of a prestigious art festival. At the same time, the

event reveals a complex set of colonial power relations within East Asia that has threads into a multitude of historical periods and collective memories. They are all entangled in a global concern for the conditions of art and freedom of speech.

The paper is intended as part of the joint panel: Topographies of cultural memory: the reception of the 1930s in shifting historical contexts

The panel critically analyses the legacy of the 1930s in contemporary art and politics, as well as contemporary representations of the 1930s in art, culture, and political debate. Focusing on avant-garde traditions, the present panel applies the question of shifting centers metaphorically to history and addresses how certain groups or individuals, and certain political or aesthetic perspectives, are acknowledged or rendered invisible throughout history, according to changes in political and discursive power structures. What is the role of art and theatre in these processes, and how can artistic interventions into political and historical debate contribute to cultural memory? The presentations cover an interdisciplinary range of topics with a focus on performative aspects of the representation of the 1930s in contemporary art and theatre and a mapping of the 1930s as both a break with and a continuation of the experiments of the historical avant-gardes.

CV

*Gunhild Borggreen is an Associate Professor at the Department of Arts and Cultural Studies, University of Copenhagen. With a background in Japan area studies Gunhild Borggreen focuses her research on contemporary Japanese visual art with attention to issues of gender, nationhood and cultural identity. She has a cross-disciplinary commitment to the fields of visual culture and performance studies, and has been active member of Performance Studies international for many years. In her recent research, Gunhild Borggreen looks at transcultural interchange between Danish and Japanese art practices and hopes to contribute to dismantling Eurocentric and essentialist frameworks within cultural studies. Among her publications are *Dead or Alive! Tracing the Animation of Matter in Art and Visual Culture* (co-edited with Maria Fabricius Hansen, and Rosanna Tindbæk, Aarhus: Aarhus University Press 2020) and *Performing Archives / Archives of Performance*, (co-edited with Rune Gade, Copenhagen: Museum Tusulanum Press 2013), as well as numerous peer-reviewed journal publications and anthology contributions.*

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GUSTAVO VICENTE

Centre for Theatre Studies, University of Lisbon, Portugal

Choreography and Corporeality WG

ACTING AS A POLITICALLY ENGAGED TRANSFORMATION PRACTICE: THOUGHTS FROM INSIDE THE CREATIVE PROCESS OF JUVENTUDE INQUIETA, BY TEATRO DO VESTIDO

ABSTRACT

*As an actor in *Juventude Inquieta* [Restless Youth], a theatre play by Teatro do Vestido that premiered in 2021, I was driven to engage in a creative process that crossed the fictional and documentary dimensions and in which I had to perform amidst different stage presence mediating formats - from live-action to real-time video and pre-recorded film. Moreover, following a strong political push to foster the debate around the global emerging of extreme right-wing manifestations, the play's dramaturgical setup encouraged the commitment of the performers to present themselves as part of a larger mission of social awareness.*

From my (inside) perspective, this creative process raised immediate questions concerning the preparation techniques and corporeal literacy needed to address the intermedial nature of the artistic proposal - especially when considering the traditional skill-based educational paradigm in performing arts. In addition, it also brought to the fore a crucial interrogation about the accumulated effects of political engagement through (and for) performance in the actors' and actresses' affirmation as social beings.

*Drawing on my experience as an actor in *Juventude Inquieta*, this paper aims to discuss the idea that acting practices increasingly distinguish themselves by self-oriented research approaches, closely related to the role*

performers are urged to take in the social sphere. Thus, bringing to careful attention the contingencies, demands, and challenges associated with the consideration of the stage body as a project of political sensibilization and assertion. Furthermore, I will try to connect this para-theatrical idea with Grotowski's notion of art as a vehicle, over which performers today can be seen as unique examples of ethical transformation.

CV

Gustavo Vicente is a teacher, researcher, performer, and artistic director. Professor at the School of Arts and Humanities of the University of Lisbon, where he lectures on Performance Studies, Contemporary Dance and Practice-as-Research. Integrated researcher at the Centre for Theatre Studies, where he is also the coordinator of the research group Critical Discourses in Performing Arts. Member (and former co-convenor) of the Choreography & Corporeality Working Group of the International Federation for Theatre Research. Member of the Editorial Board of *Sinais de Cena: performing arts and theatre studies journal*. Began his career as an actor in 2001, gaining wide experience both in theatre and cinema, before going on to win the 1st prize at the Portuguese Academic Theatre Festival with his first project as an artistic director, in 2009, and, more recently, the award for Best Solo Performance by *Guia dos Teatros 2019*. Regular contributor of *Teatro do Vestido*.

GÖZE SANER

Goldsmiths, University of London, UK

Performance as Research WG

PERIPHERIES OF PERFORMER TRAINING

ABSTRACT

In *Queer Phenomenology* Sara Ahmed critically investigates the orientations of phenomenology. Starting from the image of Husserl at his writing table, she identifies the phenomenological bracketing of an object as an "act of "putting aside" [which] might also confirm the fantasy of a subject who is transcendent, who places himself above the contingent world of social matter" (2006: 33). Clunkily translating this observation into the terms of this year's conference theme, I would like to propose that Ahmed interprets the philosopher's (peripheral) walk around his (central) table as an operation to re-centralise and universalise his own subjectivity. As if the philosopher can forget all about the familial, familiar and social conditions that have brought about that particular moment and attend only 'to the table'. As if this forgetfulness qualifies him to then philosophise on the table.

I am reminded of a performer training practice where I ask students to place an object on the floor, something with its materiality, shape, weight, volume, texture as well as its function, purpose, associations and social or symbolic meanings, like a balloon or a bucket. I then invite each person to approach and attend to their object as if they are coming upon it for the first time; maybe they are aliens from outer space or toddlers or silly scientists. They shall meet the object and investigate its properties and movement patterns as they allow it to affect them: 'Ask the object what it is, what it does and how, using your whole body.'

Is it possible to meet object qua object? Where is the centre and the periphery? What is 'put aside' in the bracketing of these encounters? I propose a documented workshop using this particular practice to unpack, reflect on and queer the orientations of my performer-training-as-research.

CV

Dr. Göze Saner (she/they) is a performer, researcher, teacher and clown. She is Senior Lecturer at the Department of Theatre and Performance, Goldsmiths, University of London. She recently wrote about Hannah Arendt, freedom and clown training, "Exercising Freedom" in *Performance Research* 25:8. She is currently working on a monograph on solo performer training as critical pedagogy and socially engaged artistic practice for the Routledge *Perspectives on Performer Training* series and collaborating with her eight-year-old child to devise a performance following the archetypal figure of the nudibranch.

HALLIE MARSHALL

University of British Columbia, Canada

General Panels

CITIZEN, CAPTIVE, SLAVE: TRACKING DISPLACEMENT IN ANCIENT GREEK TRAGEDY

ABSTRACT

Some Greek tragedies have female choruses that we immediately recognize as being geographically displaced or on the verge of displacement, such as the chorus of Aeschylus' Suppliant Women, Euripides' Phoenician Women, Trojan Women, and Hecuba, and which are often pointed to as examples of how tragedy speaks to the realities of war. These plays represent a range of female experiences and are important for our understanding of how women suffer in war, both in antiquity and in the present. This paper will argue, however, that there are other displaced women on the ancient Athenian stage who are not recognized as such, but who represent an important facet of this narrative: slave women. While the choruses of Euripides' Trojan Women and Hecuba trace the first two parts of a narrative in which the women of Troy are first transformed from free women to property, and then put on ships for transport, scholars generally do not recognize the choruses of plays such as Aeschylus' Libation Bearers as representing the final step in the transition of female choruses from women displaced by war to women enslaved. Yet there are a number of choruses comprised of slave women, from Electra's household slaves who carry libations for her to the slaves who in foreign lands seen in Iphigenia among the Taurians and Helen.

There are two parts to this paper. In the first part of the paper I catalogue the female slave choruses, examining both how they are described within the plays themselves and how they are described by scholars. I will query what is being described by the term 'chorus of Greek slave women', tracing a narrative line from the chorus of Trojan Women, still identified with their homeland and ruling family, through the chorus of Hecuba, physically removed from their homeland but still identified as Trojan, to choruses who, whatever their origins, are identified by the homeland of their owner, even when that owner is herself displaced, as in Iphigenia among the Taurians and Helen. In the second part of the paper, I examine the stark contrast between the characterization of men and women in the choruses of Greek tragedy, starting from the observation that not a single extant tragedy represents a male chorus as enslaved or in the process of being enslaved. When male choruses are not representative of the local citizen population (as they are in Agamemnon, Oedipus at Colonus, Herakles, etc.), they are still citizens, with their absence at home explained by their role as sailors in times of war (Ajax, Philoctetes). I conclude by examining what these patterns tell us about both the conception and reality of slavery in fifth-century Athens, and also what it says about modern audiences when we focus on women in the midst of war, but fail to be concerned or moved by their final fate, be it inside or outside of war zones.

CV

Hallie Marshall, BA (Queen's University), MA (Memorial University), PhD (UBC), is an Assistant Professor of Theatre Studies in the Department of Theatre and Film at the University of British Columbia. She specializes in dramatic literature and theatre history, with a particular focus on ancient Greek theatre and its reception in later periods. Her doctoral dissertation was on the classical plays of British poet Tony Harrison, and a related monograph is in progress. She has published on Aristophanes, Tony Harrison, Ted Hughes, Sarah Kane, Gilbert Murray, modern productions of Aeschylus' Oresteia, and the performance of ancient Greek theatre in Canada. With C.W. Marshall, she is co-editor of Greek Drama V: Studies in the Theatre of the Fifth and Fourth Centuries BCE (Bloomsbury, 2020). Her current projects include a comparative study of the ancient City Dionysia and the contemporary Cook Islands' festival Te Maeva Nui. She has recently completed a short film of the "Ode to Man" from Sophocles' Antigone with her 2018 Go Global students and the UK-based company Barefaced Greek. They are currently collaborating on another SSHRC-funded film—the Dawn chorus from Euripides' fragmentary tragedy Phaethon.

HALVARD SCHOMMARTZ

Freie Universität Berlin / Berliner Hochschule für Technik Berlin, Germany

THEATRE TECHNOLOGY AND CULTURAL INFRASTRUCTURE: THOUGHTS ON THEATRE, TECHNOLOGY AND STANDARDIZATION

ABSTRACT

*In my project I investigate the standardization of theatre technology and its subliminal work on theatre notions in the time between German Empire and National Socialism. Centered around the theatre technician Friedrich Kranich (1880-1964) and the first influential handbook on theatre technology, which he published in 1929, trajectories of standardization can be traced within the charged relationship of theatre and industrialization. With the methodological connection of technical practice, its first well-known codification and unpublished typoscripts handed down with Kranich's estate it can be shown how theatre and its technology were 'manufactured' and standardized in different spaces of knowledge. The focus on standardization moreover provides insights in how inventive knowledge of theatre technology, supported through court theatres, at the turn of the century transforms into an organizational, standard-setting knowledge of rationally moving and storing. In my research I'm interested in the ways this technical knowledge of how to provide theatre logistics and guarantee undisturbed cultural infrastructures complemented the evolving idea of a nationalist cultural maintenance (Kulturpflege). While the influence of technology on notions, practices and aesthetics of theatre has only recently been (re)discovered as a field of theatre research in the German context, epistemological connections of theatre and technology against the backdrop of industrialization and modernity are yet to discover in full scope. Following up the instructive studies on Electrification (Otto, *Das Theater der Elektrizität*, 2020) and, previously, Early Modern experimental knowledge (project "Theatrum Scientiarum", 2000-2010) I would like to particularly stress the realm of political connotations of theatre-technical entanglements.*

CV

Halvard Schommartz studied film studies and theatre studies at Freie Universität Berlin and completed his studies with a work on the theoretical history of early theatre studies in Berlin. Since November 2020 he is research associate in the interdisciplinary DFG-funded project "Theaterbauwissen" ("Theatre – Architecture – Knowledge"). In this context he is investigating the history and standardization of theatre technical knowledge from about 1920 to 1960. He published on the history of German theatre studies, theatre technology and the epistemology of theatre reconstruction after the Second World War.

HANIFE SCHULTE

Queen Mary University of London, UK

Political Performances WG

THEATRE FOR SOLIDARITY: SHERMIN LANGHOFF'S THEATRE LEADERSHIP AT THE MAXIM GORKI THEATER

ABSTRACT

Shermin Langhoff, the artistic director of the Maxim Gorki Theater since 2013, is the only woman who leads a state-subsidised theatre in contemporary Berlin. After Helene Weigel (1949 – 1971) and Ruth Berghaus (1971 – 1977), who managed the Berliner Ensemble, and Sasha Waltz (1999 – 2004), who co-managed the Schaubühne, Langhoff is the fourth woman artistic director at Berlin's male-dominated major city theatres. As artistic director, Langhoff has been challenging not only male dominance but also the exclusion of theatre artists with immigrant parents or grandparents at German theatres. Bringing those excluded at German theatres to the centre of theatre making, Langhoff has transformed the Gorki into the most inclusive theatre institution in Berlin. Langhoff has, therefore, played a crucial role in shifting identity politics and defying the monolithic understanding of German theatre in twenty-first-century Germany. Christel Weiler (2015:223) posits that the Gorki with Langhoff 'has been breaking new ground'. I explore this 'new ground' in the context of Germany's 2000 citizenship reform to discuss how the Gorki tackles Germany's current and former exclusionary citizenship laws that have created ethnic

divisions. Before the reform, Germany prevented children with immigrant parents or grandparents from becoming German citizens. Although they were born and raised in Germany, the German government defined them as non-Germans or outsiders. Those whose rights to become German citizens were violated due to their immigrant parents or grandparents until the 2000 citizenship reform constitute the most of artists and audiences at the Gorki. The new citizenship law enabled many of them to become German citizens. However, it created another division: first-class German citizens and second-class German citizens. I seek to demonstrate how Langhoff has shifted the Gorki's institutional structures to build solidarity among theatre artists and audiences from different communities to protest ethnic divisions. In my exploration, I use David Hollinger's notion of solidarity, 'more performative than community', (2006:23) to demonstrate how the Gorki has built solidarity among diverse German people. Unlike a community that includes people of the same ethnicity, solidarity is also more inclusive because it welcomes different people with the same concerns such as human rights violations. Furthermore, borrowing Seyla Benhabib's political philosophy of 'another cosmopolitanism – a cosmopolitanism to come' (2006:177), which proposes changes in citizenship laws to resist ethnic divisions, I raise several questions: 1) Has another cosmopolitanism arrived in Germany with the 2000 citizenship reform? 2) How has Langhoff created a space at the Gorki to demand another cosmopolitanism to come through political theatre and performance making? 3) How have hiring diverse theatre artists and attracting different audiences helped the Gorki build solidarity to protest human rights violations that stem from Germany's monoethnic nationalism? In order to investigate these questions, I employ published interviews Langhoff gave, newspaper articles written about her theatre leadership, and my fieldwork at the Gorki. I argue that the Gorki's critique of Germany's exclusionary citizenship laws begins at the institutional level with Langhoff's theatre leadership.

CV

Hanife Schulte is a PhD candidate and teaching associate in Drama at Queen Mary University of London. Schulte's doctoral project explores theatre leadership, theatrical and non-theatrical political performances, and audiences at the Maxim Gorki Theater under Shermin Langhoff in the context of Germany's 2000 citizenship reform. She received her MA in Performing Arts from Emerson College, where she was also awarded the performing arts graduate award in recognition of her master's thesis entitled 'Brecht in Contemporary German Theatre: Frank Castorf's Productions of Brecht's Plays from the Perspective of Postdramatic Theatre' in 2016. Schulte was a fellow at Harvard University's Mellon School of Theatre and Performance Research in 2019. Schulte's peer-reviewed article, 'Ostermeier's Ein Volksfeind on the Anniversary of Turkey's Gezi Park Protests', has been published in *New Theatre Quarterly* (2020). Her book reviews have appeared in *Contemporary Theatre Review* (2021) and *Theatre Survey* (2022). Schulte's research interests include political theatre and performance, political philosophy, sociology of theatre and performance, cultural history of theatre, and audiences.

HANNA JÄRVINEN

University of the Arts Helsinki, Finland

Choreography and Corporeality WG

THE WORLD OF ART IN THE RUSSIAN WORLD: POST-SOVIET REWRITING OF THE BALLETS RUSSES

ABSTRACT

This is part of a draft of a chapter for a book on (Post)Socialist Bodies, edited by Annelies Van Assche, Dunja Njaradi, Igor Koruga, and Milica Ivić. It discusses the reappropriation of so-called Silver Age art and specifically ballet in the wake of the collapse of the Soviet Union. In it, I discuss what kind of distortions of aesthetic, economic, and political realities have made possible the current ways in which ballet has been made to again serve the neo-imperialism of Putin's Russia.

CV

Dr Hanna Järvinen is University Lecturer at the doctoral programme of the Theatre Academy of UNIARTS Helsinki, Finland. She is Honorary Visiting Research Fellow at the Centre for Interdisciplinary Research in Dance at De

Montfort University, Leicester, UK, and holds the title of Docent in Dance History at the University of Turku, Finland. The author of *Dancing Genius* (Palgrave Macmillan 2014) and several edited collections and a number of articles and book chapters, her research combines dance scholarship with performance studies, history, cultural studies, and artistic research. Her interests in authorship and canonisation have led her to theoretical discourses of postcolonialism and decolonisation, as well as questions of materiality and contemporaneity in art practice. See <https://orcid.org/0000-0001-9081-9906> and <https://www.uniarts.fi/en/people/hanna-jarvinen/>

HANNA KORSBERG

University of Helsinki, Finland

General Panels

PAST MEETS THE PERFORMANCE: HARRIET (2019) BY MILJA SARKOLA

ABSTRACT

*“History – the past transformed into words of paint of play – is always a performance”, historian Greg Dening wrote in 2002. Furthermore, he encouraged historians to reflect on their profession, how they make sense of the past. As a starting point he suggested them to think of themselves as performers whose performances take place in the archives and in writing about the past. (Dening 2002) A year later, Diana Taylor called theatre scholars to recognise and problematise how performance also actualises the real, rather than depicts the real. (Taylor 2003) In my paper, I am looking at how theatre performance and history have approached each other. My case study is Milja Sarkola’s play *Harriet* (2019). *Harriet* moves between fact and interpretation. It discusses a special event during the Finnish Civil War 20 April 1918. The main character of the play, Harriet Thesleff, a nurse, Major Olof Lagus and Major Ero Gadolin went on a horseback ride. When they returned a couple of hours later, Olof had died in a bullet hit his temple. No one remembers what happened. In 15 scenes *Harriet* discusses all the different interpretations about the event written, recorded, or published in a hundred years. *Harriet* is based on literary sources ranging from non-fiction to diary entries, letters, and novels to biographies. What are the limitations and advantages of the stage in performing the past and can performance be compared to written histories in performing memories and producing knowledge about the past?*

CV

Hanna Korsberg is Professor of Theatre Research at the University of Helsinki. Her research interests include the relationship between theatre and politics in Finland, a topic which she has studied in two monographs. She is also the author of several articles discussing theatre history, historiography and performance. She has been an active member of the International Federation for Theatre Research (IFTR) Historiography Working Group since 2001, an executive committee member in 2007–2015 and Vice President during 2015–2019. She has served as a member of the advisory boards for Contemporary Theatre Review and Nordic Theatre Studies. She is also a member of the Teachers’ Academy at the University of Helsinki.

HANNAH GREENSTREET

University of Liverpool, UK

Feminist Research WG

GETTING NOWHERE? FEMINIST EXPERIMENTS WITH FAILURE IN REVOLT. SHE SAID. REVOLT AGAIN. BY ALICE BIRCH AND THE WRITER BY ELLA HICKSON

ABSTRACT

*In the final lines of Alice Birch’s play, *Revolt. She Said. Revolt. Again.* (Royal Shakespeare Company, Stratford-Upon-Avon, 2014), a female performer declares, ‘It failed. The whole world failed at it. [...] Who knew that life could be so awful’. It is unclear what exactly she is referring to – whether it is the feminist movement, or a pre-emptive prediction of failure for the revolution that the characters in final scene of the play attempt to incite. Ella*

Hickson's *The Writer* (Almeida Theatre, London, 2018), too, ends with a sense of anticlimax. While the central scene, set on a mythical island, gives a tantalising glimpse of how the world and personal relationships might be structured more equitably, the scheme founders when taken back into the real world. The final scenes of these plays seem to have got nowhere – or nowhere close to fulfilling Hickson's *Writer's* aim to 'Dismantle capitalism and overturn the patriarchy'.

Both *Revolt* and *The Writer* indict the failures of patriarchal society and mainstream dramatic forms. *Revolt* humorously critiques language, work, the family, and representations of the female body. *The Writer* takes aim at the gendered power imbalances of the theatre industry, dramatising a female playwright's search for a form that facilitates the expression of female desire and avoids 'the inherently patriarchal nature of theatre'. At the same time, both plays court failure through their experimental forms, which depart from established definitions of political theatre as staging a debate around a political issue. *Revolt* juxtaposes a series of sketch-like scenes, which accumulate into a cacophony of overlapping slogans and dialogue. Each scene of *The Writer* undercuts the preceding scene through a series of metatheatrical surprises, including a critique of the feminist form of the play's central scene as 'not good theatre'. These experimental forms result in productions that are at once galvanising and intensely unsettling to watch.

Drawing on Ellen Berry's work on 'negative aesthetics' and Sarah Gorman's insights into feminist performances of failure, this paper argues that Birch and Hickson experiment with theatrical failure to explore and activate mixed feelings around fourth-wave feminism. Rather than offering false utopianism, their plays grapple with (and ultimately fail to resolve) the contradictions of attempting feminist activism under late-stage capitalism. Getting nowhere might still take us somewhere, keeping alive the desire and need to work for change.

CV

Dr Hannah Greenstreet is Lecturer in Creative Writing: Stage and Screen at the University of Liverpool. She completed her DPhil at the University of Oxford in May 2021. Her doctoral thesis on 'Experiments with Realism in Contemporary Feminist Theatre in Britain' was joint winner of the Swapna Dev Memorial Prize. She won the TaPRA Postgraduate Essay Prize in 2016 and served on the TaPRA Executive Committee as Postgraduate Representative from 2018-2021. Hannah has been Co-Editor of *Exeunt Magazine* since 2018 and reviews theatre for *Exeunt* and *The Stage*. Her most recent play, *Andromeda*, a queer, contemporary adaptation of Euripides' play of the same name, was performed at Camden People's Theatre in July 2021. Her research and creative practice centres around the relationship between theatrical form and politics.

HANNAH PROBST

Universität Leipzig, Germany

General Panels

PLAY ON THE PERIPHERY: SEXUALITY, DISABILITY, AND KINK AS CRITICAL RESISTANCE IN CONTEMPORARY QUEER PERFORMANCE

ABSTRACT

Intra-community debates surrounding queer identity politics have long grappled with the question of assimilation into heteronormative societies. Most recently, increasing access to liberal institutions such as marriage throughout Europe and North America has accelerated the momentum of rights-based activism in these areas. Equally intensified, however, has been the fervor of its more radical critiques: As the shifting centers of mainstream society allow more queer people access to institutional power, still others remain marginalized, pushed deeper into its peripheries. This paper will discuss performance practices within one such peripheral space – an international community of queer and trans rope bondage practitioners based in Berlin – to examine how shibari artists use theatre and performance techniques to create utopian spaces and, I argue, develop strategies of critical resistance to the palatable images of queerness championed by assimilationism. Focusing on selected live performances, I will explore how these performers engage highly policed queer cultural practices in popular spaces outside of mainstream artistic institutions, instrumentalizing their peripheral position to collectively assert

performances of queerness that fall well outside the governable ideal: trans and nonbinary, kinky and material, embodied and fluid, and, above all else, perverse.

By highlighting normatively abject(ified) queer practices, these rope artists experiment with affect, touch, and desire, subversively appropriate power and hierarchy, and trouble subject-object relationships in order to respectively center otherwise de-centered queer people and bodies (especially trans and nonbinary people and people of color) as sexual subjects and stigmatized queer cultural practices (historically pathologized, sexualized practices such as BDSM) as generative of community-based queer subjectivity. In doing so, they negotiate a counter-hegemonic understanding of queerness as an embodied, libidinal community practice, subverting individualistic and Cartesian ideas of what it means to 'be' queer by presenting queerness as something that is 'done' by material bodies in relation to one another. Furthermore, I will use a critical framework of 'play', informed by both Theatre and Performance Studies and BDSM scholarship, to explore how these performers work with intentional ambivalence – between real and imaginary, performer and role, subject and object – to cast queerness as a playful practice of liminality, resistance to stasis, and constant dis-identification with individualist or humanist categories. Viewed as play, queerness moves beyond mere self-expression and becomes a tool of destabilizing critique, challenging power and re-locating meaning in the affective, ephemeral, embodied present on the periphery.

CV

Hannah Probst (she/they) is currently pursuing her M.A. in Transcultural Theatre Studies at the Universität Leipzig, Germany. They are a Research Assistant at the Centre of Competence for Theatre in Leipzig, where they have contributed to various research and anthology projects. Her recent work has been most interested in the intersections between theatre, sexuality, and social control, as well as the role of performance in mediating the politics of remembering and forgetting. They have presented research at the Mid-America Theatre Conference and the American Society for Theatre Research and hold a B.A. in Drama and Law, Societies and Justice from the University of Washington, Seattle (Duwamish/Coast Salish lands).

HARI MARINI

Ionian University, Greece

Theatre & Architecture WG

PORO©ITY IN THE DARKNESS: FEMINIST SCENOGRAPHIES AND THE PUBLIC SPACE

ABSTRACT

In this talk, we bring forward the notion of poro©ity - within the context of feminist scenographic practices - as an unpredictable body whose own porousness is now even more socio-politically altered, by simultaneously locating our female-identifying bodies, our geographical and creative work's permeability within the discipline of performance, and the cities we inhabit (Corfu, Montreal, and Santiago). From this inter-connectivity and positioning, we discuss the current shifts and the possible multidirectional futures that occur within these different intersectionalities; considering the idea of decentering and the shifting of our realities and perceptions by recognizing the poro(c)ity of our own work, bodies, and place orientation. Here, we propose to use darkness as a device to ignite our practical and theoretical inquiries. Darkness is defined (Cambridge Dictionary) as lack of light, the quality of being without light, or a situation in which there is little or no light; a quality of being sad or without hope or as well as a quality of the secret or hidden. Darkness thus can be an idea, a feeling, or atmosphere that envelopes subjectivity and,, in this way, darkness can be understood as a porous concept that when contested, and/or embraced can help us engage with creative methods of decentering our research and practices. How can the poetic interventions of our work/self/place disclose new female practices to rethink the relationship between the gendered body and urban space? How might feminist practices decentre gendered experiences of urban space? We explore these questions through some of our theoretical and practical work, such as: Spirals by

Associate Professor Hari Marini; *Desiring the Dark: Feminist Scenographies, the City, and the Night* by Associate Professor Shauna Janssen; and *Editing the Dark: DelightLab Projections at Plaza Dignidad, Santiago, Chile* by Associate Professor Marcela Oteiza.

Keywords: Feminism, Performance Intervention, Porosity, Public Space, Urban Architecture, Scenography

HARRY WILSON

University of Glasgow, UK

Intermediality in Theatre and Performance WG

REMOTE WALKING WITH TECHNOLOGY DURING COVID-19

ABSTRACT

This paper will examine a series of walking artworks created between March 2020 and May 2021 that employed digital technologies to connect participants across time and space. These artworks were submitted to the #WalkCreate Gallery in 2021 as part of the research project Walking Publics / Walking Arts: walking, wellbeing and community during COVID-19 and range from works that have used social media to connect remote walkers such as Blake Morris's British Summer Time walks - which invited participants to walk 15 minutes before sunrise wherever they were and share images on social media, or Sonia Overall's #DistanceDrift project in which she has posted creative walking prompts on Twitter every Sunday since the start of lockdown, to audio walks designed for those isolating such as Laura Fisher's Going Out, Going In. Through these examples of intermedial works, that exist between very local places and digitally connected online space, this paper will explore how technologically enabled walking work decentred practices of walking and performance and how walking artists sought to use technology to mitigate against some of the anxiety and isolation caused by lockdown restrictions.

Harry Wilson (Presenter)

Research Team: Dee Heddon (PI), Maggie O'Neill (Co-I), Clare Qualmann (Co-I), Morag Rose (Co-I), Harry Wilson (Research Associate)

CV

Dr. Harry Robert Wilson (he/him) is an artist-academic based in Dundee. Harry's research focusses on interdisciplinary explorations of live art and performance, photography, documentation, digital art and new media through critical theory and artistic research. He has published in Performance Philosophy, Performance Research, JPADM and Contemporary Theatre Review. Recently Harry has been exploring intersections between immersive technologies and intimate performance and examining the increasing use of digital and internet technologies in performance work during COVID-19. He is a Lecturer in Performing Arts at Dundee and Angus College, Research Associate on the Walking Publics / Walking Arts project and co-editing a book on Roland Barthes and Performance with Will Daddario.

About Walking Publics / Walking Arts

Walking Publics/Walking Arts is a COVID-19 Rapid Response project funded by the Arts and Humanities Research Council exploring the potential of the arts to sustain, encourage and more equitably support walking during and recovering from a pandemic.

We are keen to find out how people have experienced walking during COVID-19 and how artists have used walking in their creative practice.

Links: <https://walkcreate.org>

<https://walkcreate.org/walkcreate-gallery>

HEATH PENNINGTON

UC Santa Barbara, USA

Queer Futures WG

CAN THEATER HELP PEOPLE HAVE BETTER SEX?

ABSTRACT

This paper's attention-grabbing title opens space to explore the efficacy of intimacy work, a relatively new field within theatre and film. Intimacy directors, choreographers, and coordinators work with actors, directors, and company to ensure performers feel safe during scenes of sexuality and nudity. The vocation has been profiled in news media from The Times of India to The New York Times to BBC News, and even lampooned on Saturday Night Live. With so much buzz surrounding the job, it might seem like intimacy work is everywhere. Yet because the work's spectrum of embodied and theoretical knowledge remains undertheorized, it also occupies a kind of conceptual nowhere. Staking claims to intimacy work's relevance for performance and queer theorists, this paper argues that the practice is always already queered. The work's disidentificatory relationship to heteronormative power structures and normative, nonconsensual sex produces this queering, as does its utopian promise to help actors feel safe portraying intimacy while also enabling audiences to have better sex by representing eroticism more accurately and respectfully. Intimacy professionals are queer performers, coaching and enacting intimacy queerly by choreographing and presenting shifting relations to sensuality and eroticism. By focusing on the realm of theatre while blending the researcher's training and experience as an intimacy professional with performance and queer theory, this paper asks how intimacy work queers performance and sexuality. Does the work engage in a politics of queer dissent, implicating the heteropatriarchal nature of prevailing sexual norms? Can the profession, and its effects, orient us toward the perpetually-future Elysium where queerer sex is better sex? Covid and other conditions permitting, this presentation will begin with a short, consensual exercise designed to introduce some basic tenets of intimacy work while allowing session participants to feel how this work sits with the body, in its core and at its margins.

CV

Heath Pennington (they/them) is a doctoral candidate and Chancellor's Fellow at the University of California, Santa Barbara. They received their MA in Gender Studies from Central European University (CEU), where they studied affective bonds around belonging and gender amongst BDSM practitioners in London and Budapest. They also hold an MA in Performance and Culture from Goldsmiths University of London. Their interdisciplinary research interests include affect and queer theories, gender and performance studies, and embodiment. Before attending CEU, Heath worked in Hong Kong as an actor and teacher for three years, and lived in Los Angeles for nine years, working in the film industry and receiving a BA from the University of Southern California's School of Theatre. They presented research at IFTR 2019 with the Embodied Research Working Group and at IFTR 2021 with the Queer Futures Working Group.

HEDI-LIIS TOOME

University of Tartu, Estonia

General Panels

METHODOLOGICAL APPROACHES IN STUDYING EUROPEAN THEATRE AUDIENCES: DEVELOPING INTERNATIONALLY COMPARATIVE CATEGORIES OF THEATRE TYPES AND GENRES

ABSTRACT

This presentation is part of a panel and draws on the experiences within one of the largest coordinated efforts to survey the theatrical audience experience, the City Study of the Project on European Theatre Systems, which conducted large-scale quantitative research and dozens of qualitative interviews and focus groups with audience members from four mid-sized, decentralised (non-capital) cities across Europe. The study aimed to capture the details of how audiences perceive and value theatre, and resulted in a data set which, while imperfect, has no precedent in scale and comparability for theatre studies, as far as we are aware of. To create this data set, however, STEP had to develop its own methods for understanding and capturing the theatrical audience experience, which evolved over the study, some more successfully than others.

The presentation focuses on how to methodologically do research on the supply of theatre on an internationally comparative level. The “supply of theatre” in this study is defined as theatrical events available for the public. The basis for the research on supply was counting all the theatrical events of a season in four similar cities (Aarhus - Denmark, Tartu - Estonia, Groningen - The Netherlands, Debrecen-Hungary) and categorising these events. This kind of systematisation enables one to understand and compare the differences and similarities in the supply and by analysing these also the functioning of the theatre system.

The presentation concentrates on the key categories of this categorization, specifically on the development of theatre types and genres as a way of classifying the theatrical events on offer during a season. The presentation demonstrates how cultural differences affect the formation of typologies and how this leads to issues of translation of both analytic terminology and theatrical style as well.

The research on supply was the first step of the multi-phased study of international research group STEP (Project on European Theatre Systems) and was followed by quantitative and qualitative audience and reception research with the aim of studying the functioning of a theatre system.

This paper will be presented in the curated panel that consists of three presenters: Hedi-Liis Toome, Marline Lisette Wilders and Attila Szabó. Joshua Edelman (Manchester Metropolitan University) and Antine Zijlstra (University of Groningen and NHL Stenden University of Applied Sciences) both STEP members and participants in the STEP-City project, will join in for the discussions and are ready to be chairs for this panel.

CV

Hedi-Liis Toome (PhD) is a lecturer of theatre studies at the University of Tartu. Her research interest are the relationship between theatre and society, the functions and values of theatre and reception and audience research. She is also the organizer of an annual Estonian performing arts festival Draama.

HELEN GILBERT

Royal Holloway, University of London, UK

General Panels

SEA COUNTRY, SALTWATER DRAMATURGIES AND INTERCULTURAL PERFORMANCE IN AUSTRALIA'S TOP END

ABSTRACT

Until very recently, performance-making in Australia has paid little attention to marine environments, despite the persistent popularity of beach culture in national self-fashioning and the rich tradition of sea-centred iconography in literature and visual arts since the early days of European settlement. Mainstream theatre has been particularly slow to attend to seascapes as ecological sites rather than merely suggestive backdrops to human dramas, although some breakthrough works have been staged in festivals and state theatres in the last decade, prompted by widening concerns about climate change and sea level rise. That shift constitutes just one part of an increasingly diverse repertoire of embodied arts that are finding ways to convey the material character and complexity of Australian seascapes as distinctive sites shaped by myriad human and non-human actors in the context of settler colonialism. In this presentation, I turn to the remote town of Broome in north-western Australia to analyse a vital and growing body of Indigenous and intercultural performance in which local seascapes manifest as complex multispecies communities and enduring sites of eco-cultural belonging. My main case examples are works by Marrugeku and Theatre Kimberley, each anchored in distinct ways to the Indigenous concept of ‘Sea Country’, which I will explore in performative as well as ecological terms. Broadly, my paper aims to sketch the contours of an emergent practice of saltwater dramaturgy that is adapted to the pluricultural societies of Australia’s ‘top end’ while also connecting with urgent global debates about human stewardship of the earth’s ecosystems.

CV

Helen Gilbert is Professor of Theatre at Royal Holloway University of London and author or editor of several volumes in postcolonial theatre and performance studies, including, most recently, Marrugeku: Telling That Story

(2020) and *In the Balance: Indigeneity, Performance, Globalization* (2018). Her research explores embodied arts and activism in marginalized societies in Australia, the Americas, South Africa and the Pacific, with a current focus on environmental issues, notably climate change and associated changes to ocean habitats. In 2015, she was awarded a Humboldt Prize for career achievements in international theatre and performance scholarship.

HELEN NEWALL

Edge Hill University, UK

General Panels

PARTICIPATION AND COMMUNITY: FINDING CREATIVE FLOW IN THE MARGINS OF ART

ABSTRACT

*For twenty years, Helen Newall has worked with Matt Baker, a composer based in Chester. For a decade of this time, Newall was writer-in-residence for Baker's company Theatre in the Quarter (TiQ), a small-scale professional community company in Chester, NW England, which, with Arts Council and other funding support, creates musical plays with and for its local community exploring otherwise unheard histories, and unnoticed landmarks. The work created has celebrated locality through community reminiscence, 'issues', commemoration, and site responsive history pieces such as *Over by Christmas*, which in autumn 2014 toured to railway stations in the North West of England, achieving audiences of over 20K, and winning several awards, including an ACoRP Award. The adjudicators noted that its scope was 'simply breathtaking'.*

But community and/or participatory theatre (and especially amateur musical theatre) has often been positioned as the provincial poor cousin of the glittering city-centric professional scene so, while the work with TiQ has been high in caliber such that it has been award-winning, community involvement has sometimes meant that its impact in bringing wellbeing to a community has been more highly valued than its aesthetics: for amateurs, and their hobbies, are often marginalized in their artistry into the arts and health agenda, and laudable though this agenda is, I claim that community art should and can also be art for art's sake. TiQ is a case in point. During the pandemic, hobbies and pastimes came to new importance, coming out from the margins of our lives into a new lockdown centre; and during lockdown, when it seems we needed the arts more than ever, it was often participatory and/or community facing theatres that managed to find innovative ways of forging different kinds of links between makers and audiences, bypassing, through necessity and new digital literacies, the hegemony of the professional theatre building. In recognition of exactly this, TiQ's Matt Baker was recently awarded a BEM for services to music and the community in Chester during Covid-19.

Using Sennett's notions of craft (2009) and Csikszentmihalyi's concept of flow (2002), and more recent discussions of socially engaged theatre, this paper interrogates what happens when Newall and Baker make community site-responsive work, and the complexities of making performance for and with communities at the edges of what is usually considered 'real' art: it explores the tensions between the brief, and its artists' creative impulses, and how these have been reconciled in the work of TiQ, with an additional overview of what the company has learned from working in lockdown. It is a tale of marginalized craft meeting mainstream art; of landscape as palimpsest, and finding the numinous in narratives of forgotten local stories, and it expounds how in these collaborations, a writer and composer have shared narratives in forms that remained true to the brief to entertain and educate, while problematizing popular musical performance and taking them into aesthetics beyond art that is good merely because it is good for us.

CV

*Newall's work includes: *The Spring Stone*, an opera (2000); *Alastair's Cat*, Millennium Dome (2000); new libretto for *The Young Person's Guide to the Orchestra*, Royal Liverpool Philharmonic Orchestra; *A Thousand and One Nights*, *The Icarus Game*, *Glastonbury Tales*, *Big Nose*, *Beowulf*, *Frankenstein*, *The Chester Gateway Theatre*; *Remote Control*, HTV-West Television Workshop; *Dumisani's Drum*, *Action Transport*; *The Great Gromboolian Plain*, Hampshire Youth Theatre; *Anthem*, *Grimms' Tales*, *Shoah*, *Another Sun*, Nuffield Theatre, Southampton.*

For TiQ: Sweet Sixteen; Silent Night; Home For Christmas; James; Forgotten Fortress; Jacobean Christmas, Star of Wonder, Over By Christmas.

She is also a digital installation artist: site responsive work includes Secret Light Garden, Pembrokeshire, (2010, 2011), and digital scenography includes: Orpheus (2008), Book of the Dead (2009), Edge Hill University; A View from the Hill, Brindley Arts Centre (2009); Sounds & Visions (2010), IFTR, Munich. Remember Me, a digital and physical installation about WWI for an audience-of-one toured nationally from 2014.

She is a Professor of Theatre Praxis, Edge Hill University, and while predominantly a practice-researcher, she is a co-writer of The Road to Somewhere: A Creative Writing Companion for Palgrave Macmillan (2004, 2013), and has chapters published, including most recently in Staging Loss (Pinchbeck and Westerside, 2018).

HELEN STRATFORD

Sheffield Hallam University, UK

Theatre & Architecture WG

FEMINIST PERFORMATIVE ARCHITECTURES: MAKING SPACE IN AND WITH NON-HUMANS AND PUBLIC SPACE

ABSTRACT

Bringing together concepts of performativity from feminist theories and methods from architecture, performance and art practice, this paper develops methodologies that examine how particular public spaces are performed. Led by an enquiry which stems from and includes my own interdisciplinary practice research, itself located in-between architecture, performance, socially engaged art, ethnography and civic action, it investigates in what way this research might interrogate public spaces situated within regeneration frameworks, in order to address how dominant power relations are reproduced in, by and through these spaces.

Central to this research is a critique of the current context of undertheorised notions of performativity in architecture alongside a ubiquitous neoliberal glossing of public space. In order to address both concerns, this enquiry reframes performativity as both feminist research methodology: an emergent, performance-based yet situated practice, and research subject: a way of thinking critically about or through the place of public space.

Focusing on The Day of the Duck, an artist's book that evolved out of a 6-month artist residency gravitating around a small patch of council managed ground by the River Great Ouse in the city of Ely, Cambridgeshire UK, this paper uses performative readings and fictional imagery to build on feminist posthuman, ecological and multispecies perspectives, including those of Karen Barad, Rosi Braidotti and Donna Haraway, to question who might be considered active participants in the social and material infrastructures of public space. In this context, rather than designing solutions the practice research methodology deploys parody and humor to play with the collision of the ducks' visceral presence with the structures of public space. Here, 'feminist performative architectures' generate topological spaces; 'situations' developed through dialogue and in provocation with other people, places and politics that include the non-human.

Ultimately, this paper expands the spectrum of practice-led research and modes of researching public space. It critiques objectified accounts of placemaking by extending understandings of public spaces through making visible their performativity in ways unavailable to conventional architectural research methods. In creating relational, yet situated, spaces that embrace difference, it argues that public space is at once performed and produced by many bodies together; pointing towards more fundamental ecological, ethical and political questions about how we relate to 'nature' and public space in the city.

CV

Born in the UK trained, qualified in Architecture (Universities of Sheffield and Cambridge), Masters in Architecture and Critical Theory (Nottingham University), and practicing as an architect and artist (Sheffield, London and Cambridge), Helen's research has recently been presented through interventions and workshops at Oslo Architecture Triennale 2019: Enough! The Architecture of Degrowth; Floating University Berlin and Oslo National Academy for the Arts Norway 2018-2019. Evidencing outstanding strengths into research into spatial agency and

engagement with public space, as well as feminist and art theory, Helen's recently attained PhD (2021) was completed without corrections. This is also evidenced by the quality and contexts of her publications and invitations to speak (IFTR, ICA, Tate Modern, Goldsmiths, Performance Studies International etc.) Helen's practice research is recognised and supported by a number of prestigious bodies. These include RIBA LKE Ozolins Studentship (2013), recognition of her research in publications including *Architecture & Culture 5:3* (2017) and *Demystifying Architectural Research*, RIBA publishing (2015), support for her recent artist's book *The Day of the Duck*, launched at RIBA London (2019), support from Arts Council England and residencies including Yorkshire Sculpture Park (2017-2019); *Metal*, Peterborough/Southend (2015-2016); Wysing Arts Centre, Cambridge (2009) and *Schloss Solitude*, Stuttgart (2004-2005).

HELENA WÖFL

Centre of Competence for Theatre Leipzig University, Germany

General Panels

RE:CALLING NOTIONS OF HOME: A ROUNDTABLE DISCUSSION ON AMATEUR THEATRE IN PERIPHERAL REGIONS OF EASTERN GERMANY

ABSTRACT

Re:calling Notions of Home: A Roundtable Discussion on Amateur Theatre in Peripheral Regions of Eastern Germany

Amateur Theatre as a carrier and mediator of cultural education in rural areas of Eastern Germany is in the focus of the research project HeimatWeltBühne (HomelandWorldStage), which is located at the Centre of Competence for Theatre (CCT) at Leipzig University. The project deals with notions of homeland and their relationship to the world and examines multiple stages and groups of non-professional actors in rural regions of Brandenburg and Saxony. The roundtable will focus on four topics: the concept of homeland, questions of space and its 'glocal' relations, transfer and concrete amateur theatre practice — topics that all contribute to questioning not only notions of centre and periphery, but also the 'naturalness' of home in general.

The concept of homeland is often linked both to the idea of a regional location in a limited space of origin and socialisation and to phantasms of a tradition-oriented, homogeneous community that clings together through time. However, the symbolic space of a "homeland world" also has the potential to transform itself into the direction of an opening towards the world and the foreign. By formulating a concept of a "homeland that is open to the world", which encompasses both the relationship to history and tradition and the changes in local structures and practices that are subject to the dynamics of globalisation, we aim to bring in a shifting notion to home and belonging, thus connecting the local with the world.

It is a popular attitude to consider rural areas as peripheral spaces, radically different from urban centres. This juxtaposition of centre and periphery reinforces the phantasmatic notion of rural areas based on a concept of 'space as a container'. We will talk about shifting concepts of space and time as objectifications of human practice and explore possibilities of influence and change in the cultural practice of amateur theatre. Not least, our project seeks to be aware of our own – naturally biased – perspective. Refraining from an exclusively objective scientific description, the work in HeimatWeltBühne itself needs to undergo a shift in perspective: The actors have their say in making the specific phenomena of their concrete lifeworld visible. Based on a culture of listening, narrative interviews, dense descriptions of the locations, participatory observation of rehearsals etc., can be used to make assumptions about how these different homelands might be portrayed. In the proposed roundtable discussion, the researchers would like not only to discuss the state of their studies, but to talk in depths about their field research and propose and discuss amateur theatre in peripheral regions as a means and force for "Shifting Centres".

CV

Helena Wöfl, M.A. earned her Master's degree in Theater Studies at Leipzig University. She is currently a research associate in the BMBF-funded research project HeimatWeltBühne/HomelandWorldStage. Amateur Theatre in

Rural Areas of Eastern Germany, based at the Centre of Competence for Theatre at Leipzig University. Since 2012, she is also working as a freelance performer and realizes theatre productions, installations, performances, lectures, audio walks, scenic interventions, guided tours or radio plays in the independent scene as well as in the socio-cultural field. Working partners have been friendly fire, Liese Endler and the other music academy. Her current research interests include Amateur Theater, (Trans)Cultural Education, Rural Spaces, Transculturality, Transcultural Theatre, Theatre of Repetition.

Recent publications:

- Günther Heeg, Claudius Baisch, Johanna Carl u.a.: „HeimatWeltRäume“ in: *Forschung zu kultureller Bildung in ländlichen Räumen. Methoden, Theorien und erste Befunde*, hg. v. Nina Kollek, Martin Büdel, Jenny Nolting, Beltz Juventa Verlag 2021.
- Günther Heeg, Helena Wölfel: „Räume des Glokalen“, in: *Global Village Projects*, hg. v. Fond Darstellende Künste 2021.
- Günther Heeg, Claudius Baisch, Andrea Hensel u.a.: *Fremde Spielen. Materialien zur Geschichte von Amateurtheater*, hg. v. Claudius Baisch, Henrike Schmidt und Dana Soubh, Schibri Verlag, 2020.

HELENE GRØN

University of Copenhagen, Denmark

General Panels

TO LIVE WELL IS TO STORY WELL: TRAMPOLINE HOUSE AT DOCUMENTA15

ABSTRACT

*In the foreword to Behrouz Boochani's award-winning *No Friend But the Mountains* (2018), translator Omid Tofighian reflects: 'after meeting Behrouz, I've come to realise how integral narratives are to living life well' (375). Although Boochani's book documents the human rights violations of his experiences in the Australian offshore detention facility, Manus Prison, it is equally instructive for redressing the balance between 'literary and legal' (Woolley 2016: 378) storytelling. For example, Boochani shows how the prisoners are systematically excluded from affecting the political and conceptual stories told about them in media, and disbarred spatially from the communities that would listen to them and help them tell a different story. The much contested Lindholm Ø, where Danish right-wing politicians suggested locating specific demographics of asylum seekers on an island, and the ongoing attempts of the Danish government to externalise their migration management, proves Boochani's book an instructive parallel when considering the center/periphery complex of asylum seeking and storied spaces. Currently, the asylum camps in Denmark are spatially located at the periphery making it difficult for those living there to reach the centres and refugee organisations. Until they shut due to the corona crisis in December 2020, Trampoline House provided transport tickets to people from the camps, but also support, community and legal aid. In January 2022, the house reopened as a weekend site, and in the spring 2022 there will be a series of workshops by an artist collective in preparation for the international arts festival documenta15. The artist collective (of which I am a part), are a mix of refugees and people with citizen privilege, whose work all aims at asylum justice. In collaboration with the local Sander House, Trampoline House's artistic team will spend 100 days at the festival co- and re-creating the artistic and communal practices of the house through performance, readings, workshops and events. A fundamental part of being able to participate in the festival is the pre-determined inclusion and exclusion of bordered spaces, meaning that only a few of the artistic team and workshop participants can travel from Denmark to Germany. The work ahead thereby lies in designing workshops and the artistic space at documenta15 circumventing the peripheral principles of asylum policy. This paper reflects on these implications by taking seriously two claims: one, Tofighian's notion that living well means to story well when it comes to politically and spatially marginalized people. Two, reflecting on the inclusion of the and center/periphery, and as the writers of the recent *Refugee Imaginaries* (2020: 4) note, representations of forced displacement are never only about refugees, but rather the 'whole complex set of historical, cultural, legal and ethical relations that currently tie all of us – citizens of nation-states and citizens of humanity only – together'. As*

one of the workshop-leaders, conducting workshops on creative writing and playwriting, I will reflect on the work-in-progress of the initial workshops and the plans for documenta15.

CV

Helene Grøn holds a PhD in Theatre Studies from the University of Glasgow, and is currently a Research Assistant at the University of Copenhagen where she teaches English literature and drama, and creative writing. She also writes plays, librettos and fiction, and her work has been performed e.g. by Scottish Opera, and published e.g. in the Dark Mountain Magazine. Helene often combines research and politically engaged arts-practice around themes of refugees, asylum, migration and storytelling. She is currently working on a monograph of her PhD with Palgrave Macmillan entitled, 'How Much Home Does a Person Need? Asylum and Belonging Through Collective Playwriting.

HENRY NOONEY

Florida State University, USA

Samuel Beckett WG

THE HISSING MEMORY MACHINE: TECHNOLOGICAL NOWHERE SPACE IN "KRAPP'S LAST TAPE"

ABSTRACT

The invisible and qualitative "nowhere space" in the works of Samuel Beckett is commonly associated with the abstract stage space of "Waiting for Godot" or the desolate mental space of the novel Malone Dies. This paper aims to situate liminal nowhere space in the media-technological sphere of audio recording technologies in Beckett's one-act play "Krapp's Last Tape." This article will begin with a brief overview of Beckett's radio works, whose abstract and abstracted narratives and immateriality serve to literalize the bodily disorientation experienced by their protagonists. Shifting to the mixed-media "Krapp's Last Tape," I will position the (then) contemporary magnetic recording technology utilized by Krapp as a physical centerpiece that serves to narratively, temporally, and spatially disorient, paradoxically imbuing the play with an immaterial quality. This recording apparatus is disruptive when functioning properly, with the various recorded Krapps contradicting each other and the current, corporeal Krapp. Its malfunctions—in the form of Krapp's disconnected, non-essential thoughts, recorded for posterity by accident, or the machine's interruptive technical malfunctions—gesture toward a prosthetic intermingling of man and machine that ultimately fragments physical space, meaning, and materiality. Connections will be made to contemporary trends of mass recording and self-recording in near-ubiquitous digital nowhere spaces and their relationship to fragmented personhood.

CV

PhD student, Literature Media Culture, Florida State University; MA, University of Chicago (2020).

HOLLY MAPLES

University of Essex, UK

Performance in Public Spaces WG

DECOLONIZING SPACES OF HISTORY WORKSHOP

ABSTRACT

Sociologist Judy Wajcman defines museums as 'key public spaces that, beyond hosting exhibitions promote debates and dynamic activities for wide variety of publics' (Public Spaces website: n.page). For Alison Landsberg, museums offer the public an opportunity a space to position 'their bodies to be better able to understand an otherwise unthinkable event' (Landsberg 2004: 131). Wajcman and Landsberg articulate the potency and paradox of the heritage museum; it operates at the intersection between a lived present and a revised past for its visitors to engage with but can also offer a space for the public to renegotiate their position within colonial and empirical

power structures. The core focus of this presentation is Historic Deerfield; a public heritage site that recreates 18th-century life in small town Massachusetts with ties to the northern colony slave trade. Our work at Historic Deerfield is a first step of within a larger project that is dual-funded by the NEH and AHRH entitled, 'Designing Mixed Reality Heritage Performances to Support Decolonisation of Heritage Sites'. The larger project seeks to accomplish what our title details. With this specific presentation we hope to discuss and devise ways in which we can challenge audience relationships to heritage sites through the decolonizing process.

Decolonisation 'concerns the proactive identification, interrogation, deconstruction and replacement of hierarchies of power that replicate colonial structures'. Victoria Grace Walden, in the AHRC funded *Uncomfortable History*, argues that artistic practice is an excellent tool to challenge traditional Western historical narratives, allowing more nuanced approaches to those histories through a process of decolonization, turning cultural institutions into, 'sites of transcultural listening where dialogues about the complexities of histories are encouraged rather than narratives of History dictated'. The participatory nature of immersive heritage performance has proved popular to both attract and educate heritage audiences by emphasizing embodied and affectual engagements with heritage sites, historic artifacts, or archival material on display. Our project focuses on public engagement with research as a fundamental tool in decolonizing curatorial practice. We seek to use this opportunity to find ways in which we can use verbatim site-specific performance in tandem with MR technologies to encourage audience members and ultimately ask, how does the space change through reorienting history?

CV

Dr Holly Maples is Director of Impact at East 15 School of Acting, University of Essex. A theatre director, performer, educator and scholar, her performance practice focuses on dramatized immersive and sensorial experience techniques in the heritage industry. Maples was Drama lead the Paston Footprints project.

HOWARD GAYTON

University of Exeter, UK

General Panels

THE ESOTERIC ART OF THE FOOL: PLAYING WITH BORDERS AND REALITIES

ABSTRACT

In *The Fool in European Theatre: Stages of Folly* (Palgrave Macmillan, 2012), Tim Prentki likens the history of the European Theatrical Fool to Bruegel's painting *The Fight Between Carnival and Lent*, showing how the Trickster archetype walks the fine line between the sacred and profane. Modern Fooling aims to bring the inner world of the Fool's imagination onto the stage, to disturb the audience out of its consensus-reality slumber. As an improvised form, Modern Fooling has a 'structure' which aids this process, developed by Master Fool Jonathan Kay. This paper explores my discoveries as a Practice Researcher into *The Structure of the Fool's World*, which, at its core, empowers the performer to play with the dichotomy of matter and spirit.

This paper will detail the different parts of the stage in which the Fool operates: the plateau, locus and interiorem. Whilst plateau and locus are recognizable terms, interiorem is a term I use to signify the part of the structure accessed through the parts of ourselves that are Sacred, Secret, Scarred or Scared.

Drawing parallels between the modern practice of Fooling and Prentki's historical Fools, this paper shows how the Fool employs the different parts of the structure to communicate through a language of semiotic resonance, using the 'influence' of a metaphysical Archetypal Realm to bring a numinous quality to improvised plays. As a boundary crosser, playing in the liminal spaces between the signifier and the signified, a Fool can portray anything. The practice of Fooling, I will show, is an ongoing journey of exploration into the divided self -- the performance of which, as Brooker, (*The Cambridge Companion to Brecht*. (CUP, 1994) says, uses a 'naïve attitude' to 'estrangle the familiar, and problematise the self-evident, signalling a dialectical movement from the ordinary and everyday to the original and innovatory.'

CV

I am a mature student and candidate for a PhD at Exeter University.

2022 – I will be delivering a performance/paper entitled ‘The Puppet and the Fantastical’ to the Fantasy Centre at Glasgow University in March.

2022 – delivered a talk about ‘Listening to the Land’ pilgrimage to the Magic Group at Exeter University. Listening to the Land was a pilgrimage I undertook as part of my field work studies into Fooling. It was a 500 mile walk from London to Glasgow, developing a piece of performance to show at COP26 climate conference.

I have been a seminar and studio tutor at Exeter University for the past three years.

2019 – I delivered a workshop presentation on ‘Discovering Play’ at Tapra annual conference.

Before my studies for PhD I was working in theatre as a Director, Performer and Teacher. I co-founded the Commedia company Ophaboom Theatre, which is featured in Commedia Dell’ Arte a handbook for troupes (Rudlin, Crick; 2001, Routledge).

I have taught Commedia, Masks and Puppetry at: East 15, Essex University; Goldsmiths, London; and ESMAE, Porto, Portugal.

I am a Punch and Judy professor, performing summer seasons on the South Coast of Devon.

HUAYU YANG

Trinity College Dublin, Ireland

New Scholars Forum

ECHOES FROM THE ABYSS: ENACTION OF DENARRATION AND THE UNSTAGEABLE IN DEAD CENTRE’S LIPPY

ABSTRACT

Lippy (2013), created by Irish theatre company Dead Centre, is based on an aunt and three sisters’ suicide pact in Leixlip, co. Kildare happened in 2000, and assumes a metatheatrical structure connected by the motif of lip-reading. This article investigates how the enactment of denarration serves as an indirect approach to the unstageable in the play. Denarration is defined by Richardson as successive affirmation and negation that erases the story and leaves only discourse in a narrative. The narrative structure of Lippy can be divided into the frame, in the form of a post-show talk, and the inner story of the suicide pact. Focusing on lip-reading as a device of simultaneous empowerment and appropriation in the metatheatrical frame and its failure against the hauntingly irretrievable inner story, this article discusses how the work enacts a denarrating process that carries metatheatrical resonance with its own creative process. Moreover, this article also observes that this model of enacting denarration is proposed as a dramaturgical approach to the Lacanian “kernel of unrepresentability” (Moukarzel). Instead of addressing the unstageable as a failure of theatre, Lippy presents it as the unappropriated real and affirms theatre’s capacity to create an experience of the real through voicing into the abyss of meaninglessness and listening to the echoes.

CV

Huayu Yang is a PhD student in the Department of Drama at Trinity College Dublin funded by the China Scholarship Council-Trinity College Dublin joint scholarship. She received a B.A. in English from Shandong University in China and a M.A. in Comparative Literature from University College London. Supervised by Professor Brian Singleton, her current research project focuses on the Irish theatre company Dead Centre. It investigates the company’s dramaturgical approaches to the Lacanian “unstageable” and their metatheatrical negotiation with theatre’s mediality.

IAN WATSON

Rutgers University, USA

The Theatrical Event WG

LUDIC LEARNING: THEATRE, PERFORMANCE, PLAY AND EDUCATIONAL INNOVATION.

ABSTRACT

In Perform or Else (Routledge, 2001), Jon McKenzie speculated a greatly expanded role for performance in the twentieth and twenty-first centuries as it becomes, in his words, the “onto-historical formation of power and knowledge” (p.18) predicated upon a performative dynamic that is common to cultural expression, organizational efficiency, and technological prowess.

In the spirit of McKenzie’s speculations about the current and future importance of performance and/or what some might term the performative, I have recently begun working on a new project, part of which explores the relationships between theatre, performance, play, and the teaching/learning matrix. This proposal involves one fieldwork phase of my research, observing the teaching of a foreign language to middle school boys.

I conducted my fieldwork in an inner-city, private school in New York City, where I interviewed a particular Spanish teacher and observed her work in the classroom. The teacher in question is renowned internationally in private education for her progressive take on teaching and learning (particularly of boys) as well as for putting her innovative teaching ideas at work in the classroom. These ideas are predicated upon a “USE-BASED” pedagogical model of learning in which the foreign language is learned much as we learn our native language, through using it in various circumstances as required. Meanwhile, the teaching of foreign languages in the United States is dominated by a quite different approach, one predicated upon a “LEARNING-ABOUT” model that calls for students to learn about the foreign language through rote learning vocabulary, grammatical rules, and the various verb tenses, etc., of the language and then calculating how to apply these rules in various fabricated settings.

My proposed presentation will include video of the teacher at work in the classroom following which it will examine the dynamics at play among and between theatre, performance, play and learning in her work and at least attempt to understand why it is that students exposed to this “use-learning” pedagogical model of foreign language acquisition predicated upon performative tropes and play dynamics consistently outscore their peers taught in a more conventional manner?

CV

*Ian Watson is Professor of Theatre, Director of the Theatre Program and a former Chair of the Department of Arts, Culture and Media at Rutgers University-Newark. He has worked in theatre, television and film. He trained as a theatre director at the National Institute of Dramatic Art (NIDA) in Sydney, Australia. He is the founder and currently director of the Urban Civic Initiative at RU-N, which combines arts practice with educational strategies as tools of community engagement. He is the author of *Towards a Third Theatre: Eugenio Barba and the Odin Teatret* (Routledge, 1995, 1993) and *Negotiating Cultures: Eugenio Barba and the Intercultural Debate* (Manchester University Press, 2002). He edited *Performer Training Across Cultures* (Harwood/Routledge, 2001). He has contributed chapters to over a dozen books, including most recently, “Gardzienice, the Greeks and Artes Liberales” in *Włodzimierz Staniewski and the Phenomenon of Gardzienice* (Dec 2021). He has also published numerous articles in professional journals, including: *Theatre, Dance and Performer Training; New Theatre Quarterly; About Performance; and The Drama Review.**

ILANA KHANIN

University of Toronto, Canada

General Panels

THE MELODRAMA OF CRYPTOART

ABSTRACT

Cryptoart—the practice of selling digital files on cryptocurrency platforms—is a melodramatic form. Evidenced by the passionate opposing responses that are in constant circulation in popular media, its supporters and detractors see the space divided up between the good and the bad. It shares with the 19th century melodramatic

theater a populist and nationalist character but reconfigures it to be in support of a vision of decentralized political, economic, and social systems. And the images are spectacular, sometimes in their technological accomplishment and sometimes in their unabashed amateurism. Cryptoart, far from being a passing fad, has been slowly influencing and reconfiguring the possibilities for artistic production and distribution in visual art, music, film, and performance. Yet its discourses are stuck in a melodramatic loop that reify the simple good and evil divide. The cryptoart medium holds the potential to provide an alternative to mainstream institutional acceptance, particularly for artists of marginalized communities. Understanding its politico-economic agenda(s) would allow artists to assess whether to enter and engage with this new platform. Through interrogating the melodrama of the medium, my paper probes the cryptoart discussion in popular media to understand the underlying values of this value-shifting practice.

CV

Ilana Khanin is a 2nd year PhD student at the University of Toronto's Center for Drama, Theatre and Performance Studies. She holds a MA in Performance Studies and BFA in Theatre, both from NYU. She works as a freelance director on new plays and musicals and was recently an artist-in-residence at Montclair State University. Her research examines how artists and arts institution are reimagining the economic structures of artistic production with crypto-technologies.

ILDIKÓ RIPPEL

University of Worcester, UK

Performance as Research WG

DON'T LEAVE ME THIS WAY. DECENTRALIZATION AND MULTILINGUALISM IN DRAMATURGIES OF MIGRATION

ABSTRACT

The practice research project Don't Leave Me This Way (2021) is a contemporary performance odyssey as Zoo Indigo theatre company search for their European identity from the shores of a Brexit-ridden Britain. In a series of trips across Europe the performers left their homes to retrace their cultural heritage in Ireland, Germany and Hungary, singing songs, learning folk dances, and drinking local beverages. The journey culminated in a politically charged multilingual performance, merging English with German and Hungarian language. The performers present personal anecdotes on migration, and dances and songs from their countries of origin to reclaim their heritage, while competing in a series of citizenship catwalks. The focus of the project was to critically explore the performativity of nationhood and the loss of cultural identity, and to investigate the role of music, movement and the mother tongue in the forming of cultural identity. The performance draws upon Judith Butler's constructivist view of performativity, which 'is thus not a singular "act", for it is always a reiteration of a norm or set of norms, and to the extent that it requires an act-like status in the present, it conceals or dissimulates the conventions of which it is a repetition' (Butler 1993: 12). Thus, nationality is an "act" practiced through cultural repetition and rituals. The use of multilingualism furthermore functions to de-decentre and "to upset the position of dominant language" (Byczynski 2000: 33), further highlighting a cultural precarity in a Brexit-ridden Britain.

Don't Leave Me This Way explores somatic practices and multilingualism, to destabilise and decentre language as a dominant tool of expression in performance. This approach contributes towards the democratisation of knowledge as it aims to destabilise English as the dominant language of performance and academic discourse. Zoo Indigo aim to explore methods to discuss the practice research in a similarly multilingual, non-verbal and participatory approach in the performance conversation at IFTR. The aim is to create a non-hierarchical articulation of research, where knowledge is in flux between participants, to create a de-centred and non-hierarchical "rhizomatic learning", informed by the work of Gilles Deleuze and Félix Guattari, who define the rhizome as an 'acentered, nonhierarchical, nonsignifying system without a general and without an organizing memory or central automaton, defined solely by a circulation of states' (Deleuze and Guattari 1987: 21). The

performance conversation will explore the possibilities of rhizomatic, somatic and democratic practice research exchanges in academia, to develop a 'hopeful practice of laboratory exploration' (Heron and Johnson 2017: 282).

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CV

Ildikó Rippel is a performance practitioner and researcher based in the UK. Ildikó is the artistic co-director of Zoo Indigo theatre company and senior lecturer and course leader of the Masters in Touring Theatre at the University of Worcester. In 2017 Ildikó completed a Practice as Research PhD at Lancaster University, examining the presence of children in contemporary maternal performance. She has published articles on her research in academic journals, such as in the *Performance Research 'On the Maternal'* edition (2017), and most recently in *Critical Stages*, discussing Zoo Indigo's multilingual practice research project on migration and cultural identity, *Don't Leave Me This Way* (2022).

Zoo Indigo is a female-led Anglo-German performance company based in Nottingham, co-founded by Rosie Garton and Ildikó Rippel. Performed in German and English, the work uses song and live music alongside digital projection mapping to play with aural and visual interpretations beyond spoken dialogue. The devising process often starts from autobiographical reflections that allow the performers to address wider themes of gender, cultural identity, displacement and migration.

ILDIKÓ SIRATO

Hungarian National Library, Hungary

Performance and Disability WG

AN INNOVATIVE DRAMATURGY ON THE PERIPHERY OF THEATRICAL LIFE. A DEMONSTRATION OF PERFORMANCE OF INTEGRATED TROUPE OF (MENTALLY) DISABLED AND NON-DISABLED ARTISTS FROM SHAKESPEARE'S ROMEO AND JULIET

ABSTRACT

A December 2021 première of MÁSzínház in Budapest was [Capulets] Kontra Verona (Capulets against Verona). In the demonstration, working group could get familiar with the activities of integrated troupe and the dramaturgical inventions of the performance in question (via video and textual excerpts). <https://www.youtube.com/watch?v=cGFWUu4twgk>

The interesting and inspiring solutions of courtroom-Romeo and Juliet give us motive to think about central and / or marginal position and possibilities of breaking traditions to put a canonized drama on stage different way. Who has enough artistic force and freedom to change the traditions? To turn the hierarchy of personages? Who dares to do that?

Has a marginalized minority even if integrated theatre right (?) and resources to make new art? Whom they are playing? Could a dramaturgical innovation effect on the whole (or a big part of) theatre field or they are sentenced to stay on the periphery always?

There are some other examples of Hungarian integrated or disabled theatres when they for different reasons find new ways to perform, new inspirations in arts. For all of us. (Our friends from Baltazár Theatre, too.)

The question on "centre as middle of nowhere" man can turn to the other one: centre in the middle of different margins, the meeting point where anyone could inspire others no matter the position in any hierarchy.

CV

*Ms. Ildikó Sirató Ph. D. (*1966) theatre and literature researcher from Budapest, Hungary. Senior researcher in Collection of Theatre History at Hungarian National Széchényi Library; associate professor at Hungarian Dance University, and lecturer at different Universities and Doctoral Schools in Hungary and abroad. Theatrical activities as stage director and dramaturg. Research fields on theatre studies: comparative theatre research, dramaturgy, history of Hungarian theatre and the national type of theatres of Europe. Author of books e. g.: A Short History of Hungarian Theatre, 2017; National theatres in Europe. Institution of national theatre, comparative studies on theatre history. 2007; Theatre in the Northern Light. Estonian and Finnish Drama on the Hungarian Stage. 2005; editor of Hungarian Theatre Lexicon. 1992; book-series Studia Theatralica and journal Színpad [Stage]. Membership in ITI, IFTR/FIRT, ASSITEJ, OISTAT, TeaTS (Finland) and others.*

IMANUEL SCHIPPER

Uniarts Helsinki, Finland

Digital Humanities in Theatre Research WG

FORENSIC THEATRE LAB

ABSTRACT

With the various Cultural Turns of the second half of the 20th century (Bachmann-Medick 2018), research-based art productions have gained increasing popularity. The "explosion of knowledge" (Burke 2014) through the internet and other digitalization tendencies promoted this trend and created a cultural practice of research as an essential part of the production process of theatre and other artistic works. This practice is often ephemeral or leads only very limitedly to results that can be recognized in the final artifact. This paper is dedicated to this phenomenon, the research process, which is little studied in cultural (and art, theatre, and humanities) studies. In the center is the idea of a Forensic Theater Lab (FTL) that poses the question to Digital Humanities and Interface Design, how a workspace could look like, which

(a) similar to a 'digital twin' reproduces the search process in time and space

b) not only archives and categorizes documents of all kinds, but also allows their statements to be meaningfully linked to each other,

c) transcribing and keywording AV media by various means of automation (machine learning),

(d) leaves the archival documents in their original state and place, but allows them to be linked in various ways (Linked Data),

e) offers and enables different applications and accesses (cockpits, dashboards) for different user groups,

f) Open Source is based on Open Source and offers itself for use, adaptation and further work for various groups, institutions in and outside the scientific community.

In my paper I will present the ongoing conceptual status and reflect on the problems and ideas.

CV

Imanuel Schipper is a senior lecturer for Contemporary Performance & Dramaturgy at the Theatre Academy/Uniarts Helsinki and a scholar for Dramaturgy, Cultural and Performance Studies at the CityScienceLab at HafenCity University Hamburg. His research covers contemporary concepts of dramaturgy, performance studies and digital cultures, socially relevant functions of art and concepts of spectatorships. In his career as a Dramaturg (Theatre, Dance, Opera) he collaborated with William Forsythe, Jérôme Bel, Luk Perceval and others. He has a long-term working relationship with Rimini Protokoll.

Publications include: - Rimini Protokoll 2000-2010 (2021, Verlag der Buchhandlung Walther und Franz König) - Rimini Protokoll: Staat 1-4: Phänomene der Postdemokratie (2018, Theater der Zeit)- Performing the Digital. Performance Studies and Performances in Digital Cultures (2017, in collaboration with Timon Beyes and Martina Leeker, transcript).

INDU JAIN

Janki Devi Memorial College, Delhi University, India

Feminist Research WG

‘DAUGHTER’S OPERA’: AN EPISTEMIC REPRESENTATION OF FEMINIST SOLIDARITIES

ABSTRACT

In this paper, I propose to examine and highlight an inter-cultural Indian- Australian opera project titled the ‘Daughter’s Opera’ (2020). Anuradha Kapur and Tammy Brennan create a unique interdisciplinary encounter which is experimental, and produce cross-artform work using text, music, movement, and site. I would here underscore how the piece challenges and engages with the centre-periphery dynamics in multiple overlapping frames. Artists from Global North and Global South come together to embrace multiple performative forms (Opera, Fado) in order to create an immersive experience for the spectators wherein the cynosure is on the women’s experience of violence (domestic and institutional) in the everyday to the extreme as the conceptual stitch.

Daughter’s Opera showcases the individual stories of working class women navigating the intense hardships levied on them due to their precarious position as disenfranchised subjects in the aftermath of discriminatory National Register of Citizens (NRC) exercise in India. My paper will delineate how the performance, through a series of carefully curated images, depicts the ugly side of women’s labour as conveniently invisibilised, how they are kept in a state of impermanence as well as marginality as it allows for greater control of migrations rather than citizenry. Violence is tangentially shown in the piece through visuals, movement and melancholic music and the paper will spotlight the performance as distilling female suffering and peripheral position thereof through images of migrating bodies crammed in a container, labouring and oppressed voices, fragile female bodies burning out without a sense of belonging as well as performing displacement.

CV

I am an Associate Professor of English Literature at Delhi University in India. I am particularly interested in contemporary feminist theatre and pedagogy associated with it. My PhD is in performing arts and my publications /research also explores the lacunae in historiography vis-a-vis theatre practice in India.

INÊS DE CARVALHO

Visões Úteis, Portugal

Scenography WG

RAIA – ARK: A PERFORMATIVE CONFERENCE ON BORDERS, PERIPHERIES, INTERRUPTIONS AND CROSSINGS

ABSTRACT

During the first-half of 2021, artists Ana Vitorino and Inês de Carvalho developed RAIA, a research, performative and video project initiated with travels to the small and scarcely inhabited villages of the northern Portugal-Spain border (commonly known as Raia), a de-centred site, that for ten centuries was an independent territory allowed to exist with its own laws and freedom from nationality, thus constituting a rare and curious case of scenographic “writing” within a peculiar geopolitical history. There, they experienced the way in which geopolitical borders may lose significance in face of the proximity and shared lives and culture that unites neighbouring Portuguese and Spanish communities, and also witnessed how the Covid-19 pandemic impacted that reality as never before. Simultaneously, the artists travelled the territory where they are work-based – Campanhã, the most eastern, peripheral and impoverished area of the city of Porto. They mapped the physical barriers that “scar” the area and influence the mobility of its inhabitants, as well as their psychological and emotional sense of (not) belonging to the city.

The public outcome of this dual work was a “performative-lecture” presented at Rivoli (Porto’s Municipal Theatre) in July 2021, where audience-participants engaged on a shared reflection on dichotomic spatial concepts such as: centre/periphery, union/division, but also on the idea of transnationality as an act of resistance – and how border-living can, paradoxically, be an example of opposition to contemporary extremist and divisive discourses. The RAlA – ARK performative conference we propose is shaped in a “lecture” format. The notions of border and social-distancing are embedded in the presentation space layout itself, and participants are challenged through a series of practical exercises, while simultaneously encouraged to stop the flow of the information at any time, being bestowed with the power to interrupt the presentation of facts and trigger the presentation of stories – (the telling of) real, surprising, emotional stories, collected during the research travels.

CV

Inês de Carvalho (Lisbon, 1977) is a scenographer, visual artist and educator, trained at the Lisbon School of Theater and Film (BA Theatre Design, 1998); the Slade School of Fine Art, (MFA Theater Design, 2000); and Évora University (MA Visual Arts Intermedia 2005-07).

Exhibits at the WSD13 in Cardiff; at the PQ15 collective exhibition ID(entity) BOX PT / COUNTRIES, also integrates the curatorial team co-leading PT / STUDENTS; is a member of the IFTR SWG and national delegate for the OISTAT education commission since 2017; APCEN (Portuguese Association of Scenography) member since its foundation (2012), part of the directive board (2016-2020) and president for the 2018-2020 term.

Teaches space and performance related subjects (Minho University 2018/19, 2020/21), scenography, costume and make-up (Évora University 2006-2012); is a teacher-trainer in artistic education and communication (IEFP); and runs workshops nationally and internationally. Collaborates with Visões Úteis since 2009 as designer for theatre, performance, and landscape; directs projects involving communities and, from 2019, becomes responsible for Artistic Creation and Mediation - directs the Campanhã pole of the Expanding Culture Program. Is interested in research, practice, pedagogy and curatorial practices in the visual and performing arts; especially into testing strategies for participation, mediation and agency.

IOANNA SOLIDAKI

CET-UNIL, Centre d'études théâtrales de l'Université de Lausanne, Switzerland

Music Theatre WG

CHRISTOPH MARTHALER'S CONTRAPUNTAL SCENIC COMPOSITION, BETWEEN SIGHT AND SOUND, AS A PROCESS OF DEHIERARCHY AND DECENTRALISATION.

ABSTRACT

Christoph Marthaler is known for his musical theatre and operas and his frequent use of “a logic of assembly” with non-linear scenic aesthetic structures underpinned by movement that alternates between arrhythmia and polyrhythmics. He is also known for satirical and humorous questioning of national identities such as enquiring historical European political “consciousness”. His stagings question the theatricalisation of music and the musicalisation of theatre, perfectly exemplifying what Roesner and Rebstock term “composed theatre”.

For this session, I will focus on the visuals of Marthaler’s theatrical productions, which illustrate an important part of my PhD thesis that concentrates on the poetics of his audiovisual compositions. The narrative construction also takes place through a succession of visual sequences that consist of a series of images (gestural or choreographic) as a plurality of small “autonomous actions”, that occupy different places, both in height and depth, within the spatiality of the scene. When observing how scenes unfold that include action carried out by one or two actors with their own rhythm and duration, they appear totally independent of the main action of the visual sequence. Although they appear “intrusive”, they do not prevent other actions from taking place simultaneously, in different parts of the stage. These multiple “autonomous actions” illustrate how the ‘mise en scene’ of Marthaler follows a musical logic of polyphony and polyrhythmics which is also applied at the visual level in the form of “polyicony”, as I call it, and produces a pictorial ‘polycentricism’.

I have also observed that these types of autonomous visual actions tend to be constant in Marthaler's work and are part of his contrapuntal audiovisual scenic composition, serving a narrative and semantic function. Frequently they are marginal, yet they can disturb the main action to such an extent that the sequence ends abruptly, resulting in the reversal of the narrative order of the main action. Although the repetition of such scenes might produce a strong comic effect, it can also reveal a "hidden" thread leading to a new narrative, or a subversive one. More important is that these scenes divert the viewer's gaze from the main action, causing a disorientation of awareness as they redirect their attention, like a vector, towards "out of context" actions that are ordinary or anti-heroic. This "refocusing", driven by a visual framing operation, often leads to the re-humanization of the observer and listener by revealing the "voiceless", the "invisibles", the losers or the defeated. Finally, the use of counterpoint is also a tactic for introducing alternative narration and storytelling, a process countering hierarchisation and centralisation. It reveals the significant mixity between the centre and the margins, providing an implicit political perspective.

CV

Ioanna Solidaki is an independent filmmaker, dramaturg, and affiliate researcher as member of the Centre of Theatre Studies of the University of Lausanne (CET-UNIL). She is writing a PhD thesis on Christoph Marthaler's poetics. She has a Masters in classical studies and anthropology (UNIL) specialised in iconography. She also studied filmmaking (NYU), dramaturgy (UNIL-Manufacture) and composition (with Jacques Demierre at HEMU Jazz). Her research fields include contemporary theatre and dramaturgy, musical theatre and opera, audiovisual composition and montage as well as political and ancient theatre. Her publications include articles on Christoph Marthaler's, Milo Rau's and Alexandre Doublet's staging.

IOULIA MAROUDA

Ghent University, Belgium

Intermediality in Theatre and Performance WG

ACTOR TRAINING IN XR : TRANSLATIONS OF THE PERFORMER'S BODY

ABSTRACT

A performer's body carries a deep inscribed knowledge. Any attempt to abstract it into another medium results in a different type of knowledge and importantly, different modes of pedagogical transmission. Yet the will to document and preserve that fleeting moment of presence appears in different ways throughout the history of performing arts, from notational systems to archival practices.

This writing is part of an ongoing research project funded by FWO (Research Foundation – Flanders, BE) and in collaboration with Nordisk Theaterlaboratorium (DK), in which two researchers explore the potential of transmitting embodied knowledge from actors' training practices through extended reality, by reenacting the analogue archive of Odin Teatret, one of the oldest theatre laboratories in the world.

In this paper I will investigate different aspects of the body's translation into the virtual, considering the implications it entails, while analysing the possibilities which the use of interactive media can bring forward. I will start from the skin of the body, which can function as a barrier or threshold with the environment, and its translation into abstracted textures. The next level of translation is that of the energetic qualities a performer pursues, which is a rather invisible force, yet very present in physical training. Finally, a third layer will be the relationship of the body with virtual designed environments, their entanglements and affective productions. Throughout the text, examples of current work-in-progress will be used as case studies, drawn from Motion Capturing sessions with Odin Teatret performers and the processing of the data captured in virtual scenarios.

With this paper I aim to contribute to the discussion on documentation of embodied knowledge in present times. I will argue that the current research production on interactive and immersive media allows for a new outlook on the distribution of knowledge, as a practice of creative encounter with techniques.

CV

Ioulia is a multidisciplinary designer whose work expands between interactive art and scenography. She is currently doctoral fellow in art science and computer science at Ghent University and part of the IPEM (Institute for Psychoacoustics and Electronic Music) . Her research interests include the transmission of embodied knowledge through immersive and interactive technologies as well as the translation of physiological data as a way to explore the possibilities of the virtual body to uncover qualities otherwise invisible. Ever since her diploma studies in Architecture at the National Technical University of Athens, she grew an unusual interest in the way digital technologies affect our perception of space. This led her to study further in the Interactive Architecture Lab at UCL. She has worked with design studios and in theatre in Germany and the UK designing physical and digital temporary spaces. Ultimately, through working across mediums she aims to express the story of the present.

IRMA ERLINGSDÓTTIR

University of Iceland, Iceland

Translation, Adaptation, and Dramaturgy WG

VIÐDÍS FINNBOGADÓTTIR AND AVANT-GARDE THEATRE IN ICELAND

ABSTRACT

In this paper, the cultural impact of avant-garde theatre company Gríma (1961-1970), will be assessed and analysed, with a special focus on the contribution of Madame Vigdís Finnbogadóttir (b. 1930), co-founder of Gríma, director of Reykjavík City Theatre and one of the key players of the French wave in Icelandic theatre. Gríma theatre company was founded and run by people who studied in France and were deeply influenced by avant-garde movements they encountered there, such as the theatre of the absurd, the existentialist theatre, the poor theatre, the theatre of cruelty and the theatre of the people. The performances will be approached through oral history methods, completed by archival research on theatre criticism, articles and photographs which will offer material for an analysis of the plays' reception. The Gríma avant-garde theatre productions will thus be analysed to assess the scope and the durability of their impact on Icelandic theatre.

Other participants in the workshop are :

Ásdís R. Magnúsdóttir, Professor of French language and literature at the University of Iceland

Katja Krebs, Senior Lecturer of Performance and Theatre Studies at the University of Bristol

Guðrún Kristinsdóttir, Post-doctorate Fellow in French studies at the University of Iceland

This proposal is part of a workshop entitled : « Presentation of the project The French Wave in Icelandic Theatre 1960-2000 »

CV

Professor at the University of Iceland.

IRYNA KASTYLIANCHANKA

Osaka University, Japan

General Panels

ART AS A FORM OF PROTEST: THEATRE AGAINST VIOLENCE

ABSTRACT

On August 9, 2020, Belarus held a presidential election that led to a series of peaceful protests by the population and unprecedented horrific violence by security forces and the state (authorities). Between August and December 2020, more than 35,000 Belarusians were arrested and tortured. As of January 30, 2022, one thousand and six persons in Belarus are considered political prisoners. According to the Human Rights Center "Viasna," "criminal prosecution for political reasons remains the main form of repression and is becoming increasingly widespread."

In addition, the authorities increase various forms of pressure (both physical and psychological) and restrain people because of their active civic position.

The most widespread violence by police occurred during the first three days after the elections (August 9-11), when 11,000 people were tortured in stations-house and temporary detention centers. In response to the unprecedented brutality against civilians, many cultural workers recorded video appeals to stop the violence. Among the first to do so were actors from the Yanka Kupala National Theater (the country's leading theater). Unfortunately, instead of resolving the conflict, the authorities fired the director of the theater. In solidarity, the theater troupe quit. As of August 18, 2020, the actors and directors of the theater united into the collective "Free Kupalaucy" and switched to an online production format. As of January 2022, the repertoire of the theater company includes eleven productions, most of which raise the problem of violence.

Significant productions in this regard are Tuteishia based on the play by Yanka Kupala, The Fear based on the play Fear and Poverty in the Third Reich by Bertolt Brecht, 1984 by George Orwell, and Woyzeck by Georg Büchner. Each of the plays is about different manifestations of cruelty and violence, about people who commit violent acts and people subjected to violence. Each performance is consonant with the events that took place and what is happening in the center of the European continent in the twenty-first century.

CV

Iryna Kastylianchanka (Belarus) is a PhD student and Course Assistant of Theater Studies at the Department of Literature, Osaka University, Japan. She holds a PhD in Art History (Theater Studies) from the Belarusian State Academy of Arts. Her academic research focuses on the contemporary theater, stage adaptation of the classical literature, and problems of cross-culturalism. She has worked as a Lecturer and then as a Senior Lecturer at the Department of History and Theory of Arts at Belarusian State Academy of Arts from 2009 to 2016. Her current research project, Interculturalism in Asian Theater, focuses on the performances of European and Russian works in Japan.

ISABEL GUERRERO

UNED, Spain

General Panels

SHAKESPEARE FROM THE MARGINS: THE IMMERSIVE EXPERIENCES BY LOS NÚMEROS IMAGINARIOS

ABSTRACT

Los Números Imaginarios is a Spanish theatre company devoted to the performance of immersive and participatory theatre based on the adaptation of theatrical texts from the Western canon. To date, they have staged two Shakespearean productions: Hamlet entre todos (2017) [Hamlet between all of us] and Lear, Desaparecer (2019) [Lear, disappear]. In Hamlet entre todos, all the spectators were assigned different roles (Horatio, Ophelia, Gertrude, and Claudius) depending on their age and gender. The involvement of the spectators—who were asked to say some lines, participate in different actions, and even make some decisions—was key for the development of the plot. In Lear, Desaparecer, the performances also included the interaction of the spectators in a series of actions that evoked Lear's progressive loss of reason. Moreover, the rehearsals also involved people with Alzheimer's disease who engaged in the dynamics proposed by the company but did not appear in the final performances. The immersive experiences by Los Números Imaginarios challenge the notion of the Shakespearean text as the centre of performance; instead, their productions focus on the sensory experience they create through immersion and participation. Moreover, they displace the role of theatre practitioners as central figures in the creative process. The involvement of external agents generates theatrical events in which Shakespearean performances are addressed from the margins: people with Alzheimer—often the focus of artistic products, but rarely agents of them—become an active part of the creation; the spectators, who remain at the margins in more canonical performances of Shakespeare's plays, become participants and co-creators. This paper will explore how Shakespeare's canon is staged 'from the margins', as the sensory experience

takes over the adaptations, instead of following more traditional logocentric approaches, and external agents become a central part of the creative process.

CV

Isabel Guerrero is an Assistant Professor at the UNED. She holds a PhD in Arts and Humanities from the University of Murcia (Spain). Her research focuses on Shakespeare in contemporary performance, with special interest in Shakespeare's in theatre festivals and the links between the stage and reality in contemporary performance. She is one of the co-founders of CIJET (Congreso Internacional de Jóvenes Investigadores en Estudios Teatrales / International Conference for Young Researchers on Theatre Studies), held annually in Spain since 2016. She is a managing editor of the Yearbook of the Spanish and Portuguese Society for English Renaissance Studies (SEDERI Yearbook). She is the project leader of "RealTeaXXI", a research project on theatre and reality in the twenty-first century funded by the UNED. Beyond her academic career, she is also a theatre director.

ISABELLA CORVINO

University of Perugia, Italy

General Panels

THEATRE IN CAGE: THE NISIDA JUVENILE PRISON CASE STUDY

ABSTRACT

Studies on theater in prison over the last 20 years have become fundamental to figure out the scenic medium as a practice and tool for re-education and reintegration (Giordano Perrini, Langer, Pagano Sicialino 2017) as for the study of the identity performances (Psaroudakis 2016). Quite often, the theater/prison relationship (McAvinchey 2018; Balfour 2004; Shailor 2011) is analyzed in pedagogical terms.

The main objective for this study is to analyze the relationship between prison space, understood as a marginal space in which to lock up deviance and otherness (Corvino 2021), and the stage space as a model of interaction between inside and outside; prison and social space, production of identity, empowerment and reintegration strategies. The starting point is to analyze the prison population of Nisida, and then understand how theater affects at a triple level: 1) on social relations that are created within the prison institution (prisoners / prisoners; prisoners / prison staff; prisoners / educators) 2) on the production of their identity; 3) on the expectations that young prisoners have once released.

The following paper intends, with the tools of the sociology of theater (Shestova 2007) to analyze the experience of theater workshops held in Nisida. The research questions aim to investigate the relation between Recognition and empowerment through the theatrical medium, the path through the restoration of the full dignity of people and cultivation of resilience and wellbeing. The chosen method of study will be mixed: on field (qualitative research: participant observation, interviews and focus groups) desk analysis (data analysis on deviant behaviours and laboratories).

CV

Isabella Corvino: Graduated in Comparative Studies in Naples, a degree with strong cultural and social dimension and then continued her studies in international relations, international cooperation and finally policy analysis in her PhD and Brown University course on ethnicity, conflict, inequalities. Her PhD degree is in Social Science and Economic Studies was obtained at Bologna University. Her final dissertation, "Migration and global citizenship – a study on the meaning of recognition between culture and identity" examines the crises of personal and national identity to the fore the problem of belonging and recognition.

*Over the past 15 years, she has taught in different courses (Sapienza University of Rome, Perugia University, Unitelma University of Rome, Luiss Guido Carli) and has carried research on recognition, otherness, belonging, gender. Among the last publications: 2021, *Appartenersi. Verso un modello complesso di interpretazione del riconoscimento.**

ISHITA KRISHNA

University of York, UK

New Scholars Forum

REBELLIONS FROM THE PERIPHERY: OBJECTS IN 'HEDDA GABLER' AND 'FEFU AND HER FRIENDS'

ABSTRACT

My paper considers the relatively understudied field of theatrical objects pushed to the margins by the largely anthropocentric, subject oriented readings as offering a new lens and a heretofore overlooked approach for theatre and modernist studies. I look at “misbehaving” things in Henrik Ibsen's 'Hedda Gabler' and Maria Irene Fornes' 'Fefu and her Friends' wherein objects become active interpreters offering alternative perspectives that complicate or contradict established readings of the plays. I propose that tapping into the power of objects can make them mediums for comparisons between plays and the different (geographically or culturally disparate) productions of a play, thus prying open space for disturbing established monolithic and anthropocentric readings. Pushed to the periphery of the field as passive backdrops, signs or mere incidental props without agency, objects offer uncharted modes of readings that are erased within conventional approaches to theatre analyses. Recovering (or uncovering) the role of objects will construct, I suggest, an alternate parallel understanding of the two plays.

CV

Ishita Krishna is a PhD researcher at the University of York researching objects in Modernist Drama. Her interdisciplinary research traverses the fields of literature and theatre, combining her interests in fin-de-siecle literature, transatlantic modernisms, realism, and 20th century drama.

IVANA SLUNJSKI

Croatia

General Panels

HOW TO CHOREOGRAPH A TOUCH IN THE ONLINE ENVIRONMENT

ABSTRACT

The need for closeness and the desire to overcome social distancing have resulted in numerous performative solutions on the Internet. Zoom theatre with its many versions of live streaming, rehearsals and events based on telepresence and virtual space sharing has become valuable to performers and will be maintained and developed independently of the pandemic. The pandemic in these cases can be viewed as an accelerator of events in the performing arts. But for some performative disciplines, online media remains a challenge. In that sense, in this conference presentation, it seems important to me to talk about two topics. One relates to the issue of how to choreograph touch and how to choreograph by touch. What kind of information do we get by touch that can then be used in a choreographic context? How to activate the proprioceptive experience in another body at a distance, via the Internet? How much does activating sensory experiences in another body require the primary activation of one's own bodily reactions? I will try to answer this with an example of an online performative format “Sessions of Touch” created by the Slovak dance collective mimOos and Czech collective Zdruhestrany. This is a specific encounter between one dancer and one spectator and is based on creation principles of a performance “Diaries of Touch” choreographed by Croatian dance artist Sonja Pregrad. It exchanges one's own physical experience based on touch as the basic way in which we directly relate to the world and our immediate surroundings. The second important issue is the question of who are the spectators or participants of such events at a time when we all shy away from touch, even when touch is processed through the screen, as well as who is the audience (or audiences) of online events in the field of performing arts in general. Are they the same audiences that follow the performing arts or is a new audience being formed? How much Zoom performance can hold the attention of the

viewer, or the average surfer? Is not the marginalized performative discipline, based on physical touch and contact, even more marginalized in the online environment?

CV

Ivana Slunjski is a dance critic and independent researcher. She works as a contributor and editor in many printed and electronic media, occasionally publishing in other books and anthologies. She is interested in recent innovative performative practices, strategies of resistance to the economic undermining of artistic work, and the development of new models of artistic exchange. She develops the concept of a research-archival model based on the idea of “archiving the present” to create a database for further artistic, scientific or other research and reevaluation. Relying on this concept, she launched and is running a project mapping the Croatian contemporary dance scene from 2015–2020, developing methodologies for monitoring, documenting and analysing the artistic process.

IZAAK BOSMAN

University of Cambridge, UK

General Panels

REFRAMING POETIC DRAMA: THE POPULAR IN THE PLAYS OF JOHN ASHBERRY, V. R. LANG, AND FRANK O'HARA

ABSTRACT

The emergence of poetic drama in the United States during the inter-war years has typically been understood as a modernist, literary movement which was deeply suspicious of the visual and material dimensions of the theatre. Indeed, many proponents of poetic drama sought to use language in order to challenge the mimetic, gestural, and spectacular qualities associated with the stage, thus insisting on the primacy of the dramatic text over its theatrical performance. With this in mind, this paper considers the way in which the work of V. R. Lang (1924 – 1956) offers both a corollary and a response to the conventions of poetic drama. As a founding member of Cambridge, Massachusetts's Poets' Theater, Lang was heavily involved with the group between the late-1940s and mid-1950s as a playwright, director, producer, costume designer, and actress. An enthusiastic histrion, her work is marked by an excessive theatricality which draws on modes of performance such as commedia, vaudeville, and burlesque in ways which explore the intersections between the avant-garde and the popular, whilst also using devices such as framing, alienation, and ostentation in order to call attention to mechanisms of theatrical representation. Crucially, her work often privileges theatrical performance over the dramatic text in ways which challenge the core principles of poetic drama. By considering Lang's unique yet often overlooked legacy, this paper addresses the impact she had on the development of poetic drama as well as the evolution of theatre and performance more widely.

CV

Izaak Bosman is a PhD candidate at the University of Cambridge. His research explores the role of theatricality in the work of Frank O'Hara and the extended New York School of poets by examining the relationship between poetry and poets' theatre, Hollywood cinema, and neo-classical ballet.

IZUU NWANKWO

Johannes Gutenberg University Mainz, Germany

General Panels

SHIFTING CENTRES: RE-ROUTING AFRICAN THEATRE TO RECKONING THROUGH POPULAR MEDIA

ABSTRACT

The COVID-19 pandemic brought to the fore, once again, the innumerable challenges theatre has been facing from advancements that tend to keep audiences at home rather than at live events. This inability to congregate further exposes the limitations of theatre and this is more profound in sub-Saharan African nations, where theatre practitioners also grapple with perennial lack of patronage and necessary funds. In this discussion paper, we trace the routes of theatre development in Nigeria from traditional performances to the colonial and the emergence of syncretic forms, which imposed a piebald nature that has largely become unsustainable in the face of paucity of funds and competition from “cheaper” and more easily enacted popular performances in digital media. To discuss the challenges of staging, acquiring venues, marketing, as well as publishing play scripts, through the examination of two Nigerian theatre troupes, we track the re-routing of performance from elitist structures towards more indigenous modes wherein enactments do not conform to generic delineations. We seek to present a discussion paper, wherein we present my findings about the work we are doing presently and then use it to catalyse discussions about how best theatre can be preserved in the face of the myriad stifling conditions it is experiencing in parts of Africa. Our essay discusses the following sample questions: What is the place of traditional performance modules in the resuscitation of theatre practice in Nigeria? What lessons and examples are there from popular social media forms that theatre practitioners have been appropriating for the sustenance of their work? How would play staging and publication be supported to become more marketable in Nigeria for the preservation of existing works and drawing more interest in creativity in the genre?

CV

*Izue Nwankwo is a postdoctoral research fellow at the Department of Anthropology and African Studies, Johannes Gutenberg University Mainz. His research interests straddle different genres of performance arts especially humour-inducing genres. He has written a good number of scholarly articles published in reputable journals and has attended numerous conferences. His two recent books are *Yabbing and Wording: The Artistry of Nigerian Stand-up Comedy* (NISC Press, 2021), and an edited volume, *Stand-up Comedy in Africa: Humour in Popular Languages and Media* (ibidem-Verlag, 2022).*

JACKI WILLSON

University of Leeds, UK

General Panels

BURLESQUE’S ‘BLOOD AND GLITTER’ COSTUMES: EXTRAVAGANT BODIES AND SAFE SPACES

ABSTRACT

*This paper offers up some of the preliminary findings from *Fabulous Femininities*, a 3 year AHRC funded project focusing on the role of costume within the burlesque community across the UK. The project utilizes immersive and ethnographic methods to understand the political, psychological and social role of extravagant dressing up within these subcultural spaces. One of the objectives of the research has been to study the way burlesque operates as an inclusive and safe space and to understand costume’s role within that process. Burlesque has its own particular trajectory which differentiates it from other costumed performance practices. It is a cabaret culture that is women-centred (identifying with or as women) space. As one of our producer-partner’s explained: you are our guest so you play by our rules. But at the same time, this is a subcultural form that uses femininities to decentre ‘womanhood’ as an aesthetic, social and visceral space that is controlled and determined by the logic of heterosex.*

This paper will consider the way costume co-produces these extravagant bodies in club spaces through a shared vocabulary of ‘techniques’, origin stories and spectacular belonging. Dick Hebdige (1979: 102) discussed the idea of the spectacular with reference to subcultural groups such as ‘punks’, where he argued that, ‘the communication of a significant difference, was ‘the “point”’. This concept of the spectacular has not been discussed in relation to subcultural communities where the performative use of theatrical costume allows people who identify as or with women the facility to negotiate and carve out an intentional space of belonging and resistance to heteronormative assumptions. One performer in interview referred to this costumed performative

practice as 'blood and glitter'. This is a UK-wide community of outlier identities who weave the social and historical stigma, shame and censorship that comes with stripping with a playful fabulousness.

On the one hand there are the mainstays of a burlesque stripping wardrobe: the nipple tassels, the pasties, the g-string knickers and the corsets that embellish one's 'breasticles' or as one stall holder said at a Hebden Bridge Festival Bizarre: 'treat your titties'. On the other hand there is the intensive 'werk' or labour of self-care in making up these costumed bodies with the majority of amateur and professional/semi-professional performers producing and upcycling their own outfits. This paper will draw from immersive experience, interviews and focus groups with performers, producers, club goers and designers/extreme makers and stylists to argue that costume allows the community to not only take up space but to also critically hold that space too.

CV

I am an Associate Professor in Performance and Gender in the School of Performance and Cultural Industries at the University of Leeds. I am currently the PI on a 3 year AHRC project entitled 'Fabulous Femininities: Extravagant Costume and Transformative Thresholds'. My publications include two monographs – The Happy Stripper (2008) and Being Gorgeous (2015) and one co-edited collection 'Revisiting the Gaze' (2020).

JACKĪ JOB

University of Cape Town, South Africa

African and Caribbean Theatre and Performance WG

AND THEN... MOVING AWAY, TOWARDS TOMORROW

ABSTRACT

This contribution seeks to expand the meaning of personhood by analysing an ongoing, progressive series of dance works, And Then..., performed in both live and filmic formats since 2018. And Then... destabilises Western aesthetics of balance and power through embodying a praying mantis. The methodologies employed, approach the body as having multiple, intrapenetrating, moving centres, capable of shifting and expanding its capacity for knowledge and potential. Henri Bergson's philosophy of the interpenetration of elements in both physical and metaphysical realms, support the underlying premise of this work: that we are more than just our bodies and thus, capable of expanding our perceptions beyond humancentric notions of self. An analysis of And Then... will show how notions of futurity necessitate the relinquishing of self. The practice of decolonial aesthesis, as expounded by Walter Dignolo and Rolando Vázquez, as well as the theories of incompleteness of Francis Nyamnjoh, are drawn upon to offer alternative strategies of artistic, politicised engagement that deliberately resists the status quo. In addition, the work assimilates principles of the Japanese dance form, Butoh, to create perspectives of the body that upend hegemonic ontologies and epistemologies of identification. The work critiques popular, colonial narratives of Black empowerment through an endarkened, feminist lens and employs an animistic code of movement in order to re-imagine the plurality of the body. Ultimately, qualities of vulnerability, unpredictability and imbalance are put forward as alternative expressions and sources of power. And Then... thus becomes a performance to think through strategies related to transformation, with particular attention to the challenging socio-political context of post-apartheid South Africa.

CV

jacki job is a dancer and choreographer, theatre-maker and director, producer, and academic researcher, specialising in Practice as Research and notions of Performance as Philosophy at the University of Cape Town. Her oeuvre holds more than 70 original productions, as well as tours and collaborations with artists and scholars, in Africa, Asia and Europe. She has been awarded with the David and Elaine Potter Fellowship, the Bunkacho Cultural Fellowship and the NRF Thuthuka Grant. The academic translations of her performance processes and philosophies have been published in peer-reviewed literature related to feminist discourse, soma-aesthetics, philosophy, theatre and butoh. The interdisciplinarity of her work has led to invitations as a keynote speaker at conferences relating to themes which include gender, sexuality, critical history, and critical food studies. Her ongoing research is concerned with re-imagining the significance and perception of the body beyond its socio-

political and humancentric constructions. She has a particular interest in the implications of power and presence in relation to what it means to be a person in flux and looks at the embodiment of non-human subjects within the frameworks of indigenous knowledge systems, self-devised performance methodologies and butoh.

JACOB BUTTRY

Arizona State University, USA

New Scholars Forum

USING THEATRE TO DISRUPT THE HEGEMONIC MASCULINITY SHAME CYCLE

ABSTRACT

What happens when theatre acts as a site to disrupt a cycle of shame and hegemony? Theatre's emphasis on storytelling, connection, and reflection permits its potential to foster shame resilient accountability within a community context. Might this, then, allow theatre to interrupt shame's encouragement of hegemonic performances in day-to-day social contexts? This paper explores the ways that theatre might enact such a disruption in the context of cyclical performances of hegemonic masculinity. In many communities, shame acts as a potent force in policing the behavior of cisgender adolescent boys into conforming to harmful perpetuations of oppressive systems (particularly those aimed at women and queer people). In the context of hegemonic masculinity, shame's potency stems from its power to make a person feel unworthy of connection by shaming the expressed need of connection itself, leading to a cycle of painful disconnection and harm toward those dehumanized by hegemony and the masculine perpetrators of hegemonic masculinity themselves. Using the United States as a starting cultural context, this paper presents a working theory regarding the cycle of shame and hegemonic masculinity, pulling from an interdisciplinary grouping of researchers such as scholars in feminist writing (bell hooks (2004)), performance theory (Erving Goffman (1959) and Judith Butler (1988)), and social sciences (Brené Brown (2020), Peggy Orenstein (2020), and Judith Jordan (2017)). The paper also presents three theoretical ways that theatre can disrupt the cycle: through offering safer opportunities to practice emotional regulation, new performances of masculinity, and genuine connections with others.

CV

I am an MFA Student in Theatre for Youth & Community at Arizona State University. In 2020, I graduated with a BA in Theatre and Psychology from Texas Christian University, where I completed a thesis titled Understanding Theatre's Potential for Fostering Empathy and Compassion. My research centers on using theatre and performance to foster compassion and social change. Recent and ongoing inquiries have investigated how artists can negotiate distance and connection in audience interactions to maximize social change, how directors can model care within the rehearsal environment in order to model more societal-level compassion, and how theatre can better facilitate shame resilience and accountability. Recent projects of mine include devising the Intergalactic Compassion Council (an exploration of how theatre can present psychological research on compassion, empathy, and cooperation), creating and directing The Mental Health Monologues (a piece of verbatim theatre created from interviews to foster compassion on mental illness), and working as the "rehearsal facilitator" on a production of Everybody (Branden Jacobs-Jenkins) in order to invite more collaborative insight from the company and to infuse care into the rehearsal process.

JACOB MANN CHRISTIANSEN

University of Montana, USA

Performance, Religion, and Spirituality WG

REVISITING THE PRIMAL ELDEST CURSE: THE CHANGING LANGUAGE OF ECOLOGY, BLOOD CURSES, AND THE DIVINE IN FRATRICIDE DRAMAS

ABSTRACT

The ancient Near Eastern story traditionally titled, in English Bibles, Cain and Abel is the archetypal fratricide on which generations of stories have been built, from Shakespeare's Hamlet to Steinbeck's East of Eden. At the conclusion of the Cain and Abel story, the Isrealite deity Yahweh curses the murderer Cain to forever be "a fugitive and a wanderer" (NRSV). But, more significantly, Yahweh notes that the soil has become cursed. The ground itself, which swallows up the murdered brother's blood, has become inhospitable and infertile to the murderer. The Cain and Abel story, originally part of a significant oral tradition and, thus, a direct ancestor to modern theatre, is an archetypal model not only because of the fratricide, but also because of the punishment which links deity to justice and blood to soil.

This essay explores the ecological impacts of deity and blood (especially the metaphorical linkage between blood relationships and spilled blood) in three fratricide dramas: the Cain and Abel story, Suzan-Lori Park's Topdog / Underdog, and Rajiv Joseph's Guards at the Taj. As the unique moral weight of kin murder unfolds in each drama, deity becomes a narrative tool to carry that moral weight. Ultimately, despite incredibly divergent cultural literary traditions (from the ancient Isrealite creation myths to Parks' postmodern aesthetics), the blood of murdered brothers still seeps into the ground.

This analysis tracks changing perceptions of justice and the divine, using the image of Abel's blood seeping into the ground as a metaphor for the way that cultures understand ecological catastrophe through spiritual experience. By carefully parsing variations in the three plays, the essay aims to articulate how narrative drama can embody a culture's cry for justice, and the ecological impact of justice unfulfilled.

CV

JM Christiansen is an M.F.A. Directing candidate at the University of Montana (United States). He received his B.A. in theatre and writing from Northwestern College. Christiansen is a theatre director and playwright especially interested in adapting and reimagining old stories for a new world. Christiansen's plays ("Visiting," "Big Money," "Iowaland") have been performed at regional theatres and festivals across the American Midwest. Influenced by the work of Paul Sills, Christiansen's work as a theatre artist highlights the power of storytelling which relies on the audience's imagination as a crucial tool. He co-hosts a weekly dramatic literature podcast (No Script: A Theatre Podcast).

JAKUB KARPOLUK

Polish-Japanese Academy of IT, New Media Arts Dept., Poland

General Panels

"AT THE JACOB'S WELL". JAPANESE NŌ THEATRE ADDRESSING CONTEMPORARY CENTRE-PERIPHERY TENSIONS.

ABSTRACT

Classical Japanese theatres, including nō and kyōgen, despite having over 600 years of history, still try to touch on contemporary issues. The early 21st century finds itself marked by very intense intercultural dialogue in the field of theatre. Theatrical interconnections seem to be related to performances of various ensembles, produced outside the borders of their home countries, the use of transcultural elements in stage productions, and cooperation between artists from different parts of the world. These phenomena are also characteristic of contemporary nō theatre. The nō play, which is the subject of my analysis, is titled "At Jacob's Well", and it was brought to the stage (Vienna, Paris, Warsaw, Tokyo) in 2019 and 2021 by the Tessenkai Nō Laboratory. The play was written by the Austrian psychotherapist and Japanologist Diethard Leopold. The nō text was then adapted by the Kanze school shite actor Kanji Shimizu, who also played the leading role and directed the project. I had the privilege of playing the waki tsure part in the drama after some 12 years of acting apprenticeship.

"At Jacob's Well" addresses the peripheral, yet globally recognized, conflict taking place in present-day Palestine. The plot goes as follows: an old Israel teacher guides a young Russian-Jewish immigrant through Palestine till they finally reach Jacob's Well near the city of Nablus. There, they meet an old Palestinian woman, who tells them

the story of the encounter between Jesus and a young Samaritan woman by that very well. In the first part of the play, the woman by the well is a living person who has lost her young daughter and son in a military confrontation. In the second part, the heroine reveals her true nature – she is the ghost of the young Samaritan woman from the past.

Like a standard nō play, “At Jacob’s Well”² revolves around a central event of the past: the encounter between the Samaritan woman and Jesus at Jacob’s Well, as related by the “New Testament”, during which he, a Jew, offered her a native of Samaria, water. The political aspect of the drama is, naturally, an interrogation of the present-day relationship between the Palestinians and the Israelis, their conflicts over the land where they live or want to live, their ongoing struggles over water, a resource growing ever scarcer in the Middle East.

“At Jacob’s Well” was initially brought to the stage in Vienna, Paris, and Warsaw. In each of the three capitals, local acting talent was involved in the production, in the ai part (that of the Supernatural Cat commenting on human wrongdoings), in the interlude between first and second parts, speaking in German, French, and Polish, respectively. The local actors helped to connect the local audiences to the performance. The Cat was an essential character of the play who eco-critically commented on humans’ misdeeds and lack of common sense. The animal represented the outsider’s viewpoint, necessary to reveal other characters’ motivations.

The author wishes to discuss the relations between cultural centres and peripheries representations and tensions between traditional and avant-garde practices within Japanese contemporary, nō theatre.

CV

Dr Jakub Karpoluk - performing arts scholar, Japanologist, curator & theatre artist. A graduate of Warsaw University (M.A.) and Polish Academy of Sciences (PhD), assistant prof. at the New Media Arts Department, and the Japanese Culture Faculty of the Polish - Japanese Academy of IT, a lecturer at the Institute of Art, Polish Academy of Sciences. He is majoring in Japanese performing and visual arts, The Japan Foundation fellow at the Waseda University, a fellow of the Polish Academy of Sciences. He has studied traditional, Japanese nō theatre in the Kanze, Kita and Shimogakari Hōshō schools, produced and performed in nō performances in Poland, Japan, Germany, Austria and France, including Tessenkai Nō Theatre in Tokyo, National Theatre in Warsaw and Odeon Theater in Vienna. Curated artistic projects at the Manggha Museum of Japanese Art and Technology, The Royal Łazienki Museum, The Fryderyk Chopin Institute, and the National Film Archive.

JAMES WILSON

City University of New York (CUNY), USA

Popular Entertainments WG

RETURN TO THE CHITLIN CIRCUIT: DRAG MAMAS IN ANKLE BRACELETS, SCORNEO WOMEN, AND AFRO-UTOPIAS

ABSTRACT

*Twenty-five years ago, the New Yorker published Henry Louis Gates, Jr.’s article about the Chitlin Circuit, a network of theatres across the United States that presents shows appealing to primarily Black audiences. As Gates argues, in 1997 there was a sharp divide between the gospel-infused, broadly-acted, and critically-dismissed melodramas of the Chitlin Circuit and the naturalistic, poetic, and critically-lauded dramas by August Wilson, a giant in Broadway and regional theatres catering to mostly white audiences. Wilson died in 2005, and in the last several years there has been an outpouring of (deserved) scholarly recognition of emergent mainstream and experimental Black playwrights, including Lynn Nottage, Brandon Jenkins Jacobs, Jackie Sibblies Drury, Jeremy O. Harris, among others. There has been scant attention, however, to a playwright and performer whose plays on the Chitlin Circuit have attracted massive audiences and garnered millions of dollars: Tyler Perry. While Perry’s plays and films have been disparaged for what Spike Lee calls “coonery and buffoonery,” this essay will examine the ways in which live performances on the Chitlin Circuit transcend critical scrutiny. Musical-plays like Perry’s *Diary of a Mad Black Woman* (2001), *Hell Hath No Fury Like a Woman Scorned* (2014), and *Madea on the Run* (2015) transform huge performance venues into spaces that are part-theatre, part-church, and part-community*

center. Applying sociological methodologies, affect theories, and critical race studies, this essay will examine the Chitlin Circuit's capacity to forge an Afro-Utopia in which larger-than-life performances, music, and communal responses may temporarily envisage a world without racial oppressions, personal disillusionment, and quotidian tribulations. Finally, the essay will show how mainstream and avant-garde Black productions have appropriated elements of the Chitlin Circuit, such as performances for exclusively Black-identified audiences (or "Black Out" shows on Broadway), explicit program invitations for testifying and call-and-responses, and direct marketing through Black media.

CV

Professor of English and Theatre/Performance, LaGuardia Community College and the Graduate Center, CUNY
Book:

Bulldaggers, Pansies, and Chocolate Babies: Performance, Race, and Sexuality in the Harlem Renaissance. University of Michigan Press, 2010. LeAnn Fields, editor. (Paperback 2011.)

Recent and Forthcoming Articles and Chapters:

"Unfit to Teach: Morality, Panic, and Hazardous Teachers" in *Teacher Representations in Dramatic Text and Performance: Portraying the Teacher on Stage*. Melanie Shoffner and Richard St. Peter, eds. Routledge, 2019: 9-18.

"The Queer Harlem Renaissance." Online Resource Entry. *African American Studies Center*. Henry Louis Gates, Jr., ed., May 2019, Oxford African American Studies Center. <http://www.oxfordaasc.com/article/opr/t356/e0485>.

"The Somewhat Different Diva: Impersonation, Ambivalence and the Musical Comedy Performances of Julian Eltinge." *Studies in Musical Theatre* 12.1 (2018): 9-23.

"The Gay Genre: Musical Theatre from Showboat to Strange Loop" in *The Cambridge History of Queer American Literature*. Benjamin Kahan, ed. Cambridge, forthcoming.

JAMIE BIGLEY

National University of Ireland, Galway, Ireland

Queer Futures WG

"DOING" QUEER RESILIENCE IN PERFORMANCE: THE DIRECTIONALITY OF NEGATIVITY & RE-MEMBERING UGLY EMOTIONS.

ABSTRACT

This paper seeks to complicate the positivist lens placed on the act of resiliency; examining contemporary queer performance to shift attention towards the directionality of performing negativity and ugly emotions.

The World Health Organisation defines resilience as 'processes and skills that result in good individual and community health outcomes, in spite of negative events, serious threats and hazards. More recently this definition has been expanded to include the desire and urgency to strengthen the resilience of social systems, including health' (2017; 3). This definition identifies a tiered modality of resilience (individual, communal, and institutional) which is linked to positive health outcomes. This definition also supposes a symbiotic relationship between each level, which becomes important when we consider how resilience has become integrated into a wider landscape which forms the wellness industry. With an upsurge of popular psychology publications and increased social media platforming possibilities, resilience has become a key topic of discussion. In a contemporary self-help culture, this has placed focus on the "doing" of resilience, through acts of self-care and mindfulness exercises. As such, positivity and moving beyond the negative towards a "better" state of being is often centralised in the resilience process. However, I argue that this chromonormative approach to resilient practice imposes a linearity and simplification that is underpinned by a commitment to performing a socially conditioned "better".

This paper explores the limitations of a positivist approach to resilient praxis, instead shifting focus towards negativity and disorientation as a mode of critical engagement. This is done through an examination of three contemporary queer performance pieces by artists from the UK and Ireland – Tabby Lamb's 'Since U Been Gone'

(2019); Scottee's 'Bravado' (2017), and Stacy Gregg's 'Scorch' (2015). I consider how each of these solo performances complicate accepted systems of resilience by re-encountering memories in the present, exposing the ugly emotions that arise, and denying the audience a resolution of this negativity. What can we learn about the directionality of resilience from the complicated, messy narrative of "healing" presented in each of these works?

CV

Academic Achievements:

MA 1st Class Drama & Theatre Studies – NUI Galway (2018-19)

BA 1st Class Hons Music W/ Theatre – Ulster University, Magee Campus, (2013-17)

Diploma in International Academic Studies – Hendrix College, Arkansas (2016)

Professional Development:

Creative Producer, Dolly Screeve Co. (2020)

- Established a company identity for the creation, production, and discussion of new queer work in Galway and the West of Ireland.

- Hosted a workshop session via Zoom on Queer Joy through creative writing.

- Hosted a panel discussion with Phillip McMahon (THISISPOPBABY) about imagining queer futures in Irish theatre. Chaired by Dr. Ciara Murphy.

Assistant in Creative Output for Active Consent Program, NUI Galway (2019-20)*

- Assisted in delivery of consent workshops for new NUIG students.

- Assisted in development of drama-based interventions, including dramaturgical work towards a new version of 'The Kinds of Sex You Might Have at College'.

Administrative Assistant – Arts Care, Belfast (2017-18)

- Performed various administrative tasks including organising meetings, event marketing and promotion, and co-ordinating arrival/collection of multiple exhibition pieces.

- Contributed to curation of 'Hear & Now' festival exhibitions across various venues in Belfast City, as well as a small visual exhibition in Belfast City Hospital.

JANE TURNER

Manchester Metropolitan University, UK

Translation, Adaptation, and Dramaturgy WG

TACTICS FOR STAYING ADRIFT

ABSTRACT

'The Ship of Fools' (SoF) is a critical laboratory, initiated by six scholars with a specialist interest in laboratory and group theatre, especially the work and legacy of Eugenio Barba and Odin Teatret. The group's name derives from Bosch's painting (c. 1490), itself an allegorical depiction of Plato's critique of the problems of governance prevailing in political systems devoid of expert knowledge. For us, the SoF fosters a renewed consideration and scholarly approach to training, dramaturgy and cultural action, informed primarily by the praxes of the burgeoning artistic community of Nordisk Teaterlaboratorium (NTL), the framing organisation encompassing Odin Teatret.

To take a position, to be centre stage, is also to occupy space. To place oneself strongly. Yet as scholars, we spend much of our time on the edge: on the edge of a room, as observers of rehearsal or training, or as spectators at a performance. But when we write about this work, we place our experiences, which are not solely intellectual but also bodily and affective, back at the centre of an academic task. Continuing movement cycles, as scholars, some of us have found ourselves on stage again, speaking about our work at artistic gatherings. Back and forth movement, or contraction and expansion, is also a way of understanding the artistic relationships that circulate around the current constellation of the NTL; groups and artists gather, then disperse, drifting as floating (de)centralities, open and permeable.

The aim of this paper is to interrogate the emerging praxis of SoF as a critical laboratory, with a focus on polycentric tactics of knowledge exchange between established scholars, early career practitioner-researchers and professional artists. Polycentricity in this sense evades the fixed positionality of the spatial metaphors of centre and periphery, and allows artists, scholars and those in-between to dialogue and share in a more horizontal, less hierarchical fashion. We employ the term ‘tactic’ following de Certeau, to allude to the ways in which we reappropriate and subvert the scholarly practice of ‘writing about’, by translating and adapting poetic metaphors into manifest tactics that operate concretely through our intersubjective dialogues and exchanges with the subjects of our research.

Drawing on nautical vernacular, and in a playful spirit, we will thus illustrate the drift from trope to emerging tactic, by exploring our praxis in relation to the following terms: thalassophobia (fear of open water/being far from land); abaft (being behind the stern/ towards the back), vexillology (the study of flags); to scuttlebutt (gossip); and the role of the binnacle (a structure in which a compass sits). These terms will serve to map out an emerging laboratory praxis interweaving embodied knowledge, turbulent thinking and creative knowledge exchange.

CV

*Jane Turner is an academic teaching theatre and contemporary performance at Manchester Met University. She is also author of *Eugenio Barba* (Routledge Key Practitioners Series, 2nd Edition) and recently, *A Poetics of Third Theatre: Performer Training, Dramaturgy, Cultural Action*, co-authored with colleague Patrick Campbell. She is also a founding member of *The Ship of Fools*, an emerging critical laboratory aligned with Nordisk Teaterlaboratorium in Denmark.*

JANNE TAPPER

Finland

The Theatrical Event WG

AI AND THE HUMAN MAKING STUDENT THEATRE: STUDYING EACH OTHER

ABSTRACT

*This paper aims to study student theatre on a metalevel: when we make theatre with help of artificial intelligence (AI) both humans and AI are in student’s position: AI is a student learning human ways to make theatre; humans are learning AI’s ways to think. In this paper it is examined a radio play *Paratiisiperhe* (2021) in which AI was programmed to write dialogue (see Salmenkivi 2002), and a lot of minor cases from television advertisements, music and virtual avatars where AI has helped design. This article does not claim that AI would be sensationally creative. Instead it is merely a machine. However, the intriguing perspective on it theatrically is that it brings visible in an alienated form human ways to think and organize human world. As a “black box”, into AI it is put commands and patterns, and it produces out of them sometimes weird results. From this perspective it is deduced the alternative perspective on AI in theatre: it illuminates a sort of alienated theatricality by setting humanity into an odd light (see Salmenkivi 2020). Some researchers have in various fields acknowledged that in future it becomes crucial to understand how we could program AI to issues like ethics, humanity, humor, or beauty, because it is probable that AI will execute many practices (see Tegmark 2019). Eventually, from this perspective it can be analyzed plays critically: in the 2000s, a new formalism has arisen in theatre and performance studies that conceives forms and commands and ordering principles as part of theatre (see Boyle, Cornish & Woolf 2019; Levine 2015; Garcia 2015). What commands and forms classical plays illuminate and how AI would understand them? As such a case it is studied Gotthold Ephraim Lessing’s *Nathan the Wise* (1790).*

CV

Janne Tapper holds a PhD in theatre studies from the University of Helsinki, Finland (2012), and an MA in theatre directing from the Theatre Academy Helsinki (1987).

He has worked as a post-doctoral grant researcher on his research project concerning theatre and speculative realism, funded by the Finnish Cultural Foundation. Previously, he has worked on research projects at the

Universities of Helsinki and Jyväskylä, Finland, and the Theatre Academy. Since 1987, he has worked as a theatre director at several City Theatres as well as The Finnish Broadcasting Company (YLE).

JANYS HAYES

Popular Entertainments WG

BUSHRANGER RE-ENACTMENTS: LEGEND AND LANDSCAPES

ABSTRACT

The re-enactment of events from Australia's history as popular entertainment has dropped away in the twenty-first century. Whilst Old Sydney Town attracted crowds from 1973 through to 2003 with its daily parades of British red coats who marched down to an artificially constructed 'Old Sydney Cove', Australians today often have a more conflicted view of Australia's colonial history. If national identity is maintained through acts of 'remembering', as suggested by Ian McBride (2001), the past can be a contested issue that impacts on what is accepted as popular representation. Yet the persistence of bushranger escapade re-enactments, though set in colonial times, suggests that issues beyond Australian national identity are at work in maintaining the popularity of such events. Bushrangers in Australia have fuelled imaginative representations in theatre and then later cinema since the early 1800s, with Andrew James Couzens (2019) stating that the Australian "bushranger legend ... responds to the historic and mythic characteristics of outlawry" with "the outlaw as heroes". This paper investigates three specific bushranger re-enactments. In Braidwood, south-eastern New South Wales, from 1865-1867 the Clark Gang, Tom and John Clark terrorized citizens and were known as 'the bloodiest of bushrangers'. In 2017, the 150-year anniversary re-enactment of the Clark Gangs' shooting up of the small country town of Braidwood attracted crowds keen to witness, as well as take part in the drama. The second re-enactment occurs regularly through the performances by the Gympie Historical Re-enactment Society. Opting to entertain tourists, the group have staged a 'Bushranger Show' at numerous sites throughout inland regional Queensland. The third re-enactment occurred annually, until Covid struck, at Canowindra in northern New South Wales, where in 1863 the notorious bushrangers, Frank Gardiner, Ben Hall and Johnny Gilbert locked a group of villagers in the Canowindra pub. These re-enactments are investigated through multiple lenses of performance, place, and politics. The site-specific nature of these performances positions them as specifically different than performances depicting Australian bushrangers in the cinema or theatre.

CV

*Dr. Janys Hayes is a theatre director, actor and teacher of acting. She trained as an actor at Drama Centre, London. Her doctoral research is a phenomenological investigation of Yat Malmgren's actor training technique and has been published as a book entitled, *The Knowing Body: Yat Malmgren's Acting Technique*. Janys was a Lecturer in Performance and Theatre at the University of Wollongong, New South Wales, Australia, for thirty years. Janys applies phenomenology to the investigation of 'place-making' in festival and site-specific performances as well as to processes of acting. She has researched festival theatre in both Australia and Vietnam, where she retains close links with a number of Vietnamese theatre directors. Janys is a member of the Asia Pacific Bureau of Theatre Directors. She is a Life Member of ADSA, the Australasian Association for Theatre, Drama and Performance Studies. She has acted for Melbourne Theatre Co., Theatre South, Hunter Valley Theatre Co., Freewheels, Salamanca Theatre and Critical Mass Theatre and has taught Malmgren's Character Analysis at the National Institute of Dramatic Arts (NIDA), The Victorian College of the Arts, the Actors' Centre, Sydney and the University of Wollongong.*

JASON PRICE

University of Sussex, UK

Popular Entertainments WG

THE ONE-LEGGED DONATOS: REDEFINING ABILITY THROUGH 19TH CENTURY ENTERTAINMENT

ABSTRACT

Before his sudden death in 1865, the one-legged dancer Ignace Fernand Donato, professionally known as 'Donato' or sometimes 'Senor Donato' had become a celebrated figure on the English stage. Appearing in the Royal English Opera's Christmas pantomime Cinderella in December of 1864, the handsome dancer and former bullfighter is singled out by the Illustrated Times as the 'great sensation of the evening.' The paper praised the dancer's ability to 'perform on his left leg all the feats usually accomplished by the best dancers with the usual pair of limbs'. His death in France in June of the following year of an undiagnosed internal injury was widely reported in the papers. Within a few years of his death, however, there is a proliferation of one-legged 'Señor Donatos' performing on tours in Europe, Australia and New Zealand. Even as late 1900, 'The Donatos', a pair of one-legged acrobatic clowns were garnering attention at the Alhambra Theatre in London's Leicester Square. Across the late nineteenth century, the name Donato thus came to be strongly associated with a distinctive type of popular entertainer: someone who was both technically virtuous and physically disabled.

In this paper, I take a closer look at the original Donato and how his performance established a precedent and demand for one-legged acts in Britain. My analysis will consider how the dancer illustrates scholar Robert Bogdan's 'exotic' and 'aggrandized' modes of presentation for disabled or physically unique performers, in which their exotic qualities and position as 'an upstanding, high-status person with talents of a conventional and socially prestigious nature' are emphasised in order to appeal to audiences. In an era in which 'producing and reinforcing the concept of an unmarked, normative, levelled body as the dominant subject', as Rosemarie Garland Thomson characterises it, to be physically non-typical but regarded as 'prestigious' was no small achievement. But by achieving such a status Donato, I propose, contributes to a productive recalibration of notions of 'ability' and commercial viability in the second half of the nineteenth century.

CV

Jason Price is a Reader in Theatre and Performance Studies and the Head of Drama at the University of Sussex in Brighton, United Kingdom. His research is concerned with the relationships and intersections between visual art, performance, politics and popular culture. In his book, Modern Popular Theatre (Palgrave Macmillan, 2016), he traces the evolution of the concept of the popular since the Industrial Revolution, drawing on a range of international theatre and performance makers. As well as popular performance history, he has also published articles on live art, site-specific performance and painting in many periodicals, including Contemporary Theatre Review, Early Popular Visual Culture and Comedy Studies.

JAVIERA LARRAIN

Pontificia Universidad Católica de Chile, Chile

General Panels

AFFECTIVE REPRESENTATIONS OF TRAUMA. THE WAR SPECTACLE IN "MINEFIELD" (2016) BY LOLA ARIAS

ABSTRACT

The production of Argentina's Lola Arias, has highlighted out during the last decade for her documentary work around the frictions between history, memory and archive. From this place of enunciation is that one of her last spectacle "Minefield" (2016) is located; play that explores the marks left by the Falklands war in its surviving soldiers, in the relationship between experience and fiction, and in the thousand forms of representation of memory. In a film set turned into a time machine, those who fought teleport to the past to reconstruct their memories of war and their postwar lives.

The present paper aims to investigate the existing relationships between the constitutive configuration of the trauma and the affective condition of the memory in "Minefield". Arias articulates a contradictory scene -a spectacle that pursuits to represent violence without violence. For this purpose, the gestures and voices of the performers are vital, as well as are the audiovisual and objectual work of the play.

The bodies of performers on stage are exposed in a disruptive way the presence of memory and the absence of oblivion; its would be characteristic of the logic of the traumatic symptom, which is represented by a halo of everyday life that looks forward to permeate the interpreter's experience of a false monotony (or a silenced trauma).

Thus, Arias does not intend to install a reconciliation framework between both parties (English and Argentine); but rather she tries to account for the emotional condition of the war's survivors, explaining how their traumatic affections have determined their life after fighting in the Falklands. Consequently, Arias confronts different visions of a conflict that persists in historical memory; in order to account for the spectacular nature of the trauma and post-traumatic memory. In this regard, performance can result a collective healing activity; blowing away the alliances around allies and enemies, because for Arias, it seems that after a war there are never winners, only victims trapped in the very affection of their memories.

CV

Javiera Larraín holds a degree on Spanish Literature at Pontificia Universidad Católica de Chile (Pontifical Catholic University of Chile), and is Master of Arts with a Major in Theatre Directing at Universidad de Chile (University of Chile). She is currently a PhD candidate in Literature at Pontificia Universidad Católica de Chile. She has participated in numerous research projects related to theater, narrative writers, arts and culture in Chile; and in different international congress: Argentina, México, Uruguay, Barcelona, London, and other. She has also published articles in international and international academic journals, book chapters an editing work on several theater books, highlighting her books "History of theater direction in Chile: 1940-1979" and "The melodrama in the Chilean scene of the XX-XXI centuries". In addition, she has worked as a teacher in different Chilean universities to date. Since 2011, Larraín works as a theater director of Cronópolis Theatre Company. She debuted with the plays, "Prueba Viviente" (Living Proof, 2011), "Rojo claro sobre rojo oscuro" (Light red on dark red, 2012), "Tríptico" (Tryptic, 2013) and "Cuando Dostoievski inventó a Dios" (When Dostoevsky invented God, 2018). She is now preparing her third book, about theater companies in the city of Valparaíso, Chile.

JEAN GRAHAM-JONES

The Graduate Center, City University of New York, USA

General Panels

A CASE FOR THEATRICAL NON-TRANSLATABILITY AS DECOLONIAL GESTURE: TIMBRE 4'S DÍNAMO

ABSTRACT

While writing a book on the translational in contemporary performance, I have been drawn to the idea of the non-translatable, especially its decolonial potential as a response to cultural theorist Walter Dignolo's call to delink the gestural from Western mimetic representational practices. Different from the untranslatable (traditionally understood as that which cannot be translated from one language or culture to another), the non-translatable agentially resides in a refusal to translate or be translated. Argentine company Timbre 4's 2015 production of Dínamo (Dynamo, collectively written and directed by company founder Claudio Tolcachir with Melisa Hermida and Lautaro Perotti) offers a concrete example of non-translatability's decolonizing potential in one of its three characters. Hárima, living in the hidden corners of a caravan occupied by two other women, speaks a language that is never identified or translated. Spectators might think they can piece together Hárima's "refugee" story through actor Paula Ransenberg's physical actions, body language, and vocal intonations. Regardless, the character's language escapes their grasp, because it is a language that the actor herself reinvents during each performance. Without surtitles or any other form of translation, Hárima remains resolutely non-translated. The character's cultural-linguistic isolation is respected even in production video-clips, where English-language subtitles are provided but only for the Spanish dialogue.

We might say that Hárima's non-translated language functions heteroglossically as a means of resistance, but the frame of non-translatability extends beyond the individual performer and character. I argue here that Ransenberg-as-Hárima effectuates a decolonial gesture in refusing everyone--her fellow performers, the

production's artistic team, and audiences—access to the character's most intimate linguistic aspects of her inner world. *Hárima's* non-translated, constantly reinvented language thus impedes linguistic communication but more importantly complicates empathy by instead encouraging spectators' self-awareness of their own attempts, through translation, at ethnocentrist classification of a perceived "other."

CV

Jean Graham-Jones is the Lucille Lortel Professor of Theatre at the Graduate Center, City University of New York. Recent books include the edited collection *Lola Arias: Re-Enacting Life* (2019) and the monograph *Evita, Inevitably: Performing Argentina's Female Icons Before and After Eva Perón* (2014). She is completing a monographic project entitled *Contemporary Performance Translation: Challenges and Opportunities for the Global Stage*, which draws upon her experiences as an actor, director, translator, spectator, and scholar. She is the immediate Past President of IFTR.

JEF HALL-FLAVIN

Royal Central School of Speech and Drama, UK

Performance as Research WG

THE TEXT-EVENT AS PRAXIS FOR DECENTRALIZING MEANING IN AN INDIVIDUALLY MEDIATIZED WORLD

ABSTRACT

As curated news feeds, info-bubbles and social spheres create an increasingly individualized mediascape encountered through text, a question arises about the relationship of text and meaning. Classic text analysis teaches a process of unearthing the author's intended meaning so that it can be conveyed in performance. But process-relational philosophy teaches that the author's original meaning no longer exists: it cannot persist unchanged in a world of continuous variation (Deleuze and Guattari 1988). Philosopher Gilles Deleuze proclaimed, 'There are no things, there are only events, all is event'. (Faber and Stephenson 2011). By applying concepts of 'becoming' (Robinson 2009) and 'immanence' (Cull Ó Maoillearca 2012) to text, I argue that text itself acts. It is in a state of constant, continuous co-authorship, where meaning is not constrained by the fiction of the author's original intent, but rather, formed in an 'assemblage' (Colebrook 2002) of events with the individuals that encounter it, whether reading, listening, speaking, writing, or remembering. Though first conceived for theatrical contexts, text-event theory is PAR with far-reaching implications, in that it reconceives any text as a dynamic event in process rather than a container for meaning: a non-linear, rhizomatic praxis much like the rhizomatic connectome of the Internet, or the human brain.

PAR Workshop: This workshop explores whether PAR functions as a decentralizing mode of innovation in relation to established norms. Participants will be prompted through several encounters with well-known texts. These encounters are designed to engage associative thinking, assembling and reassembling meaning in continuous co-authorship, with the aim of gathering qualitative feedback on further applications of how text-event thinking may be applied in other contexts throughout the Academy.

CV

After a 24-year career as a director, producer, and educator, Jef Hall-Flavin recently completed a *Performance Practice as Research* degree at the Royal Central School of Speech & Drama in London, where he now teaches. His current research applies process-relational philosophies to text in the context of live performance. In addition to directing productions on three continents, he led the Provincetown Tennessee Williams Theater Festival for 13 years and served as associate director of the Shakespeare Theatre Company in Washington DC. He now splits his time between the UK and US. <https://jefhallflavin.com>

JENNI LEWIN-TURNER

Royal Central School of Speech and Drama, UK

BLACK BRITISH EXPERIENCE ON FILM AND TV: RACIALISED MEDIA REPRESENTATION AND ITS EFFECT ON FIRST-GENERATION CARIBBEAN MIGRANT IDENTITY

ABSTRACT

Scarce attention has been paid to the intricate connection between historical representations of race in film and TV and their influence on identity formation within the lived experience of the UK's Black communities.

This is of specific import today where its effects on the ageing Caribbean population in the UK are palpable and disconcerting, leading many to question their sense of belonging and place, even after a life-time of living in and contributing to the rich cultural diversity of contemporary Britain.

My research therefore explores the impact of what Stuart Hall ('What is this "Black" in Black Popular Culture', 1992) saw as the influence of representation on enculturated modes of self-understanding. Through critical examination of racialised signifying practices prevalent in film and TV depictions of Black people, I will examine the long-term consequences and effects of systemic exclusions and racist misrepresentations within media portrayals. My focus is the communities that constitute the majority of the migrants to the UK during the 'Windrush' era of mass migration of the 1950s and 1960s. As this ageing population are now beginning to die out, with their loss, vital first-hand experience, insight, and transcultural memory will also be lost. As the first generation exposed to the historical and cultural forces that defined post-War racialised society in the UK, these communities lived through a period of profound social change and continuities in media representation and can bear witness to them. They also embody the consequences of systemic racialised misrepresentation and media exclusion.

My enquiry seeks to endorse Karen Ross' conclusion that 'what black minority viewers want is not something huge and extravagant but something small and relatively easy to provide: the opportunity to see themselves, in all their diversity, portrayed credibly on that most powerful of media - television' (Ross 1996). I draw on participant experience; comparisons with contemporary experience; and my own tacit knowledge of the history of film and TV and its impact on issues of identity and rootedness, and how this has informed my embedded Equity, Diversity and Inclusion (EDI) practice in the arts.

Therefore, my key research questions are:

- *What role did representations of Black people in UK mainstream film and TV play in the marginalisation and oppression of Black Caribbean communities during this period?*
- *How can the testimonies of first-generation British Caribbean communities be used 'reparatively' - as a corrective to racialised portrayals of migrant citizens within multicultural Britain?*

The originality of my research derives from placing lived experience at the intersection of ageing, identity and memory in the racialised landscape of post-War film and TV - evidencing the fundamental role that the historical legacies of colonisation and structural discrimination, still prominent in contemporary practices, play in the construction and legitimisation of lived identity, reflecting on obscured histories, under-representation and neglected modes of Black cultural expression. Ultimately, the aim, essentially dialectical, is to bring currently obscured narratives to the fore - generating new knowledge by challenging the current body of scholarship in the field of media and cultural production history.

CV

My academic career includes an MA in Cultural Leadership (City University, 2008) and an MA in Media Practice for Development and Social Change (University of Sussex, 2015). I am also a PhD candidate at Royal Central School of Speech and Drama researching racialised representations in media and cultural products.

In my professional career I am the lead Equity, Diversity & Inclusion (EDI) consultant for Nimax Theatres and BIMM (British & Irish Institute of Modern Music) - responsible for developing national and international strategies to embed inclusive practice across a theatre franchise as well as music, film and performing arts education.

I am also the founding director of socially-engaged arts agency Urbanflo Creative, and I've maintained an extensive portfolio career as an international creative producer, cultural broker, consultant, researcher and curator. I also worked for several years in theatre management and arts administration. I recently curated the

award-winning *breathTAKING* exhibition, and I've just been commissioned to curate a transnational UK/Barbados/USA multi-disciplinary exchange featuring Alberta Whittle (Brighton Festival 2022) and Dance Theatre of Harlem. I am co-Chair of Brighton People's Theatre and Development Consultant for Sussex Festival of Performing Arts. I also serve on the boards of Creative Future and Brighton Fringe.

JENNIFER GODDARD

Ulster University, UK

Feminist Research WG

15 SECONDS: AN AUTOETHNOGRAPHIC EXPLORATION THROUGH PERFORMANCE OF POST-TRAUMATIC GROWTH AND RECOVERY AFTER DOMESTIC VIOLENCE

ABSTRACT

The trauma that the person with lived experience of domestic abuse experiences, even after having left the relationship behind them, has a lasting and profound effect. They are repeatedly pulled back into the trauma they desperately want to heal from, long after the relationship has ended, through continued attempts of their abuser to perpetuate the abuse; through engagement with outside support services and even well-meaning family and friends who just don't understand. This is in addition to the internalised voice of the abuser that remains inside the person's head and has to be battled with to a greater or lesser extent every day. Social isolation, fear, brokenness, unhealthy coping mechanisms, a constant state of 'freeze' – this is the starting point the 'victim' is left in.

What is not widely recognised or reflected by many of the support services is the absolute necessity of placing the person with lived experience of DV at the very centre of their own narrative. Both officially and unofficially the focus all too easily remains on the perpetrator.

15 seconds is a work-in-progress, autoethnographical attempt to find an articulation for my own missing voice, an 'embodied' voice and a response to the trauma towards agency and post-traumatic growth.

The starting point for the performance was the premise that healing from trauma is embodied. Starting with the body, making my own body a safe space for me to inhabit once again and exploring it in performance was held in opposition to words. I had experienced words as disembodied from my experience, such as in my statements to the police: "He put both hands around my neck, applying pressure to the point I couldn't breathe... [H]e came over and continued to attempt to choke me, again I couldn't breathe. The first time was about 5-10 seconds and the second time was about 10-15 seconds." The title comes from this statement. None of these words, however, could give voice to the trauma my body had experienced. With support from a choreographer and a dramatherapist, I began to explore what this 'embodied' voice might look like.

We considered movement, the breath, getting in touch with and becoming more aware of the smallest changes in the nervous system, and learning to tune into the physical nature of my embodied reactions. Current research emerging through experiential therapies (Levine, 1997; Porges, 2011 & 2017; Mate, 2019; Van der Kaulk, 2015) indicate that trauma cannot be processed through talking about it, but only through body work. Trauma lives in the body, and roughly speaking, can only be processed out of the body through physically processing it.

I came to understand that in order to take care of myself, my body was making me listen to it, essentially, keeping me grounded in the moment. Using a combination of presentation, examples from filmed practice and extracts of performance, I will share some of the insights and ways in which I have begun to 'embody' voice as an offering of an alternative, essential yet overlooked communication of re-framing the 'victim' as an agent within her own healing and growth. It also provides an act of resistance to the dominant victim-narratives that are disseminated through the spoken and written word.

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CV

Dr. Jennifer Goddard has twenty years experience of working as a drama facilitator, theatre director, educator, trainer-trainer and arts researcher in London, the South of England, Malmö, Sweden, and throughout Northern Ireland. She holds a BA in Drama and Theatre Studies (Royal Holloway, University of London), an MA in Theatre for Development, a Postgraduate Diploma in Cultural and Arts Management (University of Winchester) and a PhD in Drama and Disability (Queen's University, Belfast). She lectured at the University of Winchester for five years in Theatre in Education, Alternative theatres and Applied Theatre as well as running her own inclusive theatre company Theatre Inc. Her performing arts work with communities has ranged from facilitating groups as diverse as young babies and early years groups, mental health service users, disabled people, people with learning differences, people with dementia, rural communities, primary and secondary schools and tertiary education and young people in care. She is currently a Lecturer in Drama at Ulster University and is on the board of Stage Beyond, Derry/Londonderry. Research interests include: Performance and disability; The role of the non-disabled facilitator in theatre(s) of learning disability; performance and Wellbeing and Autoethnographical performance and post-traumatic growth.

JENNIFER PARKER-STARBUCK

Royal Holloway, University of London, UK

Intermediality in Theatre and Performance WG

“WHERE IS THE AUDIENCE?”: SHIFTING CENTRES OF PARTICIPATION IN MIXED REALITY PERFORMANCE

ABSTRACT

Through the large UK Creative Clusters StoryFutures grant in Immersive Storytelling I have been working in a Research and Development capacity on an innovative VR and live theatre project with three intended audiences: those in-person in the theatre space, those participating on-line, and a third group in VR. The project is called The Galaxicle Implosions, created by Fred Deakin and flipsidexr.com through the StoryFutures Canada collaboration. One of the key research questions driving my work in this project is: how to situate each audience within the story so they feel as if they are central to the performance and not “in the middle of nowhere” despite having actors in the UK and in Canada and audiences potentially around the world. This distributed audience is not new—Stationhouse Opera and others have experimented with audiences on two sides of projected live feeds—but here negotiating a balance between all three audiences is complex and requires specific fine tuning. As ‘immersive’ performance has developed audiences through spatial journeys or in installation-like settings, the addition of VR technologies in theatre will also require attention and creators, designers, actors, and audiences will need to be recalibrating for this work to take further hold. How, for example, do online audiences (who watch the VR feed on youtube) stay involved and feel embodied? How can in-person audiences connect with the live actors, who are wearing VR headsets the entire performance? How can actors connect with the different audiences within the live performance? Adding in that the piece is an episodic, improvised performance also produces a layer of uncertainty that actors, technicians, and audiences all can’t predict. My paper will explain and explore the various in-between layers of this work and consider how and why, post-pandemic, the ‘decentred’ online audience experience is perhaps the most engaged.

CV

Professor Jen Parker-Starbuck is the Head of the School of Performing Arts and Digital Media at Royal Holloway, University of London. She is author of Cyborg Theatre: Corporeal/Technological Intersections in Multimedia

Performance (Palgrave Macmillan, 2011, paperback 2014), *Performance and Media: Taxonomies for a Changing Field* (co-authored with Sarah Bay-Cheng and David Saltz, University of Michigan Press, 2015), and co-editor of *Performing Animality: Animals in Performance Practices* (with Lourdes Orozco, Palgrave, 2015). Her “Animal Ontologies and Media Representations: Robotics, Puppets, and the Real of War Horse” (*Theatre Journal*, Vol. 65, Number 3, October 2013) received the ATHE 2014 Outstanding Article award. Her essays and reviews have appeared in *Theatre Journal*, *PAJ*, *Women and Performance*, *Theatre Topics*, *International Journal of Performance Arts and Digital Media*, *The Journal of Dramatic Theory and Criticism*, *Western European Stages*, and others. She served as the Editor of *Theatre Journal* from 2015-2019 and is a Contributing Editor to *PAJ*, the *International Journal of Performing Arts and Digital Media*, and is an Advisory Board member of *Antennae: The Journal of Nature in Visual Culture*. She is a Theme Leader for Story Lab, a strand of the ARHC funded Creative Clusters Programme StoryFutures.

JEPPE LAWÆTZ

The Danish National School of Performing Arts, Denmark

Digital Humanities in Theatre Research WG

THE RETREAT – ETHICAL AND DRAMATURGICAL REFLECTIONS UPON VR TECHNOLOGIES IN PERFORMING ARTS

ABSTRACT

How do you tell a story for an audience in a fully virtual reality?

Extended-Reality technologies (XR) put the spectator in the centre of the experience and adapt everything to the spectator’s perspective. The technologies changes not only the dramaturgical structure of the play but also blur the lines between fiction and reality. The bodily engagement combined with the behaviour known from computer games creates a new theatrical space open for potential carnivalesque and/or cathartic experiences through concrete actions by the spectator.

How do you keep the story progressing and multiple audiences engaged when they know that the world and characters around them and the action they are contributing to are not real?

What happens in the working process when many of the known markers and workflows for collaboration in a theatrical setting are not present?

The presentation is based on labs conducted at The Danish National School of Performing Arts in autumn 2021 and spring 2022 investigating how the digital form affects dramaturgical structure, perception and ethical consequences.

*This is the third artistic research project on the topic conducted by the presenters at The Danish National School of Performing Arts: *Augmented Reality in Theatre* (2019), *Virtual Presence in a Theatre Production* (2020) and *Immersive technologies in Performing Arts* (2021-22) all funded by The Danish Ministry of Culture.*

The two previous studies have been presented at the previous two IFTR Digital Humanities in Theatre Research working group-meetings.

CV

Jeppe Lawaetz (1977) is light- and video designer who graduated from The Danish National School of Performing Arts in 2004. He has been teaching video- and light design at DASPA since 2006 and has been acting head of the education of light designers at DASPA in 2017-18 and in 2021. He has received several awards for his theatre productions.

JESSICA ADAM

The Graduate Center CUNY, USA

New Scholars Forum

VANISHED WITH A TRACE: ABSENCE AND ADVERTISING IN BUFFALO BILL'S WILD WEST

ABSTRACT

During the 19th century, territorial expansion in the United States advanced the invasive narrative of Manifest Destiny nationwide. This belief captured the conviction that European settlers were destined to expand across North America and were chosen by God to do so. This cultural and political practice permeated themes in popular entertainment which generated and disseminated myths of national identity, which were then played out through racialized heroes and villains. One performance that encapsulated this belief was Buffalo Bill's Wild West (1883-1913). The axis of my research hinges on the larger implications of this mass circulation which propagates the mythic content into popular, transcultural, and national imaginations; which then mutate into the policies, both legal and illegal, of eugenics.

The United States participated in intercontinental colonialism to confront and contain the threat of racial contamination of an ideal national identity (white, heterosexual, Christian, male) and protect against the dispossession of land and culture. I argue the narratives in Buffalo Bill's Wild West construct a national identity dynamic between ideal and Other based on the quadripartite of land, culture, race, and gender. For the purposes of this paper, I focus on the role gender played in the structure of the show and its ephemera in order to re-cover the show's erasure narratives.

The promise of viewing "authentic" Native Americans lured spectators to their seats through the use of show posters. This paper examines the role Native Women played in the show and how their absence and erasure manifested in the show posters of Buffalo Bill's Wild West. Furthermore, it looks at the label of Native Americans as the "Vanishing Race," and how that concept is absorbed in popular entertainment of the nineteenth century. I argue throughout the show Native Americans are seen in varying stages of vanishing and this process is promoted in the show's posters. The structure of the show utilizes colonial narratives which promote the genocidal policy of Manifest Destiny and distort historical events such as the Battle of Little Big Horn; or, as it is known in Native cultures, The Battle of Greasy Grass. Further erasing the role of Native women is the omission of Buffalo Calf Road Woman and her involvement in the famous battle. By focusing on the contributions Native women made to the show, this paper aims to re-cover the erasure narratives the show's colonial content covers over.

CV

I am a PhD Candidate in the Theatre and Performance Studies Program at The Graduate Center CUNY. I am currently a Writing Fellow at the College of Staten Island CUNY. I previously taught World Theatre History, Intro. to Theatre, and Intro. to Acting at Brooklyn College CUNY. I hold a MPhil from The Graduate Center CUNY and a MA in Theatre History and Criticism from Brooklyn College CUNY. I have recently won the Fulbright and will continue her research in Germany for the academic year 2022-2023.

JESSICA FRIEDMAN

Northwestern University, USA

New Scholars Forum

DANCING SHARECROPPERS: JANE DUDLEY'S AND PEARL PRIMUS'S BORDER CROSSING BLUES

ABSTRACT

Modern dancers Jane Dudley and Pearl Primus danced across borders in their solos depicting Black sharecroppers in the United States South. Dudley portrayed a downtrodden Black sharecropper stuck in his conditions in her 1938 "Harmonica Breakdown." Primus's sharecropper in her 1943 "Hard Time Blues," in contrast, exuberantly flew across the stage. As New York artists, Dudley and Primus traversed class and geographic borders in their sharecropper dances. Dudley, an Anglo American, also traversed racial bifurcations in purporting to embody the experiences of a Black man. Although their sharecropper dances used drastically different choreography and elicited equally different reception, they cohered in the artists' attention to issues of (in)authenticity. Additionally, these sharecropper dances functioned as part of the artists' involvement in international leftist causes. In my

presentation for the New Scholars' Forum, I draw from archival materials, critical reception, and theories of leftist activism in the midcentury to analyze Dudley's and Primus's interventions. I complicate previous narratives of midcentury modern dance protests against racism in the US South as existing squarely within national borders by showing how those pieces fit into larger schemes of transnational leftism. This presentation displaces previous narratives' assignments of center and periphery in leftist midcentury modern dance. I argue that Dudley's and Primus's sharecropper dances demonstrate the artists' unique tactics for placing their social commentary or protest works into broader waves of transnational activism.

CV

Jessica Friedman is a PhD Candidate in the Interdisciplinary Theatre and Drama program at Northwestern University. Her research focuses on performances of national identity, race, and female corporeality in midcentury modern dance. She is the recipient of a Dance Studies Association Selma Jeanne Cohen award for excellence in research and writing, as well as research fellowships from the New York Public Library, the 92nd Street Y, and the Renate Voris Fellowship Foundation.

JESSICA PERICH CARLETON

Univeristé de Lille, France

Samuel Beckett WG

ABSENCE AND DENIAL: AN EXAMINATION OF THE ECOLOGICAL GENDER CRISIS IN SAMUEL BECKETT PRODUCTIONS

ABSTRACT

*This ghosting of the past into the present is as Marvin Carlson defines in *The Haunted Stage*, as “present[ing] the identical thing they have encountered before, although now in a somewhat different context” (7). This paper explores the ecological crisis, both environmental and cultural, as expressed through contemporary theatrical productions of Samuel Beckett. This ecological crisis stems from the Industrial Revolution's capitalist tendency to denigrate the feminine and elevate the masculine. This distortion of performative gender roles tainted the responsibilities each sex was to play. This loss of the feminine and the rise of the masculine devalued the intellectual and emotional strength of the female and encouraged the competitive, nonempathetic, protective behaviors of the male. Mirroring the destruction of the feminine and the masculine, personified and beaten Mother Earth, succumbs to this neglect. This theatrical examination reveals how this ghosting is vivified in the directorial vision of Katie Mitchell's 2015 production of *Glückliche Tage/Happy Days* at *Deutsches Schauspielhaus* (Hamburg, Germany), Paul Chan's 2007 production of *Waiting for Godot* in New Orleans (USA), and SJ Company's 2021 production of *Laethanta Sona/Happy Days* at *Creig an Staic, Inis Oírr, Aran Islands* (Ireland).*

CV

*Jessica Perich Carleton, a doctoral student at the Université de Lille in littérature anglo-saxonne, holds a masters from New York University in theatre education and Middlebury College/Paris III: Sorbonne Nouvelle in French. She wrote *Story Drama in the Special Needs Classroom: Step-by-Step Lessons for Teaching through Dramatic Play*, JK Publishing (London, 2012). She presented at the AATE conference: *Theatre in our Schools* in DC, VSA Intersections: Arts and Special Education Conference A Jean Kennedy Smith Arts and Disability Program, and Autism & Arts Education Symposium (University of Iowa). She has presented her work on Beckett at DTSA conference (NY), ATHE (Austin, TX), the EASTAP conference (Milan), and forthcoming Trinity College Dublin Conference. Currently, Perich Carleton teaches for Cours Florent in Paris and is the recipient of SOFEIR research travel grant.*

JESSICA WATKIN

University of Toronto, Canada

Performance and Disability WG

DISABILITY DRAMATURGY: HISTORY, PERSPECTIVE, AND PRACTICE

ABSTRACT

The first time I experienced John Cage's 4"33 was during my Masters, but as a Blind person I have always been intrigued by sound and silence during performance. I would rather listen to a performer's breathing or the scrape of their feet on the stage than an audio description telling me what's happening visually. Dramaturgically, the sounds and the silences of a performance intrigue me deeply as someone who cannot always interpret visuals: was that silence intentional? What could that mean? In December of 2020 I received an invitation to create live captions to interpret the silence during 4"33 that was happening in the middle of Leslie Ting's zoom performance of her show Speculation. The Cage piece was to be experienced through a conference call, and I was invited to poetically interpret the "found" sounds of silence for a Deaf and non-hearing audience members, the captions were to be streamed on screen for the digital performance. This small moment of access, Disability aesthetics, and artistry animates Disability Dramaturgy, and how I as a Disability Dramaturg practice these concepts.

Disability Dramaturgy is the ongoing practice of prioritizing informed, contextual, and thoughtful care in performing spaces not just for the sake of access, but also to contribute to a wider collections of Disability methods and aesthetics.

At the end of my dissertation project where I engaged with Disabled artists in Canada and their performance creation processes, I find myself coming in to understanding with a new emerging two-pronged definition of Disability Dramaturgy that prioritizes care and activism. In this presentation, I define the iterations of Disability Dramaturgy (Victoria Ann Lewis, Kate O'Reilly, TR Chrystian, Sins Invalid), and then describe my new configurations of DD that highlight access intimacy, interdependence, and intersectionality.

Finally, I'd like to end this presentation by offering some examples of performances and practices that animate the ways that Disabled artists can and are moving towards methods of practicing their desired artforms in ways that respond to their needs, and not in ways that compromise their bodyminds.

CV

Jessica Watkin is a PhD Candidate at the University of Toronto's Centre for Drama, Theatre and Performance Studies. Her research focuses on Disabled artists in Canada and their creation and production processes with performance. She is a Disability dramaturg and playwright, and is a Blind tactile artist.

JILL PLANCHE

Brock U and Ryerson Chang School, Canada

Theatre & Architecture WG

A COMPLEX SPACE OF UNDERSTANDING AND QUESTIONING HUMANITY: THE IMMANENT SPACE OF THEATRE IN THE BACKYARD'S IS HE MAD?

ABSTRACT

Art can happen in any space, not just theatre bricks and mortar.

- Rosemary Mangope, CEO, South Africa's National Arts Council

Theatre in the Backyard has developed as a creative response to untapped resources of backyard life. It uses actual backyards as the site for intimate theatrical productions; working closely and powerfully with available light, space and other scenographic elements.

- Mhlanguli George, in Twijnstra and Durden, Theatre Production.

How might theatre space and place be restructured to allow the ancient rite of storytelling to create a complex space of understanding and questioning of humanity - a space of immanence? My site is South Africa's postcolonial, postapartheid theatre space - an ontological and material milieu of "shifting grounds" decentering from inherited and still existing Eurocentric forms (Mda), weighted by material conditions. Large Eurocentric-style state theatres absorb the bulk of theatre funding. The legacy of apartheid architecture separating townships from cities leaves audiences segmented. Theatremakers lack access to funding and mainstream theatre spaces.

In such a fraught space, theatre praxis requires a decolonizing critical approach, considering language, space, politics and subjectivity to imagine affirmative and dynamic processes of 'becoming' that create new political subjects and challenge the dominant position. African theatre is not a monolithic entity, but "a complex polysystemic amalgam of many political, linguistic, social, cultural and economic subsystems" (Hauptfleisch); bodies acting, interacting and enfolding in past, present and future. I propose Gilles Deleuze's ethico-aesthetic-political conceptualization offers a generative and reciprocal process of relationality to engage these complex spatialities.

*My case study is a small town, Makhanda, which becomes the larger stage for the eleven-day National Arts Festival's 700 events, with 2000 performances performed in 90 venues ranging from formal theatres to informal spaces. The encounters spark a flow of voices from personal to community, rural to urban, subverting, or working around, the State in assemblages of stories, languages, bodies, histories and memories buried in the landscape. My focus is Theatre in the Backyard's performance of *Is He Mad?* where artistic director Mhlanguli George's specific backyard becomes an immanent stage that "pushes the actor to a very realistic integrity." With no auditorium, George contends, audience members entering the yard are taken out of their comfort zone to become part of the work, creating a Deleuzian space of generative and affective engagement.*

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Kruger, Loren. The Drama of South Africa: Plays, Pageants and Publics Since 1910. Routledge, 1999.

Mda, Zakes. "Politics and the Theatre: Current Trends in South Africa." In Theatre and Change in South Africa, edited by Geoffrey V. Davis and Anne Fuchs, p. 193-218.

CV

Jill Planche is an academic with a professional background marketing and fundraising for theatre, opera, film and visual arts in Canada. Education: PhD English Literature ("In a Large Landscape": The Resonance of Land and Landscape in the Literature and Art of South Africa. York U, 2007). PhD Interdisciplinary Humanities (The Larger Stages: The Becoming 'Minor' of South African Theatres. Brock U, 2020. Topic: the space of theatre and its role in South Africa's social-political-economic discourse drawing on Deleuze's minoritarian conceptualization and feminist decolonial geography and primary research of South African contemporary theatre, 2016 and 2018).

Publications (peer reviewed): "Recuperating Historical Narratives of Violence and Dislocation in Rehane Abrahams' What the Water Gave Me" in Forays into Contemporary South African Theatre, edited by Marc and Jessica Maufort (Brill/Rodopi, 2020). "A community of storytellers and translators': Ubu and the Truth Commission seen through Deleuze's language of emergence" in JCDE (Journal of Contemporary Drama in English, 4:2, November 2016).

Jill is an independent scholar and sessional instructor: Brock U (Producing a Performance Event) and Ryerson U (Introduction to Fundraising). Research interests include: postcolonial/decolonial literature and theatre; 'minor' theatre's role in contemporary settler discourse; decolonizing knowledges; posthumanism; social justice, and post-magical realism.

JIM DAVIS

University of Warwick, UK

Historiography WG

VISIBILITY, INVISIBILITY AND THE CASE OF EDWARD COLSTON

ABSTRACT

On 7 June 2020, during a Black Lives Matter March in Bristol, the statue of the Bristol merchant Edward Colston, who had strong links with the Atlantic Slave Trade, was toppled from its plinth and pushed into Bristol Harbour. This symbolic, performative act resulted in several of the perpetrators being charged with criminal damage,

although they were subsequently found not guilty. (The current British Government want to bring in legislation that could allow up to a ten-year prison sentence for such actions). The defaced statue meanwhile is on view in the Bristol Museum, memorialising not so much Colston as the toppling of the statue. In a less publicised event in the same month, two ornate headstones above the grave of a slave known as Scipio Africanus (1702-20), located in the Bristol suburb of Henbury, were smashed and are now covered in tape and black plastic. As a Bristolian, spending my formative years in that city, I had a personal interest in these events. As a historian, concerned with the preservation and archiving of historical documents and objects, I had to confront issues of visibility, invisibility, significance, meaning and ethics. Colston died in 1721, while the statue was erected in 1895 as a late Victorian monument to his memory and therefore indicative of British attitudes in the age of empire. This paper examines the debates generated by these events and their implications for the ways in which find methodologies as theatre and performance historians to engage with them.

CV

Jim Davis is Professor of Theatre Studies at the University of Warwick. His most recent books are *Comic Acting and Portraiture in Late-Georgian and Regency England* (Cambridge University Press, 2015), *theatre & entertainment* (Palgrave Macmillan, 2016) and *Dickens Dramatized Volume II* (Oxford University Press, 2017). He is also joint-author of *Reflecting the Audience: London Theatre-going 1840–1880* (2001) and has edited a book on *Victorian pantomime* (Palgrave MacMillan, 2010). He has published many book chapters and articles on nineteenth-century theatre. He is an editor of the refereed journal *Nineteenth-Century Theatre and Film* and currently Principal Investigator on the AHRC-funded project *Theatre and Visual Culture in the Long Nineteenth Century*.

JIRYE LEE

Ohio State University, USA

General Panels

PLAZA THEATRE BLACK TENT: THEATRE AS PUBLIC PLAZA WITHIN A PLAZA

ABSTRACT

In October 2016, *Hankookilbo*, one of the Korean news outlets, first reported that the Korean government at that time had been pressuring the Ministry of Culture and Tourism of Korea to exclude artists whose views of the government were too critical. Although the newspaper article contained photo evidence backing that accusation, government personnel repeatedly denied it.

However, the parliament assembly inspections and continued prosecution investigations revealed the accusation to be true. In the following months, it was officially confirmed that the Ministry of Culture and Tourism of Korea, following the government's order, had been excluding over nine thousand artists from getting the fair chance to be considered for government-funding.

This unconstitutional act infuriated the people of South Korea. Various artists from numerous fields strongly criticized this antidemocratic measure and continued to speak out. Acts of criticism and resistance took place in various forms. Several demonstrations and marches were organized, and various forums and public discussions took place.

A group of theatre makers reacted to the situation in what was possibly the most public-engaging way: they installed a temporary space in the middle of Gwanghwamun Plaza, in the center of Seoul, and started to run the space as a public theatre space. Under the slogan of 'Rebuilding a Theatre, Wrongly Stolen,' they named the space *Gwangjang Keukjang [Plaza Theatre] Black Tent*.

They introduced theatrical works created by the artists who have been 'blacklisted' by the government, produced performing art pieces exploring subject matters that were tabooed by the government – such as the governments' incompetent responses to the sinking of MV Sewol, which resulted in 299 deaths in 2014, or 2015 'comfort women' deal for which the government has been harshly criticized because of its rushed process that did not reflect the victims' perspectives – and continuously organized public sphere for more discussions and forums.

From its opening in January 2017 until its closing in March of the same year, the space served as a public theater. During those eight weeks, more than fifty-five pieces were offered the chance to meet their audiences. Even after its closing, the solidarity established among the participating artists via Black Tent Project instigated further projects and more movements exploring and examining topics such as 'spaces for public,' 'neo-visions for public theatre,' 'theatre as a public plaza,' etc.

My paper investigates the history and the present of this public theatre project that took place, literally, on the road in the middle of nowhere. The Black Tent, which was created by the artists who were marginalized by the centralized power of the government, built a 'new center' for those who got wrongfully pushed away. In doing so and by claiming the plaza for the public, metaphorically and literally, it demonstrated the mobility between the margin(s) and the center(s) and showed that everywhere and anywhere can be and is central and marginal at the same time. In my paper, I explore the project's beginning and its ending, as well as its legacy in the Korean theatre scene.

CV

*Jirye Lee (Ph.D.) is a scholar and theatre practitioner whose research interests include solo performers/performances, autobiographical narratives in theatre, women artists, translation/adaptation, and applied theatre. She earned both her Master's (2009) and Doctoral (2017) degrees in theatre at the Ohio State University. For her thesis research, she conducted comparative studies between the original production of Eve Ensler's *The Vagina Monologues* and its Korean translation and adaptations; for her dissertation project, she conducted case studies examining four female solo artists who created solo performances based on their life narratives. As an applied theatre practitioner, she has been trained in Hunter Heartbeat Method (HHM), drama games using Shakespeare's text, invented specifically for children with autism. She has led HHM workshops multiple times and developed more theatre games via applying HHM to a different Shakespeare play. Currently, she is working as a lecturer at the Ohio State University in the Department of East Asian Languages and Literatures, while also serving as a guest actor/director for theatre companies in Columbus area.*

JOANNA GWEN MANSBRIDGE

City University of Hong Kong, Hong Kong, SAR

General Panels

DISLOCATING PERFORMANCE / DISORGANISING THE GRID: INVENTING A ZOOM DRAMATURGY IN LAURIE ANDERSON'S NORTON LECTURES AND FORCED ENTERTAINMENT'S END MEETING FOR ALL

ABSTRACT

As the COVID-19 pandemic redrew ambiguous boundaries between material and immaterial labour into starker distinctions between essential and non-essential workers, non-essential workers moved online, while essential labour continued in-person as the "living infrastructure" (Jackson) of a globalised economy. This re-shifting of bodies and labour was accompanied by the sweeping retreat into the tele-conferencing platform Zoom. Developed to connect a globally-dispersed labour force with a suite of services promising to "improve efficiency," "boost productivity," and "enhance internal collaboration," Zoom suddenly became critical infrastructure, sustaining livelihoods and economies during the pandemic. At the same time, the mass migration into Zoom highlighted our dependence on and collaborations with these technological networks and made more pronounced how they condition particular modes of sociality, attention, and participation; visits with family and friends became scheduled meetings; collaborations among peers became hierarchical interactions between "host" and participants; and free-flowing conversations became task-based activities contained in breakout rooms. Zoom extends network culture's abstraction labour, environments, and subjectivities even as it became a kind of shared "place" during the pandemic.

As non-essential labour, the performing arts also took shelter in Zoom, using the platform to remain productive and relocate performance events from the privileged spaces of institutions to the circulating spaces of Zoom's meeting rooms. This paper wonders: What can performance practices do with and within Zoom's sleek corporate

spaces? How can a global software programmed for efficiency and productivity speak meaningfully to the diverse rhythms and inhabitations of local sites? Two performance experiments on Zoom provide an opportunity to explore these questions: Laurie Anderson's Norton Lectures for Harvard, *Spending the War Without You: Virtual Backgrounds and Forced Entertainment's* three-episode series, *End Meeting for All*. Anderson reinvents the lecture form as a digressive nesting of stories within stories and transforms Zoom into an uncanny space where dream and memory, foreground and background, body and image interweave and transform one another. *Forced Entertainment* redistributes the rehearsal process across a grid of six interconnected domestic environments, where fake tears and makeshift costumes theatricalise the affective fluctuations associated with living through the pandemic and where frozen screens, glitchy audio, and persistent miscommunications register the contradictory experiences of hyper-connection and dislocation produced by network culture. Both examples devise a dramaturgy specific to Zoom, a dramaturgy that amplifies how the platform, like any new technology, is rewriting bodies, places, and narratives. *Spending the War* and *End Meeting* displace Zoom's grid-like environment and the linear logic of the meeting, while countering network culture's instrumentalisation of social relations and abstraction of selves and worlds with the malleable personas, heterogeneous localities, and overlapping frames of performance.

CV

RESEARCH AREAS

Contemporary US Drama

Film, Performance, and Media Studies

Environmental Humanities

ACADEMIC QUALIFICATIONS

Doctor of Philosophy, English, City University of New York, 2010

Master of Arts, English, Simon Fraser University, 2005

Bachelor of Arts (Hons), English, University of Regina, 2000

CURRENT AFFILIATION

Assistant Professor, Department of English, City University of Hong Kong, August 2017 –

SELECTED PUBLICATIONS

Mansbridge, Joanna (forthcoming, 2022). "A Dramaturgy of Extinction: Sentient Landscapes, Spectral Bodies, and Unthought Worlds in Kris Verdonck's *Conversations (at the end of the world)* and *SOMETHING (out of nothing)*." *Contemporary Theatre Review*.

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JOANNE TOMPKINS

University of Queensland, Australia

General Panels

NAVIGATING THE CENTRES AND PERIPHERIES OF THEATRE THROUGH THE SPACE OF VIRTUAL REALITY

ABSTRACT

Assumptions about centres and peripheries have shaped the discipline of theatre for centuries: they have determined which writers, plays, and venues are central, which cities are theatre hubs, and which performers or directors carry the most authority. This paper investigates whether virtual space might offer an opportunity to shift centres by rethinking ‘where’ the centre is and ‘what’ a periphery might be. This exploration is based on our findings from creating in virtual reality five theatres that no longer exist: the late sixteenth-century Rose Theatre in London, the Bergen Theatre in Norway, the 1841 Queen’s Theatre in Adelaide, South Australia, Cantonese tent theatres in the Victorian goldfields of the mid-nineteenth century, and Las Vegas’s Stardust Showroom in the late 1950s. Our research (conducted by Julie Holledge, Jonathan Bollen and Liyang Xia, and me) studies these theatres and their functions—both in themselves and as agents of globalisation when their traditions were transported to locations that could well be described as ‘nowhere’ in the mid nineteenth century. But thanks to virtual technology with which we have examined these historical venues, there is a mechanism to disarticulate centrality from a geographical description. This presentation considers how digital technologies might shift centres, recalibrating formative reference points to reconceive performance in the future.

CV

*Joanne Tompkins, from the University of Queensland, has published widely on spatiality and theatre, among other topics. Most recently she has led a project that reconstructs lost theatres through virtual reality. She has co-edited/edited *Modern Drama and Theatre Journal*, and special issues of *Contemporary Theatre Review* and *Australasian Drama Studies*. The Australasian Drama Studies Association named an editing prize after her. She is a Fellow of Australia’s Academy of Humanities; the recipient of an honorary doctorate from Queen Mary, University of London; and an executive committee member for the International Federation for Theatre Research.*

JOE PARSLOW

Royal Central School of Speech and Drama, UK

Queer Futures WG

EVERYTHING I KNOW ABOUT QUEERNESS, I LEARNED THROUGH DEATH, OR TRACING QUEER HOPE

ABSTRACT

This paper marks the beginning of a set of thinking around contemporary queer hope as I see it emerging across pop culture, live and performance art, visual arts, literature, popular performance forms such as drag, cabaret and burlesque and media forms such as tv and film. Rather than locating a singular place for queer hope, I instead propose that a critically sensitive approach is required in order to articulate and understand how queers in 2022 and beyond locate and invest in alternative presents and futurities. To do this, I attempt to stage an exploration of the complex relationship between queerness and death, not from psychoanalytic connections between queerness and the death drive present in some queer negativity or anti-relationality, but instead through my personal experiences of death and grief as they emerged through and alongside my understandings of what queerness felt like. Performing a semi-autoethnographic tracing of vulnerability and passing as they relate to notions of queerness and death, I chart the first steps in a personal genealogy of contemporary queer hope (or perhaps more accurately, the articulation of a set of interconnected queer support rhizomes) through performance art, drag, queer literature and academic writing. Through this, I hope to sketch out the ways in which my own embodied and academic understandings of death have shaped my ongoing embodied and academic experiences of queerness, and to propose how becoming sensitive to hope offers a queer method of making and reading performance.

CV

Dr Joe Parslow is a researcher, writer and lecturer working across the fields of queer performance practices and queer studies. They teach across drama, theatre and performance, with specialisms in performance research, queer and drag performance practice, and critical theories. They have published writing on the impact of international influences on local drag performance, how contemporary drag competitions challenge notions of

*neoliberal identity politics and capitalism in drag performance scenes, and the role of queer failure in understanding drag as a mode of queer survival. Beyond this, they have also worked extensively as a producer of performance events in queer nightlife settings, working with a large range of drag, burlesque and cabaret performers including performers from RuPaul's Drag Race. As well as nightlife settings, they have also produced drag shows in mainstream settings such as the Royal Central School of Speech and Drama and the Victoria and Albert Museum in London. Their current research projects explore drag performance and Artificial Intelligence (AI) and a larger ongoing project examining contemporary queer hope. Their forthcoming monograph *Their Majesties: Drag Performance and Queer Communities in London* will be published by Routledge (2022) as part of their Equality, Diversity and Inclusion Series.*

JOHANNA MUNZEL

Justus-Liebig-University Giessen, Germany

New Scholars Forum

A PLACE OF POSTCOLONIAL RESISTANCE IN THE CENTRE. THE MAXIM GORKI THEATER IN BERLIN

ABSTRACT

The Maxim Gorki Theatre in Berlin is Germany's self-proclaimed first post-migrant theatre and aims at offering marginalised perspectives a space of self-representation against the backdrop of structural racism. Being the first German state theatre with a female director with a Turkish migrant background, Shermin Langhoff and her artistic team stage society's diversity with queer, feminist, Black, and People of Colour perspectives that are excluded and silenced by the white and male dominated German state theatre system.

In my research I focus on the representation of marginalised subject positions in the Maxim Gorki Theatre and on the artistic and aesthetic strategies that are put into practice to resist hegemonic norms of belonging to Germany's dominant society. I am conducting guided interviews with different members of the artistic team and analyse performances and stage plays with a phenomenological approach.

In my presentation I will focus on the Exil Ensemble, a group of refugee artists with long-term working contracts from the Maxim Gorki Theatre, who challenge the racist exclusion of refugee artists and artists of colour from the German state theatre system. On the interpersonal level I will show examples of female empowerment against sexism and antimuslim racism that the Syrian actress Kenda Hmeidan who was a member of the Exil Ensemble has experienced in the theatre.

The aim of my presentation is to show first empirical results that reveal strategies of postcolonial resistance against racism and sexism by Maxim Gorki Theatre's artistic team.

CV

Johanna Munzel is a PhD candidate at the Institute of Applied Theatre Studies and member of the International Graduate Centre for the Study of Culture (GCSC) at Justus-Liebig-University Giessen, Germany. She completed her Master of Arts in Migration and Diversity Studies at University of Kiel with a focus on Turkish Language and Islamic Studies and studied one year at Marmara University, Istanbul. She holds a Bachelor of Arts in Educational and Political Sciences from Halle-Wittenberg University. Her interests lie in Performance Studies, feminist and postcolonial theoretical approaches as well as urban gardening.

JOHN ANDREASEN

Aarhus University, Denmark

General Panels

STREET THEATRE AN-ATOMY

ABSTRACT

Compared to the 1970s and 1980s street theatre is peripheral as an art form in 2022. Street theatre (ST) is not only theatre performances taken out into the street. ST is a kind of site specific activity interacting within concrete

structures. It lives for a shorter or longer period in streets, landscapes etc., and it can vary a lot depending on where, when and why. On the other hand some elements and patterns seem to be present in ST across geographic and cultural differences concerning organizing, basic picture shaping, use of objects and considering spaces from physic, psychologic and symbolic points of view. This paper presents the Aarhus Street Theatre Advices from the late 1970s in Denmark and try them out on contemporary examples from different parts of the world.

CV

John Andreasen, Associate professor emeritus at Dramaturgy, Aarhus University in Denmark.

Inventor of ÅrhusSpillet (The Aarhus Plays) and collector of The Danish Community Play Archive at The Royal Library in Copenhagen. Selected publications: *Odin Teatret 2000* (with Annelis Kuhlmann), *Multiple Stages 1 – 4* (2007-2021), *Drama Teaching & Mnemonics – an extended version* (2015)

JOHN D'ARCY

University of Malta, Malta

Choreography and Corporeality WG

PATHWAYS: WALKING AND THE MAKING OF PLACE IN THE MALTESE ISLANDS

ABSTRACT

This paper is a joint presentation with Paula Guzzanti. In this paper we will discuss our performance research project Pathways (2021-22) in relation to the conference theme of 'the in-between - the areas of neither'. Pathways is a collaboration between a dance improviser and a digital media practitioner. Drawing on Tim Ingold's notion of the life of lines (2015), the artist-researchers document somatic movement practice along the lines of a newly built multi-level road junction on the island of Malta. This site-specific practice is centered on a series of liminal places that connect commercial and residential areas and seeks to highlight the affective characteristics of the industrial developments of The Marsa Junction project. Furthermore, the practice promotes the sensuous body as a mode of inquiry within the realms of urban design and sustainable living practices.

The practice is informed by an embodied research methodology that involves mindful walking and digital media witnessing-documentation. The documentary strategies include digital media and live performance documentation, in particular video and immersive media (spherical video and photogrammetry).

The Marsa Junction project (2018-2021) that serves as our investigation site for Pathways is just one example of recent construction developments in Malta. However, its multi-level intersection with seven flyovers cutting through urban and suburban environments offers numerous features that exhibit the corporeal impact of the architectural shifts taking place across the country. Because of its small territory (316 km²), Malta offers a unique case study for exploring the impact that road infrastructure projects have on pedestrian mobility. The finitude of land seems to immediately expose the ways in which urban design shapes and impacts everyday life. The sonorous presence of drilling the rocky ground of the island creates a distinctive pervasive soundscape. Once finished, new urban geographies re-organise movement and habitat in dramatic ways.

With a view to sharing the sensorial and often intimate experiences of walking with audiences (particularly those outside of academia), the performative walking of Pathways is shaped by embedding digital media documentation into performance design. Our performance exhibits will seek to communicate the affective experience of the pedestrian with the broader public and ultimately ignite conversations about contemporary road infrastructure and its effect on our human connections to nature and community. Through the reflective account of our performance and documentation practice, we hope to provide an interdisciplinary model for understanding the complexities of place-making in contemporary societies (Augé, 1992; Kolb, 2008).

Thus, we propose the sensorial pedestrian as a tool for awakening sustainable practices for individuals and institutions. Finally, in this paper we will suggest that it is not just the presence of a path that makes people inclined to walk, but the affects of joyful connection to movement in an environment that realises an embodied experience. In other words, a pedestrian route constructed through these major infrastructure projects ought not

to be viewed simply as an 'in-between', a line from one place to another, but rather as a living line that enacts movement, encouraging place-making and ultimately sustainable living practices.

CV

John D'Arcy is an artist and researcher working with voice and digital media in live and mediated performances. Recent projects include interactive experiences of aural diversity using augmented-reality-audio, immersive video walks documenting urban regeneration projects using 360 video, and participatory song-making using found text and musical games. Currently based at the Sonic Arts Research Centre, Queen's University Belfast, John lectures in digital media and supervises doctoral research projects on immersive media. He is the director of the improvisatory vocal ensemble HIVE Choir and curator of sound art and installations at Sonorities Festival of Contemporary Music. John is on the board of the Irish Sound, Science and Technology Association and was recently a member the steering group for Belfast's successful bid to become a UNESCO City of Music.

JOHN YVES PINDER

Leuphana University Lüneburg, Germany

Translation, Adaptation, and Dramaturgy WG

A POSTCOLONIAL THEATRE OF THE ABSURD? THE CASE OF BADAL SIRCAR'S EVAM INDRAJIT

ABSTRACT

The Bengali theatre-maker Badal Sircar is relatively well-known outside of South Asia for his 'Third Theatre', a form of socially-engaged practice that Sircar experimented with from 1970s onwards. However, his early plays including Evam Indrajit are also considered classics of post-independence Indian modern drama. Although Sircar's name rarely appears in older or more recent European and North American scholarship about the theatre of the absurd, specialists of Indian theatre often present Evam Indrajit's uncompromising critique of Calcutta's middle-class life and their deflated socio-political ideals as absurdist and/or existentialist. While not denying these influences on Sircar's early work, this paper argues that the play's conventions produce a different way of representing social reality. Drawing on Pratibha Agarwal's Hindi and Girish Karnad's English translations, I argue that Evam Indrajit opens a time and space in which the historical becoming of Bengali and Indian 'modernity' is represented and reflected from the standpoint of the bhadralok artist and intellectual, that is, the petit-bourgeois subject of culture. Following this view helps to understand the play's distinct but deeply unpolitical social critique. It also invites to reconsider the status of the ideal of 'culture' in theatrical representation, which in postcolonial and subaltern studies tends to be construed as a particular site of subversive potential to be opposed to the putative universality of colonial capitalism. In doing so, I ask an open question: is 'post-colonial' even a pertinent category through which to frame Sircar's Evam Indrajit?

CV

John Yves Pinder is an artist, critic and teacher based in Hamburg. In 2019, he was awarded his doctorate from the University of Leeds. He is currently reworking his thesis while also embarking on a cross-cultural and comparative study of a little-examined form of bourgeois theatre that he calls impolitical theatre. Initial writings relating to both research projects have been published in New Theatre Quarterly and Research in Drama Education. He currently teaches at Leuphana University in Lüneburg, Germany.

JONATHAN JASCHINSKI

University of Groningen, Netherlands

New Scholars Forum

ENACTING THE ETERNAL IN(TO) THE PRESENT. NAZI ASSEMBLY ARCHITECTURE AS PERFORMATIVE PRACTICE

ABSTRACT

Fascist architectural projects like the Nazis' Nuremberg party rally grounds expose a close and complex relationship between static materiality and performance. However, the relation between the enormous building efforts throughout the Reich, Nazi mass spectacles, and the mythical foundation of fascism remains underexplored. This mythical core is marked by a belief in the rebirth of the nation (palingenesis) and simultaneously operates on two temporal planes: historical time, in which the fascist revolution takes place, and supra-historical time, in which the eternally present nation resides. In my presentation, I hypothesize that the mass spectacles, in conjunction with the planning and building processes of the corresponding architecture, worked as performative enactments of the reconnection between these two temporal planes and inscribed the fascist myth in the very bodies of the German population. Drawing on theories of performativity, ritual, and fascism, I will argue for a fourfold performativity of the Nazi building programme. This performativity unfolded, first, through the classicist style of the architecture which claimed a link to classical antiquity; second, through the contrast in scale between buildings and bodies as enacting a German 'eternal will'; third, through repetitions of the initial act of building in the mass performances; and fourth, through the medial dissemination of planning and building efforts as well as of the spectacles themselves. In this way, architecture and performance need to be viewed as much more entangled than the usual static-dynamic binary accounts for.

CV

After having obtained my BA in architecture from Bauhaus-University Weimar (Germany), I am currently finishing my studies in the interdisciplinary research master's programme Arts, Media and Literary Studies at University of Groningen. During my studies, I found that the field of theatre and performance studies is much more suited to my interests in relational space, performativity of space, spatial politics, and critical theory than architecture studies. Due to ongoing involvement with the university's theatre department as a student and student assistant, I am now shifting my research focus to theatre and plan to pursue a PhD in performance studies.

JORIT JENS HOPP

ERC Project T-MIGRANTS located at the Ludwig-Maximilians-University Munich, Germany

New Scholars Forum

THE PATH TO GLORY: MIGRATION NETWORKS OF 19TH CENTURY THEATRE PROFESSIONALS AT THE K.K. HOFTHEATER NÄCHST DER BURG

ABSTRACT

*Vienna's Burgtheater has exerted its influence in continental Europe for more than 200 years. It is the source of terms such as "Wiener Ende" and the term "Burgschauspieler*in" is still associated with renown today. It is therefore not surprising that the Burgtheater was also an important migration destination for theatre professionals in the 19th century. Although the paths of individual artists to the Burgtheater in Vienna are often well studied, the systems underlying these migrations are rarely the focus of theatre-historical research. If the specific migration path of an artist can be seen as an accumulation of many individual decisions, these, however, arise within a specific social environment and more general legal and social conditions. In order to systematically examine the Vienna Burgtheater as a centre of migration, this paper therefore draws on concepts of historical network and current historical migration research. Understood as a dynamic network of places, persons and institutions, the migration system of the Viennese Burgtheater in the 19th century can be analysed quantitatively without losing sight of individual prominent actors, whose significance for the overall system requires a more detailed qualitative investigation. Two sets of questions are at the centre of this article: questions relating the existence and nature of such central actors on the one hand and on the other the question of path dependency, i.e. the temporal development of „preferred“ migration paths, as studied by e.g. Claire Lemerrier and Paul-Andre Rosenthal. To answer these questions, the paper draws on methods from historical network research as well as qualitative analysis of biographical material.*

CV

Jorit Hopp is a Research Fellow and PhD candidate in the ERC project T-MIGRANTS. He studied Theatre Studies and Economics in his Bachelor's degree and did his Master's in Theatre Studies with a scholarship from the Studienstiftung des Deutschen Volkes at LMU Munich. Meanwhile, he worked as a student assistant in the ERC projects Developing Theatre and T-MIGRANTS and as an editorial assistant for the peer-reviewed Journal of Global Theatre History. His research interests lie primarily in the field of theatre as a (global) institution, in the connection between theatre (studies) and the digital world, and in theatre as game.

JOSE MIGUEL ESTEBAN

University of Toronto, Canada

Performance and Disability WG

DISTURBING GESTURES: PERFORMING CARE AMID CHOREOGRAPHIES OF ZOOM

ABSTRACT

Amid the COVID-19 pandemic, Zoom has become a space through which we meet, connect, work, celebrate, and grieve. It has become the place through which we have navigated, cultivated, created, and nurtured our relationships amid the requirements, desires, and needs to remain physically distant and separated from each other. As a relational space, it has also become the place through which we were/are expected to return to "business as usual." Engaging in a process of research-creation inspired by embodied forms of improvisation, this paper maps out the choreographies through which we have been expected to interpret and embody our performances through/of Zoom, further setting the stage for a disturbing dance of alterity—a performance of and through difference that disturbs the impulse towards normalcy by centring practices of rigorous care and questions of access.

Weaving together and poetically storying experiences of the moments that might gesture to different ways of moving through Zoom spaces, this paper releases the gestures of care that emerge within academic, artistic, and performance spaces where work is centred in critical and creative desires for disability and racial justice. Through this assemblage of gestures that might inspire a disturbance of an expected pandemic normalcy—gestures often precariously performed—this chapter reveals a dance that moves with Leah Lakshmi Piepzna-Samarasinha's (2018) dream of disability justice through a radical and rigorous centring of "care work."

Reference:

Piepzna-Samarasinha, L. L. (2018). Care work: Dreaming disability justice. Arsenal Pulp Press.

CV

Jose Miguel (Miggy) Esteban is a Filipino-Canadian dance/movement artist and educator based in Tkaronto/Toronto. He shares his work through local festivals, community events, and showcases, through self-produced process showings with Impetus Movement Project, and through dance/movement workshops. Miggy is a PhD student in the Department of Social Justice Education at the Ontario Institute for Studies in Education, University of Toronto. His research engages with disability studies, dance/performance studies, and embodied practices of research-creation to encounter the interpretations of gesture as sites for inspiring a return to our bodies, to our (un)belonging within space, and to our movement in relation with one another. He has forthcoming publications with Canadian Theatre Review, Disability Studies Quarterly, Journal for Literary and Cultural Disability Studies, and in various edited volumes.

JOSEPH HILL

The Graduate Center, CUNY, USA

Performance and Disability WG

CENTERING INTERCULTURAL EXCHANGE AND SHARED EXPERIENCE AT ZAGREB'S BIT FESTIVAL

ABSTRACT

In this academic paper, I analyze the historical development, current focus, and potential futures of the BIT (Blind in Theatre) international festival in Zagreb, Croatia.

Every two years, Novi Život (New Life) Theatre of the Blind and Visually Impaired welcomes international theatre companies for blind and low-vision artists to participate in their week-long series of performances and events aimed at “bringing the ‘light of the soul’ to the city [of Zagreb]—the light which is invisible at first, but so indispensable and healthy for the spirit.” While Novi Život both hosts and participates in the festival, the BIT Festival primarily features works created by other theatrical communities that were developed for different audiences elsewhere. Although the official languages of the festival are now Croatian and English, language restrictions were not in place when the festival began in 1999, and throughout its two-decade history, the festival has hosted companies from across Europe and the United States. At the eleventh BIT Festival (11 BIT) that I attended in September 2019, there were eight countries and many languages represented—participating delegates arrived from Croatia, Serbia, Montenegro, Slovenia, Romania, the US, the UK, and Australia. The 2021 BIT Festival was indefinitely postponed due to the ongoing global pandemic, but whenever 12 BIT does occur, it’s likely to include several of the international companies who have participated consistently in the festival over the past two decades.

In my paper, I use the BIT festival as a way to explore the (re)centering at work during international festivals. How do various companies find unity amidst their cultural, linguistic, and experiential differences? How does the shared experience of disability serve to unite individuals and diverse communities, and how does the centering of disability experience productively decenter nondisabled participants? My analysis focuses on the ways in which BIT brings together various disability and theatrical communities and effectively shifts the center of blind theatre to Croatia and the Balkan region for the duration of the festival. I contend that the theatre festival itself serves as a pretext for centering the shared experiences of blind artists; the heart of BIT is the intercultural exchanges and sharing of experiences that occur during the festival’s post-performance receptions and roundtable discussions. Additionally, the long history of participation by companies like Extant (London, UK) and Theatre Breaking Through Barriers (New York City, USA)—companies which represent the professional pinnacle of blind theatre in Anglophone countries—demonstrates the effectiveness of BIT’s (re)centering project.

CV

Joseph Paul Hill is a PhD candidate in Theatre and Performance at the Graduate Center of the City University of New York. His dissertation project, “Disability and Deaf Theatre Communities: Engaging Artists and Audiences in Contemporary International Performance,” explores ideas of community formation and intersection across four case studies as a way to elucidate the various ways in which disability and Deaf theatre artists, productions, companies, and organizations attract, engage, and educate variable artist and audience communities. He is a current member of the Society for Disability Studies and has presented papers at both the American Society for Theatre Research and the Association for Theatre in Higher Education’s annual conferences. He currently holds a fellowship with the Office of Career Planning and Professional Development at the Graduate Center, and he served on the project steering committee for the university’s National Endowment for the Humanities Next Generation Humanities PhD planning grant. Joseph has taught intro to theatre, acting, script analysis, theatre history, and disability theatre courses at Brooklyn College and Marymount Manhattan College. His research interests include disability performance, disability pedagogy, understudy casting, brand identity, digital scenography, 19th century freak shows, and all things musical theatre.

JOSÉ PEDRO SOUSA

Centre for Theatre Studies, Portugal

Digital Humanities in Theatre Research WG

TOWARDS A DIGITAL SYNOPTIC EDITION OF IBERIAN SHORT FARCES

ABSTRACT

During the last two IFTR Conferences, we have been presenting the developments and technological achievements of the project ENTRIB - Iberian “entremezes”: inventory, edition and study. The core of this project are short farces that were translated in different Iberian languages, during the 17th and 18th centuries.

In the 2020 meeting of the working group Digital Humanities in Theatre Research, ENTRIB's project online catalogue was presented and discussed. After this preliminary inventory, once the online catalogue was established, it was possible to start pondering upon which texts were to be edited and how. Last year's presentation at the DHTR-WG combined a discussion on different online tools available to edit and publish theatre texts with an introduction to the sample version of the text editing resource developed within the project.

This year, we will show the final results of ENTRIB, including the digital platform that allow us to simultaneously visualize both the original and the translated short farces, as well as the differences between them. In addition to the backoffice, we will show the user webpage that displays both the catalogue and the online editions, linking the contents of both of them.

CV

Ariadne Nunes holds a Ph.D. in Comparative Literature from the University of Lisbon, with a thesis about the idea of book and reader in a medieval Portuguese text – the Livro da Vertuosa Benfeytoria. She was a member of the team that prepared a critical edition of Crónica de D. João I – part I, by Fernão Lopes, and also a member of the Equipa Camilo, having edited (with Cristina Sobral) Coração, cabeça e estômago. Presently, she is a post-doc researcher at IELT, with a project including a critical and genetical digital edition of Machado de Assis' last novels and she is a member of the “ENTRIB - Iberian “entremezes”: inventory, edition and study” (PTDC/LLT-LES/32366/2017) research project. She has also co-edited (with Joana Moura and Marta Pacheco Pinto) the volume Genetic Translation Studies: Conflict and Collaboration in Liminal Spaces (Bloomsbury, 2021).

José Pedro Sousa holds a Ph.D. in Theatre Studies from the University of Lisbon, with a thesis about Portuguese Theatre History of the 17th century. Presently, he is a research fellow, and a professor on Portuguese Theatre History, at the Faculty of Arts and Humanities of the University of Lisbon (UL). He is also the coordinator of the research group History of Theatre and Performance at the Centre for Theatre Studies of the University of Lisbon. His research interests are Portuguese and Iberian theatre, textual scholarship and digital humanities. He is a team member of the project ENTRIB ‘Iberian entremezes: inventory, edition and study’ (Centre for Theatre Studies, UL), and of the research cluster DIIA ‘Iberian and Ibero-American Dialogues’ (Centre for Comparative Studies, UL).

JOSH STENBERG

University of Sydney, Australia

General Panels

PRIVATE AND PUBLIC THEATRE SYSTEMS ACROSS THE TAIWAN STRAIT

ABSTRACT

Chinese theatre arts have evolved under diverse policy environments, ranging from colonial hostility to state sponsorship as a national art form to moral opprobrium for its pre-revolutionary past. The story of jingju (Peking opera) as the national theatre of both the People’s Republic of China and the Republic of China on Taiwan is reasonably well-known, and on many points and in many eras shows interesting cross-Strait divergence. The fate of Hokkien theatre forms is less well-known, although important work has been done both on puppetry and the popular theatre form gezaixi. This presentation considers how the genre of theatre known variously as liyuanxi (‘pear garden theatre’) and nanguanxi (‘southern pipes theatre’) has evolved in the two environments—Fujian under the PRC and the ROC on Taiwan.

While in the PRC amalgamated several semi-autonomous traditions into ‘pear garden theatre’ as part of its process of organizing theatre under state auspices in the 1950s, in Taiwan Hokkien theatre did not receive state support and by and large was discouraged but not actively suppressed. The result was the near-disappearance of the practice, especially as links with Fujian were severed, until the recruitment of girls in Taiwan by Hokkien in Manila, who wished to see the plays performed. Some of the girls trained then have in the intervening decades

navigated the grants-based free-agent system of Taiwanese support for theatre, stringing together the means to keep the theatre together. Meanwhile, in the PRC, heavy state support as a result of the 1950s successes was followed by disbandment during the Cultural Revolution. Revival of fortunes in the late 1980s was again a result of attracting the favour of the national theatre establishment by performances in Beijing. The case of liyuanxi thus shows the catch-22 of theatre policy, divided between the changeable but often fulsome support of a state theatre system and the slim pickings of a market-based system with cultural subventions.

CV

Josh Stenberg is a Senior Lecturer in Chinese Studies at the University of Sydney.

JOSHUA CANNON

Lancaster University, UK

New Scholars Forum

FRESH BLOOD: REVAMPING DRACULA IN THE SEARCH FOR MEDIUM SPECIFICITY. A PRACTICE-AS-RESEARCH PROJECT

ABSTRACT

This paper will examine a Practice-As-Research project titled Fresh Blood: A Revamp of Dracula which is part of a wider PhD project exploring how to use YouTube vlogging in the creation of live theatre practice. Initially, this project aims to address the medium specificity of YouTube, in order to identify some key vlogging techniques that could be adapted for use in a theatrical setting. Taking cues from Rosalind Krauss, Raymond Williams and Samuel Weber, this paper will consider the differential nature of specificity, and approach it from three perspectives: Technology, Cultural Form and Social Practice.

Due to Covid-19 restrictions a live, in-person, performance was not able to take place, so instead, Fresh Blood saw theatre makers create a performance specifically for YouTube – seemingly revealing more about the medium specificity of YouTube, but also the nature of performance itself. Dracula is an epistolary novel; made up of journal entries, newspaper clippings, letters – so already offers the reader a sense of differential specificity. YouTube is the world’s largest video sharing platform, which relishes differential specificity and convergence and this project sought to update the original media references of Stoker’s Dracula, with more contemporary modes of performance found on YouTube. Fresh Blood was more concerned with the changing forms of theatre (and as such, storytelling as a whole) due to social distancing, rather than retelling the story of Dracula. The paper will explore remote rehearsing, live-streaming and interaction in the search for medium specificity.

CV

After completing his BA (Film and Theatre, Lancaster University, 2014) and MA (Contemporary Performance Practice, University of Salford, 2018) Josh is currently undertaking an AHRC funded Practice-as-Research PhD at Lancaster University. His research is examining the relationship between YouTube vlogging and live performance. Alongside academic work Josh works as a solo performance artist, and artistic director with emerging theatre company Popbox based in York, England. Josh’s work is primarily devised, experimental performance that often (but not exclusively) engages with technology.

JOSHUA EDELMAN

Manchester Metropolitan University, UK

Performance, Religion, and Spirituality WG

FOR KIM SKJOLDAGER-NIELSEN: THINKING COMMUNITY, PRESENCE AND THE COSMIC WITH MY FRIEND

ABSTRACT

For the past decade, I have had the good fortune to work closely with Kim as a collaborator and colleague. We co-founded the Performance, Religion and Spirituality working group of the IFTR, and the journal of the same name. Over that time, I have had many long conversations with him about the nature of our field, about how extraordinary actions like rituals and theatrical performances can work to create meaning, community, and a sense of our place within the cosmos. These questions are enormous, of course, and they require creative models of scholarship that can dance between disciplines and forms, that can bring in voices that are too seldom heard (from the Global South, from underrepresented communities, and even from outside our own species), that is self-reflexive about its own place but is willing to leave that safety behind. The danger with such work is that it can become obscurantist, intentionally incomprehensible, or the self-obsessed musing of a charismatic guru. None of these will do for the academic enterprise; our goal is to make more clarity, not less.

Kim had an extraordinary way of avoiding these obstacles without ever sacrificing his openness and creativity, and he combined this with a rigour, a work ethic, and a professional generosity which are all too rare in our line of work. It was this combination that made him so extraordinary as a scholar and friend. In this paper, I will pay tribute to Kim, both through a look back at his own life and work, but also in the way that, I think, he would have wanted: by using his thought to think through a current burning question in our field, namely, what happens to the performance of religious community when its central worship acts are forced into a digital medium. I have recently completed a large-scale project on this topic, and in this, I constantly find myself thinking about what Kim would think about what I am trying to say. In this paper, I will try to articulate some of those thoughts. I hope, in using his work to think through my own, I can offer a small tribute to his legacy.

CV

*Dr Joshua Edelman is reader in drama and contemporary performance at Manchester Metropolitan University. He served as principal investigator on the project 'Social Distance, Digital Congregation: British Ritual Innovation under COVID-19' (<https://bric19.mmu.ac.uk>). His research looks at both theatre and religion as fields of social performance, especially in the contemporary West. He is the editor of the journal *Performance, Religion and Spirituality* (prs-journal.org) and a member of the Project on European Theatre Systems (STEP). His books include *Performing Religion in Public* (co-edited with Claire Chambers and Simon du Toit, Routledge 2013) and *The Problem of Theatrical Autonomy: Analysing Theatre as a Social Practice* (co-authored with Quirijn van den Hoogen and Louise Hansen, Amsterdam University Press, 2016). He has written about topics including progressive Jewish liturgical music, the scandal of false witness in testimonial theatre, the Oberammergau passion play, sacred space and the Occupy Wall Street movement, rituals of healing and anger in response to the sexual abuse crisis in the Irish Catholic Church, and the value theatre holds to its audiences.*

JOY BROOKE FAIRFIELD

Rhodes College, USA

Queer Futures WG

REIMAGINING QUEER FUTURES THROUGH SEX-POSITIVE THEATRE

ABSTRACT

This presentation focuses on the creation of an original sex-education theatre group called Spare Change, founded in 1996 out of a small Planned Parenthood affiliate in rural northern California. Every year since, a team of young writers, performers, and peer educators have toured public schools presenting an hour-long program of short sex-positive skits on topics related to sexual and relational health, from condom usage to dating violence. Central to its success and longevity is the emphasis on youth leadership: both the individual skits and the overall direction of the company is determined by young people themselves: devised theater by and for youth. As two queer founders of the group, we discuss devising and general organizing strategies that proved useful in bringing stigmatized information to politically diverse school systems still structured by white supremacist patriarchy. More than just a case study in applied theater, Spare Change functions as an alternative kinship network that

models a collectivist space where queer desires -- those vast longings for connection beyond enclosing binaries -- are put into practice for shaping society.

We consider how devising with and for diverse groups mobilizes intersectional experiences of gender, queerness, race, class, and sovereignty. Devising never happens in a vacuum - the material conditions in which utopian endeavors like Spare Change unfold are always dependent on financial support from non-profit and governmental entities with their own investments in the status quo. In this sense, devising is always already weaving relations between individuals, artistic/activist lineages, and existing structures of historical power. To this end, we'll discuss how the work was impacted by changing state and federal sex education regulations as well as the whims of local conservative white men in power. While Spare Change performances were welcomed by young people in our rural area and brought the house down at conferences in San Francisco and L.A., one rural principal (aligned with the religious right) ignited a local sex war by banning the performance at his high school and encouraging other local principals to do the same. His fear of sex-positive themes like queer desire resulted in a years-long struggle involving school boards, a local evangelical church, the media, and county educational and health officials.

Today in 2022, California public schools have the most progressive and medically accurate sex-ed guidelines in the United States: abstinence-only education is not permitted, and affirming stances on gender and sexual diversity are required. Ideas considered radical in Spare Change skits from the 1990s are now mandated by the state curriculum, which has finally caught up to the thinking of queer and queer-allied teens. This work has the capacity to shift norms governing gender/sexuality and provoke cultural discourse that can enact lasting structural change in social systems overdetermined by the painful residues of colonization, dispossession, and enslavement. Building from critical theory and social justice frameworks, our presentation charts how the process and products of devised performance can prefigure queered modes of relationality less fraught with the violence of social hierarchies.

CV

Assistant Professor of Media Studies: Rhodes College, Memphis, TN (2016 – present)

PhD in Theatre and Performance Studies: Stanford University, Palo Alto, CA (2010- 2016)

MA in Performance Studies: New York University, New York, NY (2009-2010)

BA in Performance: Theory, Aesthetics and Praxis: Harvard University, Cambridge, MA (1999 - 2003)

Publications in: Performance Research, PAJ, JDTC, Studies in Musical Theatre, ecumenica, Theatre Topics, Imagined Theatre

Directed Performances at: MOMA, documenta 14, PSi 19, Opera Memphis and more...

JUAN DIEGO BONILLA

Pontificia Universidad Catolica de Chile, Chile

General Panels

BETWEEN ACTING AND PERFORMING

ABSTRACT

Between Acting and Performing analyzes the performance practices of 4 Chilean companies of the early 1990s. These companies emerged within the context of transition towards democracy after Augusto Pinochet's dictatorship, and after the arrival of performance art in Chile around 1970, which emphasised the body as the first place of enunciation and resistance during military rule.

This study investigates how the sociopolitical context and the artistic practices of the creators from the late 1980s and early 1990s influenced the conception and execution of an specific kind of acting; one that "stages" the body as the first place of execution, representation and resistance. While bodies had literally disappeared as the result of murders committed by the militia and dictatorial government, acting and performance art made them appear on the stage more insistently.

Drawing on a collection of interviews with members of the companies studied, making links between the political context, acting procedures, performance art in Chile, and engaging with the concept of Puesta en Cuerpo (Mise

en body, a reference to Patrice Pavis' notion of mise en scène) as foundational, this study gives a deep analysis and offers three perspectives that address the core of the practices observed : "Acting as a Photographic procedure", by means of theories and perspectives on stage representation proposed by Joel Anderson; "Multi, Trans and Intermedial perspectives on acting", considering a definition from Chiel Kattenbelt; and "Transference and Reactivation on bodies" based on the concept of "reactivation" proposed by Phillip Auslander. All this analysis is developed with the purpose of systematizing and finding ways to propose a new intelligibility for Chilean acting, opening the possibility of imagining or visualizing acting techniques and procedures which might respond to our recent history and the multiple forms and shapes of our artistic and political identity.

CV

Juan Diego Bonilla Ibáñez is an actor of Universidad Católica de Chile, member of the SITI Company Conservatory and the Lincoln Center Theatre Director's Lab of New York 2017. Acting credits includes: The House of Cards (2018), Adam & Evie (2017) by Charles Mee Jr. and Azul (The Watermill Center, 2019) premiered in New York . Parque San Borja (2014), Atacama (2015), Chejov (2015), Bermuda (2015), La Formula Shakespeare (2016), Tempo (2018), Punto Ciego (2019) premiered in Santiago de Chile. Directing credits include Animales a la Orilla (2014), Cuando Explote la Tercera Bomba (2015), Bacantes (National Founding for the Arts, 2019) and Que es el Fuego (2021). As a teacher he has worked in Pontificia Universidad Católica and Teatro Puerto School where he runned the Thesis Curse, creating the theater piece Siervas (2019). He has been invited to create and investigate to different theater residencies as Bock Island Residency, The AIR program at the Watermill Center, Universidad Mayor and Universidad Católica, where he run a Viewpoints and Suzuki Lab program, among others.

JULIA BOLL

University of Hamburg, Germany

Political Performances WG

WITCH HUNTS AND THE CRITIQUE OF OIKONOMIA

ABSTRACT

A few years after her conviction for theft, Elizabeth Sawyer is now the outcast of her community and rumoured to be a witch. While feudal relations are breaking down in the early seventeenth century and the commercialisation of agricultural production and the enclosures of the commons deprive people of arable land and pastures, poverty is largely criminalised. In Thomas Dekker, John Ford and William Rowley's collaborative play "The Witch of Edmonton" (1621), the titular witch signifies a distinct version of bare life: the human so absolutely excluded from the community that she has never been considered part of it in the first place.

Silvia Federici considers the political and theoretical implications of the witch-hunts in Early Modern Europe in the context of enclosures, dovetailing with Giorgio Agamben's exploration of a life's worth as measured by the ergon, the work and proper function, of human beings, whose value is determined by what, and how, they produce. Landless and deprived of work and function, the "witch of Edmonton" is essentially useless for the community. Yet she refuses to be a scapegoat and calls out the unjust power structures, thus manifesting as the threat of an impoverished populace trying to alter events by resorting to dubious practises. The pattern returns in Rona Munro's 2009 play "The Last Witch" and its focus on poverty at the margins of society, as in Scotland in 1727 Janet Horne is accused of having cursed her neighbour's cattle.

The theatrical depiction of outcasts demonstrates that not all are deemed equally "bare". The evidence points to a class- and ethnicity-, as well as a gender-based component contributing to the stratification of bare life. A history of gendered juxtaposition of oikia versus the wild emerges: male-coded outlaws hiding in the greenwood can be romanticised as justified critics of institutions, the systematic abuse of the law, and threats to the economic and social order of the community and are eventually revealed to adhere to the "true" law and ideals of a functioning oikia. If female-coded people embody the outcasts, perhaps not even hiding in the woods but instead calling out injustices from the centre of the community and loudly demanding their rights, they are found to violate the law and have to be penalised. While, as I argued at last year's PPWG meeting, the imagined outcast

becomes more gentrified over the centuries, their status as a liminal being is reconsidered in plays that consider social stratification to question the inevitability and ubiquity of borders against the background of resistance to economic thresholds and social gate-keeping.

CV

Julia Boll holds a PhD in drama from the University of Edinburgh. She is currently Associate Professor (Vertretungsprofessorin) for British Studies at the University of Hamburg. Before, she held a research position at the University of Konstanz, where she investigated the diachronic representation of bare life on stage. She has spoken and written on the representation of war violence, grief and pornography; ethics in literature on science; neoliberalism in European playwriting; theatre and utopia; the relationship between Early English culture and nostalgic nationalism; and figurations of bare life. Her monograph *The New War Plays* was published in 2013. She is one of the Co-Convenors of the Political Performances Working Group at IFTR.

JULIA GLESNER

University of Applied Sciences Potsdam, Germany

General Panels

THEATRE ON THE EDGE – RE-DEFINING CULTURAL LIFE IN EAST-GERMAN RURAL AREAS

ABSTRACT

This paper offers a field study on how the aesthetically leading and independent theatre groups in Brandenburg, the area that surrounds Germany's capital, re-define cultural life in the rural areas they perform and how they shift the perception of what is culturally central in the lives of the inhabitants of these areas.

In contrast to other rural regions in Germany (e.g., Mecklenburg-Western Pomerania), the situation in the eastern German state of Brandenburg is specific in that its proximity to the capital city is reflected at various levels, as are its historical and structural characteristics following the separation of Germany. This applies to the economic-infrastructure level, but also to the level of mentality and attitudes, for example, a skepticism against the state, but also little experience with civic engagement.

Considering the numerous funding programs on both the scientific and cultural production levels, one could draw the conclusion that rural areas in Germany are over-researched (see f. ex. BULE 2022, KSB 2015). Cultural work in rural areas, too, has recently received greater attention in an academic context (see IfKp 2020, Rammelmeier 2018). Mostly, in these studies, challenges of rural areas are named that have an impact on cultural work, such as demographic change and migration tendencies, infrastructure problems, and a financial disadvantage compared to urban centers (see Morr 2017). The opposite question, namely what impact cultural work has on the development of rural regions, is hardly examined. This dimension of impact can be traced through the work of the aesthetically leading and independent theater groups as a form of civic engagement. Among them, the work of the group "Theater am Rand" (»Theatre on the Edge«) stands out:

Zollbrücke (meaning: custom bridge) is not even a village, rather a collection of residential buildings, situated next to the German-Polish border. It is definitely non-city. The centre – socially, but especially culturally – is elsewhere, in Berlin. Yet, when the performers of the independent theatre group »Theater am Rand«, invite to their performances, the guests travel even from the 80km distant metropolis – which takes (one way!) two and a half hours by public transport.

It is not this urban exodus, this theatre tourism, the group aims for. Since the private home and outdoor theater had started twenty years ago under the direction of professional actors, it has reshaped the expectations of their guests. This non-institutional theater group has become an institution in its own right, an identity-forming factor at the outmost East-German border. This paper argues that this development is due to their aesthetically demanding work actively incorporating de-constructed images of rurality that consciously play with romanticized versions of rurality.

Similarly, groups such as »Ton und Kirschen Wandertheater«, the oldest independent theater group in Brandenburg, as well as »theater.land«, »Kanaltheater«, »teatreBLAU« and »Theater Weites Feld«, the youngest

of these groups, all have an impact. In each specific way, they contribute to a diverse theater landscape and also partially replace the so-called 'Landesbühnen', companies with a mandate to perform in areas without public theaters, thus making a substantial contribution to cultural life.

CV

Professor for Cultural Management, Head of programme »Arts Management and Cultural Work« at the University of Applied Sciences in Potsdam/Germany

Associated researcher at the research project »Crisis Structures of the Arts - Institutional Transformation Dynamics in the Contemporary Performing Arts« at the University of Munich

Ongoing research project on »Corporate Governance in the Performing Arts – A Study of the Governance Dynamics between Management and Supervisory Boards of Institutionally Funded Theater Companies in German-Speaking Countries«

Ongoing research project: »Development of the cultural policy strategy for the state capital Potsdam 2021-2023«

Board Member and Head of Marketing and Communications at Classic Foundation Weimar (2005-2017)

Head of Communications (2004/05) and Personal Assistant to the Director (2003/04) at Opera Erfurt/Dome Festival Erfurt

PhD/publication on »Theatre and Internet« (transcript 2005) (Supervisor: Prof. Dr. Christopher Balme)

Recent publication: »Oper für alle. Die Biografie von Sir Peter Jonas«, Insel/Suhrkamp 2021. Further publications e.g. on Google and its art policy or theatre and tourism

JULIA LISTENGARTEN

University of Central Florida, USA

General Panels

THE POSSIBILITY OF AN OUTSIDE: RADICAL FEMINIST PERFORMANCE IN POST-SOVIET RUSSIA

ABSTRACT

This presentation will be part of a curated panel: "Performing The Stranger - Staging The Outside in Contemporary Russian Theatre." This panel will feature three scholars: Julia Listengarten (University of Central Florida), Varvara Sklez (Warwick U), and Yana Meerzon (UOttawa).

This curated panel speaks directly to the IFTR 2022 theme Shifting Centres (In the Middle of Nowhere), and its proposed subtopics: "the viewpoint of the outsider," "performing questions of gender and marginality" and "culture of protests: performance of dissensus."

My presentation focuses on radical feminist performance in post-Soviet Russia as a form of creative practice that embraces transgression as an underlying method of artistic expression to revolt against systems of power, to resist existing modes of representation, and to embody precarity as a condition of marginalization and invisibility. Challenging the binary nature of "the insider-outsider divide" and drawing on the notion of "the possibility of an outside" (Kragh 2021) as ephemeral and always shifting, this presentation examines the work of several Russian feminist performers including Pussy Riot, Katrin Nenasheva, and Daria Serenko. Specifically, it will address the ways these artists engage with multiple inside/ outside contexts and perform gendered and racialized body in various cultural/geographic/digital spaces. This presentation will also explore how the performers' role as an "outsider" shifts within national narratives and becomes further complicated when the performers "transgress" national boundaries and position themselves within transnational art activism.

CV

Julia Listengarten is Professor of Theatre at the University of Central Florida. She writes about avant-garde and contemporary theatre, scenographic practices, and performances of national identity. She is the author of Russian Tragifarce: Its Cultural and Political Roots (2000), co-author of Modern American Drama: Playwriting, 2000-2009 (2018), and co-editor of Theater of the Avant-Garde, 1950-2000 (2011), Playing with Theory in Theatre Practice (2012), Cambridge Companion to American Theatre Since 1945 (2021), and Performing Arousal: Precarious Bodies and Frames of Representation (2021). She co-edited the 8-volume book series Decades of Modern American

Playwriting: 1930-2009 and was the editor of the journal Stanislavski Studies: Practice, Legacy and Contemporary Theater (2013-2020).

JULIA PEETZ

University of Warwick, UK

Political Performances WG

ANGLO-AMERICAN POLITICS AND THE PERFORMANCE OF EXCEPTIONALIST MYTHS

ABSTRACT

Political performance is inextricably bound up with myth-making. As political representatives perform, they draw on cultural contexts, memories, and stories in an attempt to form connections that resonate with audiences. In popular usage, the term 'myth' is a shorthand for 'widely believed falsehood', usually one to be debunked. Scholarship on political myth, however, has moved away from the popular idea of myth as falsehood in attempting to account for the continued power of myth in contemporary politics, particularly in a post-truth context, arguing that myths are powerful narratives because, regardless of their truth content, they work stave off the indifference of the world by making the world appear closer to us and invested with significance (Bottici 2010; Bottici and Challand 2010).

Focusing on the US and the UK, this paper will explore how political myths are mobilized in the performance of national and transnational identities, particularly in the contemporary context of the UK's withdrawal from the European Union and its attempts to reposition—or indeed recentre—itsself towards the United States on the world stage. The paper will examine how performances by political leaders and other representatives invoke two specific, but arguably incompatible, myths: the myth that a special relationship persists between the United Kingdom and the United States and the myth of the abiding wisdom of the so-called Founding Fathers of the United States. Drawing together these two central threads are the themes of exceptionalism and 'cruel nostalgia' (Eaglestone 2018), which are present in invocations of both myths.

*The paper asks for whom, how, and with what ideological weight invocations of the 'Founding Fathers' in the US and of the idea of a 'special relationship' with the US in the UK function as myths to generate significance. It will examine how such invocations are performed as part of broader representative claims (Saward 2010) made by politicians and by non-politicians, as in the case of the musical *Hamilton*, whose smash-hit success has made it a dominant vehicle for the transmission of American founding myths. Finally, the paper will explore how performances of the two myths speak from the point of view of the present but in a way that intersects with nostalgia for the past in order to point towards differently envisioned futures that nevertheless in both cases hold on to notions of Anglo-American dominance that belie shifting power structures threatening to decentre it.*

CV

Julia Peetz is a Leverhulme Early Career Fellow in Performance and Politics at the University of Warwick. She has previously lectured at Goldsmiths, University of London, the Royal Central School for Speech and Drama, and the University of Surrey, where she was also awarded her PhD in 2019.

Her work addresses questions of political representation, democracy, and performance – particularly in the context of the U.S. presidency and in Anglo-American relations. She has worked on distrust and the erosion of legitimacy under mainstreamed populism, U.S. presidential performance (with a particular focus on presidents since Watergate), and representative democracy more broadly. Her current research aims to expand this work to international relations between states.

*Julia's work has been published in *Contemporary Theatre Review*, *Performance Research*, *Contemporary Political Theory*, *Studies in Theatre and Performance*, and in the *Oxford Handbook of Politics and Performance*. Her first monograph '*Performance, Theatricality, and the US Presidency: The Currency of Distrust*' is forthcoming with Edinburgh University Press.*

JULIA TONBERG

Aarhus University, Denmark

New Scholars Forum

BETWEEN STAGE AND SOCIETY: FEMALE EMANCIPATION IN EMMA GAD'S A POINT OF CONTENTION (1888)

ABSTRACT

Nora leaving her husband and children at the premiere of Henrik Ibsen's "A Doll's House" at Royal Danish Theatre in 1879 is often considered the heralding of the scenic female emancipation. But how did female playwrights stage women's emancipation on the Danish national stage? One significant, but today forgotten play is Emma Gad's (1852-1921) "Et Stridspunkt"/

"A point of contention" (1888). In this paper, I will analyse Gad's play from a political perspective as an example of a play that presents a new female role in society and on the stage. In this play, Gad presents two oppositional generations of women: Mrs Klenau's predominant mother figure and the young, outspoken Magna.

I will examine the staging as well as the reception of the play with the objective of shedding light on how the play contributed to the public debate of the female role in contemporary society. In terms of Georg Brandes' call for the literature of the modern breakthrough to put problems under debate, the institutional framework of the Royal Danish Theatre contained opportunities as well as limitations as a national stage. I will discuss Gad's play in light of the changes that took place in the public theatre in the late 19th century regarding the view on who constitutes the public by looking to Christopher Balme's and Loren Kruger's perspectives on the ability of the theatre to engage with the public sphere and agency for shaping national opinion.

CV

Julia Tonsberg is a Ph.D Fellow at the Department of Dramaturgy, Aarhus University.

She is part of the research project Artistic Exchanges (ArtEx) led by Associate professor Ulla Kallenbach, investigating the artistic exchanges between The Royal Danish Theatre (RDT) and Europe from the opening of the RDT in 1748 until 1948.

JULIANA MORAES

Campinas State University, Brazil

General Panels

SILVER EPIDEMIC: MULTIPLE DECENTERINGS AT PLAY

ABSTRACT

São Paulo, a metropolis of about ten million inhabitants, has changed its cultural and financial center many times over its history. The old center, rich until the middle of the twentieth century, today is a degraded place with vertical slums in invaded buildings, open-air prostitution, intense homelessness, and hundreds of crack and alcohol addicts wandering the streets. In an effort to regenerate the area, the government turned some historical buildings into museums and the house of the State's Orchestra, as if by magic high art would turn the area back to its former glory.

One evening, in 2016, Mungunzá Theater Company, which had been granted a lease of two months for a piece of land in the heart of old city center, parked trucks with containers coming from the port of Santos, where they had secretly been turned, like LEGO blocks, into a theatre. In plain sight of the municipal guards stationed across the street, the Container Theatre was built basically in one night. It had no permit, no license, no one in the city bureaucracy knew of its existence until then. A group of actors hijacked a plot of land where middle and upper classes only passed through inside cars with closed shields and decided it was their place from then on. Soon they began dealing with their new neighbors: crack addicts who used the theatre's toilets, abandoned children who spent all day long playing in the premisses and invading rehearsals, older people who came in to chat. Instead of

a wall to fend off unwelcome people, the artists decided to build a small fence and leave its doors open during day time. They also decided to create a new play. I was part of it from the start, working as a choreographer and dance instructor, and witnessed the complex and delicate process that occurred. This text describes the creative process of Silver Epidemic, a play about dreams, desires, and conflicts experienced by this group of actors in their new and challenging environment.

This is a story of multiple center dislocations: the old city center historically abandoned by the elites and taken over by the very poor; hundreds of crack addicts who come from all over to gather in a region where drugs are sold in plain sight; historical buildings renovated to serve as cultural centers for the middle and upper classes; broken families who look poorly after their children who end up wandering the streets; a theatre company that secretly builds a theatre of containers and places it in a hijacked plot of land; artists who had to negotiate their values of morality, hygiene, education, ethics and violence with the inhabitants of the place; the municipal bureaucracy that had to deal with an unsanctioned theatre offering public services they were not; a work of theatre in which intensely personal, geographical, financial and emotional decenterings are at play.

CV

Juliana Moraes is an Assistant Professor of Dance at Campinas State University (UNICAMP). An artist based in São Paulo and Campinas, her research engages with choreography and corporeality in theory and practice. Juliana holds a Ph.D. in Arts from UNICAMP and an MA in Dance Studies from Trinity Laban Conservatoire for Music and Dance. She received prizes such as Sao Paulo State Art Critics Award, Vitae Foundation Scholarship, and UNESCO Aschberg Bursary for Artists. She is the director of the Laboratory for Experimental Practices in Choreography at UNICAMP's Corporeal Arts Department. www.julianamoraes.art.br

JULIANA PISTORIUS

University of Huddersfield, UK

Music Theatre WG

WILLIAM KENTRIDGE AND THE LIMITS OF POSTCOLONIAL OPERA

ABSTRACT

As a form of musicalized theatrical narrative, opera is increasingly incorporated into postcolonial traditions of cultural indigeneity. Nonetheless, its implication in histories of colonial expansion renders the wholesale adoption of the form as post- or decolonial expressive practice contentious. This paper asks if opera can be trusted with the work of post- and decolonial representation. And if so, what kind of opera should this be? Turning to two early operatic projects by South African artist William Kentridge, the paper explores the intermedial transformations required of the form to enable it to respond ethically to the postcolonial present.

*In *Il Ritorno d'Ulisse in Patria* (1998) and *Confessions of Zeno* (2002), Kentridge transposes two Western canonical texts to a South African milieu to explore questions of colonial arrival, settlement, and assimilation. The pieces rely on a range of intercultural performance practices, including shadow play, puppetry, and the integration of divergent musical traditions, to advance a theatrical form that simultaneously destabilizes and reinscribes the authority of the postcolonial operatic form. These staged experiments perch ambiguously between the genres of opera, performance art, and music theatre. With their complex integration of visual and sonic signifiers, the works advance a searing critique of Western theatrical forms' implication in histories of coloniality.*

*Drawing on recent scholarship on operatic puppetry (Fenn 2020); African music theatre (Matzke et al); and intermediality (Havelková 2021), my paper examines how Kentridge's often contradictory integration of sonic and visual practices complicates opera's relationship with postcolonial cultural and historical representation. *Ulisse* and *Zeno*, with their denaturalized staging practices, appear to estrange the operas from their localized settings. Ultimately, they offer a reimagined operatic practice, adapted for a form both at home in and foreign to the postcolony.*

CV

Juliana M. Pistorius is a Leverhulme Early Career Research Fellow at the University of Huddersfield. Her research examines the political and ethical role of opera in the postcolony.

JULIE DIND

Phd candidate at Brown University, USA

Performance and Disability WG

IN AND ON AUTISTIC TERMS: TOWARDS AN AUTISTIC THEORY OF GESTURE

ABSTRACT

*In this paper, I argue for the necessity for the field of performance studies to turn to the autistic body, and to turn to the body autistically. Indeed, some of the assumptions made by the field on how and why bodies move seem relevant primarily to neurotypical bodies – or at the very least, seem to center a neurotypical understanding of the body, of what being embodied means and feels like. I engage the concept of “gesture” to reflect on the ways in which (neurotypical) theories tend to cast the shadow of neurotypicality upon neurodivergent ways of being. In her book *Agency & Embodiment: Performing Gestures/Producing Culture*, Carrie Noland states that some scholars, such as linguist Adam Kendon, have argued that “the word ‘gesture’ should be reserved exclusively for designating communicative gestures, comparable to speech.” When gestures are understood as being “comparable to speech,” I worry about attempts to interpret neurodivergent gestures in terms of neurotypical speech, and about what would be lost in that process. According to French educator and writer Fernand Deligny, who spent part of his life living in the close presence of nonverbal autistic individuals, “the monopoly of the relation of the symbolic order [...] is not merely dominant but [...] excludes all other forms of relations” (Arachnean 109). In this paper, I consider how autistic and neurodivergent modes of being and gesturing can help us thinking of gestures more capaciously, and help us account for other forms of relations. I argue for the necessity to liberate gestures from the obligation to mean in and on neurotypical terms. To this end, I turn to Deligny’s work – focusing especially on the way in which his writings engage the concept of gesture – as well as theories on gestures, and recent scholarship on autistic modes of being, knowing and moving.*

CV

Julie Dind is an Autistic PhD candidate in Theatre Arts and Performance Studies at Brown University, and a butoh dancer. Her work is located at the intersection of performance studies, disability studies and philosophy. She writes about Autistic modes of performance.

JURGITA IMBRASAITĖ

Leuphana University Lüneburg, Germany

General Panels

“A CENTER WHICH IS NOT AT THE CENTER”. ON ACTION, TIKTOK AND THE SHIFT OF THE PUBLIC REALM UNDER THE TECHNOLOGICAL CONDITION

ABSTRACT

*Subversion cannot occur either through revolution (in the sense of simply changing the center around which our world revolves) or through that which, in our postmodern times, we like to call the “absent center,” or the absence of any center. [T]he subverting point is a center which is not at the center, subsisting in its decentering.” Alenka Zupančič. *The Shortest Shadow**

According to Hannah Arendt, we reveal “in acting and speaking” who we really are and thus make our appearance on the “stage of the human world”. In Greek antiquity, this stage was a literal place in the center of the polis, called the agora. What Arendt calls action derives from the political engagement of the ancient citizens with each other in the agora, as well as public discussions and decisions over the matters of war, the welfare of the polis, but also of the arts and the pleasures of life. Public speaking and action, which for Arendt, lies at the core of any

politics, has diminished to the category of “hobby”, since labor became the only activity worth recognition in the public realm (Arendt 1998).

Yet, when thousands of young people on the short-video platform TikTok successfully boycotted a rally for Donald Trump’s candidacy in Tulsa Oklahoma, U.S. in June 2020, we saw proof that the conditions for political action are changing. Using their accounts of a platform that clearly belongs within the margin “hobby” or “entertainment”, they managed to almost fully book the rally arena. The aim of this community was of course not to attend the event themselves, but to prevent actual Trump supporters from reserving the tickets. And this was not a single event: in the months after the foiled Trump rally, many similar actions followed in different countries around the world.

In contrary to the ancient agora however, the public realm on TikTok is created in private spaces: at home, often from their beds or bathrooms, kitchens or backyards; mostly without make-up (both literally and figuratively) and in sweatpants TikTokers make their short-videos in a manner that could be described as “FaceTime with your friend”. Due to contemporary smartphone technology and the TikTok algorithm, the private spaces meet in an online publicness, enter a dialog and multiply. Jokes, gestures, political expressions or entire choreographies get revised and reused (authorship has become secondary) and wander across TikTok from room to room, encounter in duets and culminate in a digital public agora, that is not at the center (anymore).

In this paper I am addressing the decentering of the public realm and a new technological condition of action. To this end, I turn my attention to a platform that is unfortunately still strongly underestimated and interpreted as a youthful trend or as the “Chinese social media power lever”, yet for many users offers an alternative for the missing public sphere in Arendtian sense.

CV

Dr. Jurgita Imbrasaite (she/her) is currently working on her research project “Labor, Work and Action under the Technological Condition” in the field of Media Philosophy. She is also an independent coach for scientific work and writing.

Ms. Imbrasaite, born in Lithuania, moved to Germany in 2003 to study Media and Theatre Studies. After receiving her Bachelor of Arts degree at the Ruhr-Universität Bochum, she attended Performance Studies at the University of Antwerp in Belgium and graduated in Master of Arts in 2009. Subsequently Ms. Imbrasaite continued her academic career as a PhD student as well as a member of the Research School RUB and defended her dissertation entitled “The révolution in Dance: From King to Modern Subject” in June 2015 with the note “summa cum laude.” From 2014 to 2017 Ms. Imbrasaite worked as a research associate and internationalization designee at the Institute for Theatre Studies at the Ruhr-Universität Bochum. In 2018, Ms. Imbrasaite moved to Hamburg, where she worked at “Nordeck IT and Consulting” as an Agile Coach and lecturer for seminars on agility until the end of 2019. Since the beginning of 2020, she has been preparing her habilitation project and funding acquisition in cooperation with the Chair of Media Culture and Media Philosophy at Leuphana University Lüneburg.

KAREN QUIGLEY

University of York, UK

Feminist Research WG

MATERNAL SOUNDING, VOICING AND LISTENING

ABSTRACT

I am writing this abstract in the fragile, precarious, liminal state of late pregnancy. As a tiny form churns and turns inside me, I consider the imminent shifting of my life’s centre towards an unknown new one. I think this stage together with my current research around embodied feminist voices and wonder about vocal (verbal and non-verbal) communication in early motherhood and early babyhood. What does it mean for a newborn baby to use their voice? How can a consideration of the mother’s (literal, audible, embodied) voice illuminate the ‘shadowy figure who seems to disappear from the many discourses that explicitly try to account for her’? (Baraitser, 2017, p. 4)

This (inherently speculative) abstract explores maternal sounding, voicing and listening in the landscape of new motherhood and new babyhood. Drawing on Aoife McGrath's recent work on 'the material sound system of the breastfeeding body' (2021, p. 154) and Lena Šimić and Emily Underwood-Lee's observation that '[m]aternal comes into being...because of its potential to be in relation' (2021, p. 8), I will report on the shared vocal practice between new mother and new baby, capturing and performing our own 'sound system' of recorded voicings and soundings as we learn how to vocally communicate with each other.

In the process of listening to and voicing crying, shushing, screaming, whispering, singing, snoring, burping, sucking, breathing and speaking sounds, I hope to consider, alongside Šimić and Underwood-Lee, 'the active process of being a mother, or mother/artist, rather than a fixed biological position' (2021, p. 10). The 'distinctively uncertain' quality of maternal time, as Lisa Baraitser describes it (2017, p. 75), will be thought together with the somatic, improvisatory quality of voicing to/with/alongside a baby. In all of this, I aim to bring to the surface a frequently concealed, dismissed or ignored soundscape, acknowledging and performing an embodied vocal experience of new baby and new mother.

Framing Note

In this paper, I will acknowledge the complexity of terms like 'mother', 'maternal' and 'motherhood', particularly around assumptions that these terms refer to cisgender women's experiences only.

References

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Lena Šimić and Emily Underwood-Lee, Maternal Performance: Feminist Relations (Palgrave Macmillan, 2021).

CV

Karen Quigley is Senior Lecturer in Theatre at the University of York, UK. Her research on a range of subjects including unstageable stage directions, site-specific performance pedagogy and solo spectatorship has been published in European Drama and Performance Studies, Journal of Contemporary Drama in English and Theatre, Dance and Performance Training. Her first monograph, Performing the Unstageable: Success, Imagination, Failure was published by Bloomsbury in February 2020.

KAREN VEDEL

Department of Arts and Cultural Studies, University of Copenhagen, Denmark

General Panels

THEATRES OF THE STREET: BUILDING COMMUNITY THROUGH CORPOREAL AND VOCAL AGENCY IN PROTEST PERFORMANCE

ABSTRACT

Drawing on materials from Germany and Denmark that span almost a century, this paper takes a critical look at a subgenre of protest performances that take place in contested spaces and are characterized by being organized and performed by members of the involved communities. It is, moreover, a genre that draws on agitprop strategies from in the early decades of the 1900s that have since been re-actualized in numerous ways.

In the early 1930s, members of the otherwise revisionist Social Democratic Party in Denmark were inspired by the approach to building political community found in the German labour movement (Warstat, 2015). Prominent among these was the speech choir which was lauded as a way to counter individualism by communicating the socialist idea of solidarity to the youth and by effectively forging a community among the participants (Bomholt 1932). Putting these assumptions to the test, the paper engages in a more detailed reading of documentary material from the 1930s. Prominent among this is footage from the performance of the agit prop group Das Rote Sprachrohr at a sports event outside Berlin, a part of the feature film Kuhle Wampe – oder Wem gehört die Welt?, which was produced in 1932 with a script by Bertolt Brecht.

The agency of the bodies and voices of the participants in housing struggles also play an important role in urban activism in Denmark in the 1970s and 1980s. as may be seen in manifestations by Solvognen [the Sun Chariot], the squatters' movement, as well as the events in connection with what has become known as the Struggle of Byggeren. Bringing the material up to date, the last example refers to protest performances in the anti-gentrification struggles of more recent years, most notably the protest opera Wem gehört Lauratibor? premiered in Kreuzberg, Berlin in 2021.

The paper is intended as part of the joint panel: Topographies of cultural memory: the reception of the 1930s in shifting historical contexts

The panel critically analyses the legacy of the 1930s in contemporary art and politics, as well as contemporary representations of the 1930s in art, culture, and political debate. Focusing on avant-garde traditions, the present panel applies the question of shifting centers metaphorically to history and addresses how certain groups or individuals, and certain political or aesthetic perspectives, are acknowledged or rendered invisible throughout history, according to changes in political and discursive power structures. What is the role of art and theatre in these processes, and how can artistic interventions into political and historical debate contribute to cultural memory? The presentations cover an interdisciplinary range of topics with a focus on performative aspects of the representation of the 1930s in contemporary art and theatre and a mapping of the 1930s as both a break with and a continuation of the experiments of the historical avant-gardes.

CV

Karen Vedel is Associate Professor at Theatre and Performance Studies, Department of Arts and Cultural Studies, Copenhagen University. Research interests span dance and theatre historiography, archival theory, artistic research in performing arts, and site-specific performance in contested spaces.

KASIA LECH

Canterbury Christ Church University, UK

Translation, Adaptation, and Dramaturgy WG

STAGING GOŚĆ-INNOŚĆ: POLYCENTRIC PRACTICES IN CONTEMPORARY MULTILINGUAL THEATRE IN EUROPE

ABSTRACT

This paper surveys multilingual theatre practices in the last decade in Europe, proposing some ways in which multilingual theatre process can co-create culture with difference as its inherent value. More specifically, the paper focuses on various creative processes that value “not knowing”, and invite diverse modes of understanding, experiencing and expressing to co-create and co-share creative agency. The analysis is underpinned by Cezary Wodziński’s concept of “gość-inność” as recognizing inność/otherness as a core of being human (2015). Gość-inność is based in one’s own otherness and recognizing oneself through a nomadic act of constant change “w ruchu między Ktoś a Nikt, między Nikt a Ktoś” (in movement between Someone and No one, between No one and Someone) (Wodziński, 2015).

CV

Kasia Lech, with a PhD from University College Dublin, is a scholar, actor, storyteller, puppeteer, and Senior Lecturer at Canterbury Christ Church University. Her research and creative practice explore theatre through practice-based and traditional scholarship and primarily focus on theatre in the context of verse, multilingualism, acting training, and transnational experience. She published Dramaturgy of Form: Performing Verse in Contemporary Theatre (Routledge, 2021). Her second book Multilingual Dramaturgies: Towards New European Theatre is forthcoming with Palgrave. Kasia performed internationally and co-founded Polish Theatre Ireland – a multilingual theatre company based in Dublin. She is an Executive Director at TheTheatreTimes.com, and a co-convenor of the IFTR Translation Adaptation Dramaturgy working group.

KATALIN TRENCSENYI

Uniarts Helsinki, Finland

General Panels

ARCHIPELAGO DRAMATURGIES

ABSTRACT

In March 2021 an open letter to dramaturgs penned by British playwrights was signed by over a hundred dramatists worldwide. It was titled, 'We need to talk about Dramaturgy'. Signatories highlighted "certain patterns of injury specific to writers of colour after bruising encounters with Eurocentric dramaturgy" (Abdulrazzak et al, 2020). The letter exposed how the dominating dramaturgical theory (and subsequent practices) can contribute to the oversight of works that use dramaturgies that are rooted in different cultures or knowledge systems, and thus can lead to the systemic exclusion of plays written by playwrights of colour.

My research into non-hierarchical dramaturgies – dramaturgies that can promote a more equal worldview and support different knowledge systems – led me to draw up the notion of archipelago dramaturgy (Trencsényi, 2021), which I would like to examine in more detail. Inspired by geography, at the same time drawing on dynamic systems theory and the philosophy of Édouard Glissant, archipelago dramaturgies pay attention to the "power of cross-currents and connections" (Pugh, 2013) and rely on inter-relations, circulations, and navigations. Unlike the prominent, 'mainland' narrative, their point of view is 'peripheric'. They often employ multiple points of view or lay out a dynamic constellation of different perspectives. In this way, they can negotiate a fluid balance between a variety of cultures, practices, and knowledge systems. Archipelago dramaturgies, therefore, are often used to express complex topics that are overlooked, marginalised, or fall outside the mainstream or central narratives.

In my proposed paper, I would like to continue my work in this field and deepen the theory of archipelago dramaturgies and examine them from three perspectives: environmental, compositional, and societal. I will also consider how archipelago dramaturgies can contribute to a different understanding of process and engagement. To illustrate my points, I'll refer to recent works in the field of contemporary theatre, dance, and performance as well as draw on some transdisciplinary examples.

CV

*Katalin Trencsényi is a dramaturg, theatre-maker, and researcher, working in the field of contemporary theatre, dance and performance. As a London-based dramaturg, she has worked with the National Theatre, the Royal Court Theatre, Soho Theatre, Corali Dance Company, Deafinitely Theatre, and with many independent artists, including disabled multimedia artist Nancy Willis (UK), choreographers Jody Oberfelder (US) and Justine Doswell (IRL). Katalin has taught at RADA, the Royal Central School of Speech and Drama (visiting lecturer), as well as internationally, including Australia, Belgium, Canada, Poland, Romania, Russia, and the US. Currently, she is working as a lecturer on the Comparative Dramaturgy and Performance Research Programme at Uniarts Helsinki. Katalin is the author of *Dramaturgy in the Making* (Bloomsbury Methuen Drama, 2015) and editor of *Bandoneon: Working with Pina Bausch* (Oberon Books, 2016). Katalin is co-founder of the Dramaturgs' Network. She holds a PhD from ELTE, Budapest.*

KATHARINE LOW

The Royal Central School of Speech & Drama, UK

Feminist Research WG

"IT IS NOT JUST A BLANKET" – MAKING ART FOR ONESELF AND SUBVERTING PERCEIVED VULNERABILITY.

ABSTRACT

Womens' lived experience of health is ignored and marginalised as a rule – forced onto the periphery of society's radar – not seen, not rated. Overlooked.

In our collaborative practice as research, I co-research with women living well with HIV in collaboration with Positively UK (an HIV peer and advocacy charity based in London) and remotely, at present, with the HEXLappies collective, a women-led arts and craft collective in De Doorns, South Africa. Much of our practice as research is based in challenging and shifting narratives of cultural representations of living with HIV or women's health challenges, including gender-based violence and femicide.

53% of the world's population of people living with HIV are women (UNAIDS 2021). In Sub-Saharan Africa, women and young girls make up 63% of those living with HIV. Similarly, gender-based violence and femicide is an urgent public health challenge for South Africa.

But these statistics are barely attended to. This lack of acknowledgement sets up a perception of vulnerability which acts to keep women in a particular mode of being and perception, an enforced paralysis.

Even when these statistics are acknowledged, women are too often fixed into domestic or stigmatised roles (mothers, sex worker, victim), forced on the periphery of a societal perception. Where is the space for them and the subtleties and differences in their individual lived experiences; a more complex understanding? There is a living well with HIV context that seems to be squeezed out or placed on the periphery.

This is not the case with the two groups of women I co-research with. They do not let their 'perceived' vulnerabilities, their rage at being overlooked lead to sickness (c.f. Ahmed's warning that "our rage becomes sickness" (2017: 255)). They make, they perform.

In this paper, I address the power in vulnerabilities and the role of activism and the making of the small and subtle acts of performance and making of artefacts. I share some of our collaborative ways of creating and co-researching remotely and in person. I consider what happened through the mess of our co-research and practice; how we work to ensure both ethics of practice and building connections in different and new ways, specifically focusing on our co-collaborative practice, ways of making and holding a space. Specifically, I consider how the complexities of exploration through our shared artistic practice and co-led research have revealed, challenged and subverted the dynamics of perceived vulnerability and lack of power that women are presumed to hold in terms of their health and lived experience.

CV

*Dr Katharine Low is a practitioner-researcher and is Senior Lecturer in Applied Theatre and Community Performance at The Royal Central School of Speech and Drama. She has over 18 years' experience in applied theatre practice and health, working in the fields of sexual health, gender equity and urban violence, in the UK and internationally. Her research is embedded in collaborations with arts and cultural organisations, medical practitioners and NGOs to co-facilitate participatory theatre and arts-based projects based around social concerns. She has published widely in the field of arts and health, including: *Applied Theatre and Sexual Health Communication: Apertures of Possibility* (Palgrave, 2020) and *Applied Theatre: Performing Health and Wellbeing* (Methuen Bloomsbury, 2017).*

KATHERINE GRAHAM

University of York, UK

Scenography WG

DESTABILISING LIGHT: THINKING THROUGH LIGHT TO THE ETHICS OF ENCOUNTER

ABSTRACT

In the already liminal context of performance, light is an especially unstable material, subject to continual shift and change, demonstrating the temporality of performance, and the degree to which the encounter with performance is always in flux. Through the interplay of light and dark in performance we experience the 'perceptual unmooring' (Garner, 1994: 41) of the encounter with performance. In this form, light is an agent of mediation; selecting what can be seen and affecting how an object, body, or space appears. Accordingly – and, I argue, more interestingly – light in performance becomes a paradigmatic site for exploring questions of instability and uncertainty.

This paper explores the destabilising aesthetics of performance light, arguing that the shift and flow of light in a range of performance contexts disentangles the material of light from ideas of vision, framing, or illumination. Moreover, light is neither a static phenomenon, nor one that is divisible from other elements of performance. Light is in direct relation with all other materials of performance; transforming or being transformed by the objects in its path, and in temporal conversation with sonic or musical qualities of performance.

Attending to the play of light in a given performance, then, is to grasp towards a shifting and uncertain target, to dwell in spaces of instability and compromise. This paper will draw on Janet Wolff's thinking around the 'aesthetics of uncertainty' (2008), and a range of examples of contemporary theatre and performance to position the encounter with light as a mode of thinking that intertwines the material and the political, the aesthetic and the ethical.

CV

Katherine Graham is a lecturer in the Department of Theatre, Film, Television, and Interactive Media at the University of York where her research focuses on the agency of light in performance. She has also worked extensively as a lighting designer for theatre and dance and has published work about light in Theatre and Performance Design Journal, Studies in Theatre and Performance, and Contemporary Theatre Review. She is co-editor (with Kelli Zezulka and Scott Palmer) of the forthcoming volume, Contemporary Performance Lighting: Experience, Creativity, Meaning.

KATHERINE MEZUR

University of California Berkeley, USA

Intermediality in Theatre and Performance WG

"I'M NOT HERE": THE DOUBLED BODY (DANCES) IN THE WILD SENSORIUM OF VR ARTWORKS

ABSTRACT

In Hayoun Kwon's D.M.Z. Memories of No Man's Land, I enter through clanking gates onto a gravel road then a hill and forests arise dark against a sunset sky. A dark creature, a wild boar, crosses ahead just as the sky splits the land into fragments and layers, as if the earth were clods of dirt lifting up into another atmosphere. Soot, peatmoss, damp dirt smells and a voice whispers in my ear. This soft sound, without language, touches my ear, brushes my arm.

In the darkened rooms of Shiota Chiharu's The Soul Trembles, nets of knotted black thread and string cover objects as if choking them in matted, fibrous traps. A piano that has been hacked and burned is wrapped into a cocoon of strangling threads. I circle around two ghostly white figures, tethered in nets of time/space, before/after hanging? I drift inside their dark cloud of threads, a headless woman, waltzing with others in long white gowns, suspended inside the netting, they/we dance in choked, moist, stillness.

Entering Christian Boltanski's Lifetime, Shadows and Murmurs, a twilight space, shadow figures loop across the walls: skulls with eye socket holes and grins, child angels, then jointed scarecrow-like figures, arms and legs akimbo, lights flicker, a fan blows and the shadows fly and press pale tattoos into my eyes/skin. I go forward to a still headless figure, a mannequin in a trench coat, leaning like a graveyard tombstone, it utters, quietly, no words about our dying.

The first of these artworks is a VR experience with headset and a watchful guide: I move, sense, two bodies doubling even splitting into multi-sense organs. The netted mesh work, which extends through several rooms, is an installation/exhibition. The shadow light world is in a huge immersive labyrinthian space, so dark, darkness cloaks my body with ashes, my senses fog, consciousness flees. What do these works open up in their enclosures of sense/cognitive shutdown or shrouding? Are all of these echoes or experiments in masking certain senses in order to pinpoint our focus or capture and manipulate our "thinking" with (not augmented) but frayed, delicate, splintered and faded sensations? Does the digital space of the VR ignite these material-based sense preceptors and send signals that seem like foreign languages? In this presentation, I explore how these artists deploy

repression/control and suffocation of sensations, to force-open an activist sensorium, always already there, but carefully repressed, channeled and even shackled into prescriptions of behavior and sensing. I reference Jack Halberstam's *Wild Things*, wildness and bewilderment and Anne Anlin Cheng's *Ornamentalism* to consider how physical experiences between VR and installation performative artworks can activate a decolonization and disordering of our controlled sensorium and open layers of new sense knowledges. "I'm not here" channels virtuality's material bodies, politics, and death. These experiences demand wild attention and wrenching exposure.

CV

Lecturer, University of California, Berkeley. PhD Theatre and Dance, Asian Performance focus, University of Hawai'i, Manoa. Her research/practice focuses on the performance politics of new media and gender performance and dance theatre in/from the Asia-Pacific. Publications include, *Beautiful Boys/Outlaw Bodies: Devising Female-likeness on the Kabuki Stage*, *In Girl Time: Performing Sweet and Deviant in Japan* (forthcoming), co-editor with Emily Wilcox, *Corporeal Politics: Dancing East Asia* (UMichigan Press 2020). Articles in *Performance Research*, *Theatre Research International*, *Performance Paradigm*, *Discourses in Dance*, etc. Chapters in *The Bad Girls of Japan*, *The Dumbtype Workbook*, *Movements of Interweaving*, and others. Positions held at Freie Universität Berlin, Beijing Dance Academy, Georgetown, UW Seattle, McGill, CALArts. New projects: *Radical Heritage in Pop Screen Cultures*, *Pop War: Global Asia's Militarized Performance Cultures*.

KATE NEWEY

University of Exeter, UK

Historiography WG

SHIFTING CENTRES, ACTIVE TRAJECTORIES: WOMEN'S THEATRE NETWORKS IN THE LONG NINETEENTH-CENTURY

ABSTRACT

I am in the planning stages of a new project 'Women's Theatre Networks, 1780-1914' extending my previous work on British women playwrights (2005). This project is prompted by the recurring feminist historiographic challenge summarised by Susan Bennett: 'Without changes to the very practice of history, women's dramatic writing will ever linger in its filial relation to the received history which has, under pressure, come to accommodate it.' In this new project, I aim to track women theatre artists' networks of writing, translation, adaptation, and sociability involved in the global circulation of women's theatre work in the long nineteenth-century. In the light of my scholarly expertise, my focus is necessarily on English-language theatre; but I am hoping to collaborate with colleagues in a comparative study of the London-Paris trajectory. My work will focus on women's work in the theatrical trajectories and networks of association between the theatrical centres of Dublin, London, Sydney, and Melbourne.

The historiographical framework I am developing is one with a particular approach to historical change, and it is this which I wish to explore with IFTR colleagues. Looking at European theatre through the lens of women's work leads me to structure my research through continuity in patterns of re/mediation, translation, and adaptation, rather than the more linear organisation of chronology through moments of rupture and revolution. My enquiry also moves from national theatre history to the transnational. Overall, my project asks what happens when we place women's work at the centre of our histories of theatre and use that work to examine patterns of transnational exchange, circulation, and mobility, as projects of generous collaboration and community, rather than loss of control and deracination.

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Hall, C & Rose, S. eds (2006), *At Home with the Empire: Metropolitan Culture and the Imperial World* (Cambridge: Cambridge University Press).

Newey, Katherine (2005), *Women's Theatre Writing in Victorian Britain* (Basingstoke: Palgrave Macmillan).

CV

Kate Newey is Professor of Theatre History at the University of Exeter. She specialises in nineteenth century British popular theatre and women's writing. Her publications include *Nineteenth Century Theatre and Drama Criticism*, Vol. 2 in the series, *Nineteenth Century Literary and Cultural Criticism* (Routledge, 2021), the co-edited collection of essays, *Politics, Performance and Popular Culture* (Manchester University Press, 2016), the monographs *Women's Theatre Writing in Victorian Britain* (Palgrave, 2005), and *John Ruskin and the Victorian Theatre* (Palgrave, 2010) co-authored with Jeffrey Richards. Her essays on British theatre appear in the *Cultural History of Tragedy* (Bloomsbury, 2019) *Cambridge Companion to Melodrama* (2018), *Theatre History and Historiography: Ethics, Evidence and Truth* (Palgrave, 2016), and the *Oxford Handbook to the Georgian Theatre* (2015).

KATHRINE SANDYS

Royal Central School of Speech and Drama, UK

Theatre & Architecture WG

GROUND, SOIL, TERRITORY AND LANDSCAPE: SOIL MORE EXPENSIVE THAN GOLD

ABSTRACT

Drawing on the Working Group's call identifying: "the shifting relationships and tensions between variously configured centres and peripheries" and the "focus on the unsettled/unsettling politics of ground, land and territory", this presentation maps the journey of an appropriated plot of urban land in North London. The city is ranked fourth highest in the world for square metres per million dollars – soil more expensive than gold.

The plot is waste ground, formerly occupied by "temporary" portakabins. The site faces outwardly to a public plaza and producing theatre and inward to a Drama Conservatoire, bounded between the two. Current council planning agreements prohibit any imminent building development on the site. Uncertainty in the future of the valuable ground presents opportunity in repurposing, blurring the boundary of property and land ownership, for the benefit of both communities and the future use of land assets.

Territory and land use in and for performance making is reconsidered in this presentation, with the redevelopment of this site as a garden laboratory for botanical specimens used in pigments, materials, timbers, textiles and dyes used in scenic painting, construction, costume, design and prop making. The provenance, production and use of materials and materiality foregrounded within the same space designed to foster research and the future of performance making.

Landscaping a communal space for meeting, discussion and contemplation, the working garden highlights the sustainable future of materials and the impact of waste and toxins used in theatre and the wider associated industries as well as health and well-being properties associated with gardens and outdoor spaces. Specimens used for scent extraction enables new areas of research into the role scent plays within the culture and experience of live performance. As many of these plants are edible there will be an extended culinary focus for sharing horticultural experience of growing and harvesting with the local community.

Discussing the politics of space as a resource for sustainable production collides with the sensory boundaries of experiencing the event, wherever that place might be. The space will create a forum for cross-community engagement and the crossing boundaries for performance in physical and ecological realms.

CV

As a scenographer my research focuses on the histories, the materialities and cultural affects of former industrial, military and marine landscapes and architecture, explored through phenomenology, synaesthesia or the Sublime. My practice has journeyed through theatre, dance and music to installation art and site-specific work and the design and curation for galleries, museums, landscape and heritage sites.

Projects have included work with artists in South Africa, Japan, Ireland, Canada, India, U.S, Zimbabwe, Germany, Ghana, UK, Sweden, Hong Kong and Czech Republic, Imperial War Museum North (M.E.N Theatre Awards: winner Best New Play 2002); Liverpool's Playhouse, Everyman and Unity Theatres; Aldeburgh Music; FACT; Opera North;

Liverpool International Biennial of Contemporary Art; Harare International Festival of Arts; Royal Liverpool Philharmonic Orchestra; Churchill War Rooms; Tate Liverpool; Video Positive; Realworld Records; Liverpool European City of Culture 2008; Discover Children's Story Centre and Vintage at Goodwood 2010 (UK Festival Awards: winner Best New Festival 2010).

At the 2011 Prague Quadrennial, I received the "International Jury Award for Excellence in Sound Design" for Hush House, a site-specific sound installation in a former Cold War U.S. Airbase (Aldeburgh Music).

I am a committee member of the Society of British Theatre Designers.

KATHRYN KELLY

Queensland University of Technology, Australia

Translation, Adaptation, and Dramaturgy WG

'ROVERS': A CASE STUDY OF ALLYSHIP, TRANSCULTURAL PERFORMANCE AND DRAMATURGY IN CONTEMPORARY AUSTRALIAN THEATRE

ABSTRACT

Joyously, Australian Theatre of the last five years is notable for a cultural resurgence of First Nations led performance (Beetson, 2020), building upon the formidable cultural traditions of First Nations Australia prior to invasion and the subsequent waves of artistic resistance since settlement (Casey, 2004). As an Anglo-Irish, Australian, female dramaturg and scholar, this is not my story to tell, but is nonetheless, the underpinning context for the subject of this paper: an exploration of dramaturgical allyship in de-centring performance-making processes, community engagement and new work in contemporary Australian Theatre.

The paper will explore the responsibilities of both independent and mainstage theatre artists, communities and institutions in allyship to First Nations artists. The practice of allyship has played a significant role in the arts and cultural sector in Australia in the last decade (Hadley, 2020) and can be a powerful tool of reflection and accountability in artistic processes.

Dramaturgical allyship will be explored through the case study of 2018 Brisbane Festival production - 'Rovers' - co-created by independent theatre company, Belloo Creative, of which the author is company dramaturg: www.belloocreative.com/rovers.

'Rovers' is a feminist and transcultural performance drawing from the life stories of two beloved Australian female performers, who were also co-writers on the play, the First Nations performer, Roxanne MacDonald and the non-First Nations performer, Barbara Lowing.

In particular, the paper will attempt to articulate the particular role of the dramaturg, or the potential role of the dramaturg, using the notion of dramaturgical intervention as a key pillar of dramaturgical practice. Dramaturgical intervention will also be contextualised in the broader international context of the emerging scholarship on decentred dramaturgy (Kelly, 2021).

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CV

Kathryn Kelly lives and works on Yuggara and Turrball lands. She is a dramaturg and theatre historian and is currently a Senior Lecturer at QUT in the Drama Area in the Faculty of Creative Industries, Education and Justice (CIEJ). Her research interests include dramaturgy and socially engaged, feminist and transcultural performance

practices. Kathryn is a leading Australian dramaturg with over 75 professional credits at major Australian cultural institutions, like Queensland Theatre and the Brisbane Festival. She brings her dramaturgical skill-set to a number of significant international and national research collaborations including leading The SAND Project, a project between partners in Australia, Japan and New Zealand to develop content around climate emergency. The SAND Project outputs include the premiere of global productions including The House in the Dunes at the Tokyo Performing Arts Market (TPAM) in 2020 and 'Akiruno' at the Tokyo Tokyo Olympic Arts and Cultural Festival in July, 2021. She has published widely in her research areas including Q1 journals like 'Theatre, Dance Performance Training; International Journal of Media and Performance' and a book chapter on the history of Australian dramaturgy in 'Catching Australian Theatre in the 2000s' (Bril/Rodopi Australian Theatre Series). She is a 2021 Study Asia Recipient from the National Library of Australia and she is also company dramaturg with Belloo Creative: www.belloocreative.com who recently received operational funding through Arts Queensland.

KATIA ARFARA

New York University Abu Dhabi, United Arab Emirates

Intermediality in Theatre and Performance WG

THE WILD HUNT: THOMAS BELLINCK AND THE POLITICS OF TRUTH

ABSTRACT

Drawing on months of research and hours of recordings from around the Mediterranean, the iconic topos of the ongoing refugee reception crisis, Thomas Bellinck's The Wild Hunt, which I curated in Athens in 2019, focuses on the Western migration management machine and the historical phenomenon of hunting humans. Can documentary theater trigger social change while maintaining a critical distance from any claim to authenticity? In this paper, I critically explore the Brussels-based director's imaginary museum of absent storytellers as a radical critique of dominant knowledge regimes in the post-truth era. Key to my analysis is Hito Steyerl's concept of "documentality," which she uses to describe the interface between governmentality (defined by Foucault as a specific way of exercising power that operates through the production of truth) and documentary truth production. Building on the concept of documentality, I interrogate about documentary theater's complicity with authoritarian narratives, mechanisms of mobility surveillance and politics of exclusion. In analyzing Bellinck's actor-less installation, this paper contributes to debates about the ethics of representing migrants, questions the power relations between artists and their subjects, and highlights the dubious nature of any representation.

CV

*Katia Arfara is an Assistant Professor of Theatre and Performance Studies, New York University Abu Dhabi, and a curator of performing and visual arts. She holds a PhD in art history (Paris I University), a BA in classical studies and a BA and MA in theatre studies (Athens University). Her essays on socially engaged art, public art and documentary theater have appeared in various journals and critical anthologies. Prof Arfara is a Fulbright fellow, and a DAAD and Clemens Heller scholar. In summer 2019 she was a Visiting Research Fellow at the Seeger Center for Hellenic Studies at Princeton University. She has lectured extensively in France and Greece. As the Theatre and Dance Artistic Director and Curator of the Onassis Stegi in Athens (2009-19), she has initiated and curated numerous international festivals at the intersection of art, science and civic practice, such as the urban Fast Forward Festival. Prof Arfara is the author of the book *Théâtralités contemporaines* (2011), the editor of the special issue « Scènes en transition - Balkans et Grèce » for *Theatre/Public* (2016), and the co-editor of *Intermedial Performance and Politics in the Public Sphere* (2018).*

KATJA KREBS

University of Bristol, UK

Translation, Adaptation, and Dramaturgy WG

SITTING ON THE FENCE: ON THEATRE TRANSLATION AND ADAPTATION

ABSTRACT

'Sitting on the Fence: on theatre translation and adaptation' will explore the conceptual differences made (or not made as the case might be) between adaptation and translation processes as part of theatrical practices. In dialogue with and contributing to the project 'Investigating The French Wave in Icelandic Theatre 1960-2000', this paper will explore the assumed and often challenged if not purposefully ignored differences between adaptation and translation within theatrical practices. Consideration will be given to the ways in which theatre traditions are often embedded in a specific local cultural industry and the ways in which the identification of translational and adaptive practices are constituted as part of a reception process as well as a process of cultural dialogue and exchange. The classification of theatrical practices as translation and/or adaptation is thus able to contribute to as well as challenge an understanding of contemporary and historic cultural hegemonies and economies of power.

This proposal is part of a proposed workshop entitled : « Presentation of the project The French Wave in Icelandic Theatre 1960-2000

Other participants in the workshop are :

Ásdís R. Magnúsdóttir, Professor of French language and literature at the University of Iceland

Irma Erlingsdóttir, Professor of French contemporary literature at the University of Iceland

Guðrún Kristinsdóttir, Post-doctorate Fellow in French studies at the University of Iceland

CV

Current post: Associate Professor & Head of Department, , Department of Theatre, University of Bristol, U.K;

2022 Reviewer for the Irish Council Laureate Awards;

2020 Winner of Choice Magazine's Outstanding Academic Title awards for Cutchins, Krebs & Voigts (eds.) (2018), Routledge Companion to Adaptation;

2015 – 20 Co-Convenor of the Working Group: Translation, Adaptation, Dramaturgy; IFTR.

Krebs (2019), 'So utterly foreign to the spirit of modern English Drama': Internationalism and Theatrical Relations in Turn-of-the-Century London, in Imagined Cosmopoleis: Internationalism and Cultural Exchange at the Fin de Siecle, Peter Lang, pp. 429-447;

2019 Reviewer for applications to the National Science Centre (Narodowe Centrum Nauki), Poland.

2019 Reviewer for applications to the British Academy's funding call: The Humanities and Social Sciences Tackling the UK's International Challenges 2019.

2007-2016: Founding co-editor of Journal of Adaptation in Film and Performance;

2003 PhD; University of Hull, U. K.

KATJA SCHNEIDER

Frankfurt University of Music and Performing Arts, Germany

General Panels

CHOREOGRAPHIES OF/IN DISTANCE

ABSTRACT

What happened to choreographic projects in the public sphere during the pandemic situation and considering a "virological sovereignty of interpretation of space" as the architectural scientist Carsten Ruhl (2020) puts it? Assuming a relational concept of space, the restrictions of the years 2020 and 2021 (at least in the German context) caused significant shifts in the interdependencies of centres and peripheries. According to Jurij Lotman's (1990) theory of the semiosphere, one can describe the periphery as the "hottest spot", a zone from which "the system may have access to explosive processes" (Monticelli 2012). Projects in the public sphere were and are often situated in those 'hot peripheral zones' of a city. They aim to intervene in the "cold" and rigidly structured order of the centre. My hypothesis is that through the pandemic restrictions this relation between centre and

periphery was temporarily levelled out and became instead a kind of “transit zone”. This paper investigates how projects by the company Ligna or the choreographer Micha Purucker have to deal with a different mode of public attention that is caused by the subversion of conventional hierarchies of urban space.

CV

Katja Schneider is a Professor at the Frankfurt University of Music and Performing Arts (HfMDK). Her studies focus on dance theory and history, intermediality of contemporary dance and theatre, and performance art. She also works since 2015 as a dramaturg for the Munich Festival DANCE. Recent publications include: (Ed.): Das Rauschen unter der Choreographie. Überlegungen zu Stil, Tübingen 2019; (Ed. together with Burcu Dogramaci): »Clear the Air«. Künstlermanifeste seit den 1960er Jahren. Interdisziplinäre Positionen, Bielefeld 2017; (Ed. together with Gabriele Brandstetter): Sacre 1913/2013, Freiburg im Breisgau/Berlin/Wien 2017.

KATJA VAGHI

Freelance researcher

General Panels

FROM AND TO TICINO: PERFORMING ARTS AT THE CROSSROAD OF ARTISTIC EXCHANGES AND PHYSICAL EXPRESSION

ABSTRACT

The Italian speaking Switzerland, Ticino, has a vibrant artistic tradition that is often poorly represented, if not completely overlooked, by academic researchers, especially in comparison to other Swiss geographical regions. What we present here is a project – promoted by the Accademia Dimitri (SUPSI, University of Applied Sciences and Arts of Southern Switzerland) – that seeks to fill this significant gap by utilizing a diachronic, diatopic, and interdisciplinary approach that explores the development of the performing arts (specifically dance, puppetry and circus) and their interconnectedness in Ticino through the 20th and 21st centuries. In comparison to neighbouring geographic areas, theatre and the performing arts in Ticino have relatively recent origins. Without a real artistic centre, the territory is seen as a hub of creative exchange for artists departing to or arriving from other geographical areas, in close contact with national and international performance and cultural realities forming a complex web of interrelationships in a relatively limited context. With the progressive disappearance of clear disciplinary boundaries between the various performing arts, the project aims to map different creative practices and, at the same time, it intends to help artists, researchers, and cultural practitioners to engage in dialogue with fields other than their own (e.g., dance experts looking into puppetry or circus, and vice versa). In accordance with the Accademia Dimitri’s orientation towards physical theatre, the artist’s body is at the centre of the research. For this conference, we will present the first segment of the section relative to dance and focused on the choreographer Claudio Schott. Ticino’s Monte Verità is well known to dancers and dance specialists as the location where European modern dance, and more specifically Ausdruckstanz, began. The utopian community attracted many artists and, among them, also many dancers such as Rudolf von Laban and Mary Wigman, who would become main exponents of this dance tradition. Sustained by the grant for the Performing Heritage offered by the Swiss Federal Office of Culture, this investigation into dance in Ticino is spurred by questions around what occurred and what was left behind when these personalities left the territory. Taking on the invitation offered by Anne Davier and Annie Suquet, the authors of the most recent book on dance in Switzerland, on furthering the understanding of the development of dance in Switzerland, the UK trained Claudio Schott (LSCD) has been identified as a key figure for the revival of dance in Ticino that occurred during the 1980s. With his activity as a teacher, performer and choreographer with the foundation in 1983 of the first contemporary dance company, Progetto Danza, in the region, Schott contributed to the arrival of a specific tradition of modern and contemporary dance in Ticino.

CV

Katja Vaghi is a freelance researcher and movement specialist, who alternates theoretical reflections in written form to musing in the rehearsal space. After her PhD, in dance philosophy she now lectures in dance history and

philosophy, and in somatic approaches to spaces across the UK Germany, and Switzerland. Her latest publications encompass articles on Jiří Kylián (*Oxford Handbook of Contemporary Ballet*), on Sasha Waltz (*Fifty Contemporary Choreographers*), a collective contribution on screendance during the pandemic (*The International Journal of screendance*), and one on somatics and architecture (*Dimensions: Journal of Architectural Knowledge*).

KELSIE ACTON

Critical Design Lab

Performance and Disability WG

COMMUNICATING COVID RISK MITIGATION IN SITE SPECIFIC PERFORMANCE

ABSTRACT

Pre-show information, information provided to the audience by theatre companies before they arrive, has been a taken for granted practice for a long time. In 2020 The Edmonton (Canada) Performing Arts Accessibility Ad Hoc Group (Acton, Leifso, Birkholz, Polo & Yuzwenko-Martin) released a report giving an over view of access practices in performing arts in the city. The report found that performing arts companies did not provide all the information audiences wished they would, nor were they providing the same information, despite pre-show information. Pre-show information was a marginalised and taken for granted practice. Many companies in Edmonton have had to significantly revise their practices of communicating pre-show information with the COVID pandemic changing both audience's attitudes to theatre going and theatres' practices around audience safety. Disabled audiences in particular, have been reluctant to return to in person performance because of the significant risks they face (Torregaianni & Mantell, 2021). Pre-show information moved from the margins and became a central point of concern for theatre makers. Site-specific theatre creators must think carefully about how and what they communicate with their audiences in a way that companies working in traditional buildings do not. Taking a case study approach (Flyvbjerg, 2011), this research examines what, how and when information is shared with audiences for Catch the Keys Productions. Catch the Keys Productions is known in Edmonton (Canada) for their attention to access and their audience care. The case study encompasses participant observation at production meetings, interviews with production team, survey of audience members and interviews with audience members. This case study will document both Catch the Key's approach to sharing pre-show information, particularly around COVID safety, and identify areas to improve communication about access for Catch the Keys as they produce experiences in unique spaces in a world where COVID circulates.

CV

*Kelsie Acton is a neurodivergent access consultant, researcher and choreographer. She is currently the Inclusive Practice Manager at Battersea Arts Centre, the world's first Relaxed Venue. Her PhD research into the accessibility of timing in disability dance rehearsal was funded by the Social Science and Humanities Research Council of Canada and she recently completed a residency at Siobhan Davies Dance Centre (UK). She is a member of the Critical Design Lab, a multi-national, multi-institutional collective focused on access, disability and design where she provide plain language translation for all projects. Her work has been published in journal such as *Global Performance Studies*, the *Canadian Journal of Disability Studies* and *CTR: Canadian Theatre Review*.*

KENNETH CERNIGLIA

USA

General Panels

FINDING RUTKA LASKIER

ABSTRACT

In 2006, 14-year-old Rutka Laskier was introduced to the world by way of her diary of the early months of 1943 in Bedzin, Poland. Four years into the Nazi occupation, Rutka chronicles and opinionates on family, friendships, love, and politics in the Jewish ghetto, against a backdrop of diminishing hope for survival. Promoted as “the Polish Anne Frank,” Rutka was born on the same day as her more famous Dutch contemporary, yet the notebook she left behind is far sparser in detail, containing only a few dozen entries that offer far more questions than answers.

Before her family’s forced relocation, Rutka arranged with the landlord’s daughter to hide her notebook under a stair. After Poland was liberated, Stanislaw Sapinska retrieved the notebook and kept it in her personal possession for sixty years, until her grandson suggested taking it to the local Jewish history museum, which found Rutka’s half-sister in Israel. All recognized the diary’s historical value and arranged to publish Rutka’s Notebook the following year. Annotations, photos, and essays attempt to complement the gaps between and within the diary’s pages.

Many entries reflect the normal daily preoccupations of a young teenage girl: gossip, boys, hormones, parents, frustrations, hopes, fears, and dreams. Contrasting diary entries document the dire circumstances of the Nazi occupation and Jewish oppression. Rutka may have been involved in youth resistance activities possibly documented in code in the notebook.

For the past two years, I have been working as dramaturg on a new musical based on Rutka’s Notebook. Events and people sketchily recounted in a diary do not easily translate to dramatic plot and characters. Further research into photos, oral histories, and other non-written sources; historical approximation; and plausible imagination have been required to develop the play, all of which raise essential historiographical questions. Although this project’s aim is drama rather than history, the sensitive, often fraught, subject matter requires careful attention to historical details. We need to get this right.

CV

*Ken Cerniglia is a veteran dramaturg, writer, creative consultant, and organizational leader. His dramaturgy includes the Broadway hits *Hadestown* and *Peter and the Starcatcher*. During 16 years as dramaturg and literary manager at Disney Theatrical, he developed over 70 titles for Broadway, touring, international, and licensed productions, including *The Hunchback of Notre Dame*, *Aladdin*, *Newsies*, *The Little Mermaid*, *High School Musical*, and *Tarzan*. Ken is past president of Literary Managers and Dramaturgs of the Americas, former convener of the IFTR Historiography Working Group, and co-founder of the American Theatre Archive Project. He holds a Ph.D. in theatre history and criticism from the University of Washington.*

KEREN COHEN

Ben-Gurion University of the Negev, Israel

The Theatrical Event WG

ROBERT WILSON’S WORK WITH AMATEURS: RAYMOND ANDREWS AND CHRISTOPHER KNOWLES

ABSTRACT

*The paper will continue the investigation into American director Robert Wilson’s work with amateurs, a subject that I began to explore in my presentation in 2021. Last year, I outlined the main characteristics of Wilson’s collaboration with amateurs, a collaboration which was essential to the formation of his early aesthetics between 1968 and 1973. The discussion elaborated on Wilson’s work with deaf-mute child Raymond Andrews, who made significant contributions to Wilson’s silent operas, and most particularly to his iconic production *Deafman Glance* (1970). The current paper will broaden the area of investigation by introducing a comparative examination and by considering wider aspects of the collaboration. Wilson’s work with Andrews will be compared to the director’s collaboration with another non-professional youth with disabilities – brain-damaged poet and visual artist Christopher Knowles, who started working with Wilson when the director’s collaboration with Andrews ended in*

1973. The paper will explore the collaborative processes themselves, as well as their reception by audiences and critics. It will evaluate the unique artistic tensions involved in the collaboration between amateurs and professionals. These will be related to questions regarding the connections between amateur theatre and disabilities arts. The power dynamics within the collaborations and their influence on the reception of the works will also be considered. The discussion will present the complex interrelations between the personal, sometimes therapeutic, effects of the collaborations, their artistic achievements and their political implications.

CV

Dr. Keren Cohen is a postdoctoral research fellow at the Center for Austrian and German Studies at the Ben-Gurion University. Her research focuses on questions of intermediality, interculturalism, performance and ritual. She completed her PhD at the Hebrew University of Jerusalem in 2020 with a thesis focusing on the aesthetics of American avant-garde theatre director Robert Wilson from an intercultural German-American perspective. Her current research examines traces of theatre in Weimar cinema. Until September 2021 she served as a teaching fellow at the Hebrew University's Institute of Arts, where she ran the Joint Program in Business Administration and Arts, as well as the Faculty of Humanities' Internship Program.

KESIA GUILLERY

University of Greenwich,

Performance as Research WG

ZU-UK ZAP LAB FINALE WORKSHOP: CO-CREATIVE WHATSAPP LABORATORY SHARING

ABSTRACT

ZU-UK, immersive and instruction-based performance and digital arts company, propose a WhatsApp Lab as a forum for sharing, developing and hybridising provocations and creative responses, primarily addressing the core questions of:

- What are the multidisciplinary, interdisciplinary or transdisciplinary potentialities of PaR?
- Does PaR function as a decentralising mode of innovation in relation to established norms for what constitutes research?

The Lab is an adaptation of a facilitated experience that we have piloted as a means of connecting and cross-pollinating mixed artist, practitioner, researcher and artist-researcher communities as part of three events to date: a scoping workshop for the development of a new Research Institute (University of Greenwich, London); a build-up event to the launch of PARKE (Practice As Research & Knowledge Exchange) Café (University of Greenwich, London); Brega Parque International - an international remote creative lab connecting artists and researchers in the UK, Brazil, Colombia and beyond.

The experience is an 8-day series of prompts, instructions and activities delivered via WhatsApp by a guide-facilitator. Each day asks participants to take on a new 'role' in their relationship to their work, questions and context, e.g. 'the Self', 'the Cartographer', 'the Policy-Maker'.

Each day invites a concrete creative output from participants, some visual/image-based, some text-based, some sound-based, asking participants to engage with their environments in different ways. The tasks start from the individual, encouraging introspection, and work outwards to eventually invoke a Universe-wide perspective by the seventh day. All tasks include an element of unpredictability or surprise, and participants are urged to fall down as many rabbit holes as possible.

Participants' daily mini-artworks are shared with the guide-facilitator via WhatsApp and the eighth day consists of a sharing event (Zoom or in person), where the content created is amassed and presented as a larger patchwork PaR document.

CV

This proposal is submitted by ZU-UK, an award-winning interactive performance and digital arts company based in East London, cited as pioneers of the UK's early, grassroots immersive theatre movement. ZU-UK run a PaR MA in Contemporary Performance at the University of Greenwich, London. Their work epitomises a belief in a need

for shared rituals and the use of unusual locations as an invitation to those who do not ordinarily engage with the Arts. They cultivate playful, challenging relationships with audiences through instruction-led audio experiences in public spaces, fostering intimacy, developing the mundane into questioning of societal and personal responsibility, and disrupting class and political divides with a humorous lightness of touch to form rebellious, indelible shared moments. Notable publications co-authored by members of the company include The Post-Immersive Manifesto (International Journal of Performance Arts & Digital Media, 2020) and A Dramaturgy of Participation (chapter in Reframing Immersive Theatre, ed. James Frieze, 2017).

KETU KATRAK

University of California Irvine, USA

General Panels

BOXED AND ITS INSPIRATION FOR THE FUTURE

ABSTRACT

Our panel explores Digital Inspirations: Performing the Pandemic (“performing the pandemic” is a suggested topic) via online initiatives during 2020-2022 lockdowns and struggles for artists in India, not regarded as “essential” and receiving no government support. In this climate, individuals such as Dr. Anita Ratnam through her Arangham Trust, that also received no support (from corporations and banks as in pre-pandemic times) created opportunities for dancers. She commands high respect as an artist and producer, that along with her personal charisma enabled three digital initiatives’ success that we discuss on this panel.

1) BOXED, created and produced by artpreneur Ratnam, with Series Consultant, Chitra Sundaram, presented dancers from India and the diaspora--Malaysia, Singapore, Japan, U.K., California, Australia, and South Africa--in eight segments, May 16 to July 3 2020. Madhu Nataraj and Ketu Katrak were commentators on BOXED. We discuss BOXED with clips of dancers who participated online across generations and geographies. By 2022, we update how selected dancers from BOXED 2020 are faring and how their creative lives have evolved in the ongoing pandemic.

Such digital interactivity profoundly fostered individual creativity, and networking across borders, between local and global, center and periphery. BOXED’s overarching democratic goals decentered hierarchies--urban/rural, traditional/contemporary Indian dance styles/music.

For BOXED dancers created new choreography (with modest honoraria), gained new skills in dancing-for-camera, selected music and movement styles (Indian and beyond). They conveyed experiences of restlessness, waiting, grief, and mental stress, performing in confined spaces—kitchen-counters, balconies, basements, a hospital ward. Such creative opportunities were welcome when most performance venues were shuttered.

2) The same professionalism that was a hallmark of BOXED with Dr. Ratnam’s superb technical team, was equally prevalent in the following two online initiatives on Dr. Ratnam’s digital platform that remained active during 2021 (when India suffered the worst outbreak of the Delta variant with many deaths, social crises such as shortage of medical oxygen) and 2022.

At a time when hardly any attention was paid to dance, Ratnam created: i) Devi Diaries, October 1-31, 2021, and ii) Andal’s Garden, December 15, 2021 to January 15, 2022. For the IFTR presentation, Dr. Ratnam, a striking performing artist, will dance/embody a brief (1-2 minutes) presentation of Andal, a beloved 8th century goddess who composed poems expressing her affection, even erotic desire for Lord Vishnu. These poems and their recitation during December-January are part of a living tradition in Chennai. We discuss Andal’s Garden with exquisite art work and dance.

Also noteworthy is Ratnam’s invitation not only to bharatanatyam dancers who usually perform to Andal’s poems, but kathak and Manipuri dancers from North and Northeast India to represent Andal’s Medieval Tamil poetry translated and interpreted for a 21st century audience. Here, Madhu Nataraj a kathak dancer presented two of the best group choreographies for Andal’s Garden. Nataraj has also been teaching dance and choreography for a global student audience during the pandemic.

We conclude that online platforms have enabled dancers to express their creativity during the pandemic when live venues were closed.

CV

*KETU H. KATRAK, born in India, is Professor of Drama at the University of California, Irvine. Author of *Jay Pather: Performance and Spatial Politics in South Africa* (Indiana University Press, 2021); *Contemporary Indian Dance: New Creative Choreography in India and the Diaspora* (London: Palgrave Macmillan 2011, ppb 2014); and *Politics of the Female Body: Postcolonial Women Writers* (Rutgers UP, 2006) among other publications on African and Postcolonial Writers, Performance and Feminist Theory. Katrak is co-editor with Astad Deboo, "Contemporary Dance in India", *Marg: A Magazine of Indian Arts* (2017), co-editor with Dr. Anita Ratnam, *Voyages of the Body and the Soul: Selected Female Icons of India and Beyond* (Cambridge Scholars Publishing, 2014). Katrak is currently writing a biography on the pioneer of Contemporary Indian Dance: *Astad Deboo: A Life in Dance* (Forthcoming, Speaking Tiger Publishers, 2022/23). Recipient of a Fulbright Research Award to India, and a Bunting Fellowship among others.*

KIM BASTON

La Trobe University, Australia

Popular Entertainments WG

IMAGES AS EVIDENCE: METHODOLOGICAL ISSUES FOR THE CIRCUS HISTORIAN.

ABSTRACT

When attempting to decipher the history of circus, the researcher is confronted with a wealth of visual representations: artistic, advertorial, photographic and filmed (both documentary and fictional). As the circus is often considered as a non-verbal medium, images assume a seductive power. Depictions of circus are often used as evidence by circus historians, but evidence of what? In what Christopher Balme (1997) calls the 'referential dilemma', depictions of circus could be indexing a 'circus reality', such as an actual performance; but they can also be the product of iconographical codes largely divorced from circus practice.

In this paper I examine some of the methodological questions that arise from the use of visual and filmed images as historical evidence, using case studies arising from my own historical research: the digital archive of Circus Oz, which contains multiple filmed performances; the painted miniatures of circus performers in the Ottoman Empire; and the woodcut advertising of the 18th century circus.

CV

*Kim Baston has spent many years working as an actor, director and composer in theatre, circus and film, in the UK and in Australia. She is Adjunct Senior Lecturer in Theatre and Drama at La Trobe University, and member of the curriculum advisory group of the National Institute of Circus Arts (NICA) in Melbourne, Australia. Her research interests include popular entertainments in the eighteenth century, circus history and culture, and the intersection of music and theatre. Her recent publications include "The Equestrian Circus" in *The Cambridge Companion to Circus* ed. Gillian Arrighi and Jim Davis, Cambridge;Cambridge UP, 2021, 107-126; "Circus at the edge of Europe: acrobatic entertainments in the Ottoman Empire" *Early Popular Visual Culture*, 16(1), (2018) 57-82; "The Celebrated Circus Tunes: Music in an eighteenth century circus" *Popular Entertainment Studies*, 9:1-2, (2018), 6-24; "'New' Hippodrama, or 'old' circus?: Legacy and Innovation in Contemporary Equestrian Performance" *Popular Entertainment Studies* 7: 1-2 (2016), 21-38; "Circus Music: The Eye of the Ear" in *The Routledge Circus Studies Reader* ed. Peta Tait and Katie Lavers. New York: Routledge, 2016, 117-135.*

KIM HUNTER GORDON

Duke Kunshan University, China

General Panels

PERIPHERIES OF ELEGANCE: KUNQU AND PUBLIC THEATRE IN QING DYNASTY SUZHOU

ABSTRACT

The Emperor Yongzheng's edict of 1724, forbidding officials from maintaining household acting troupes, can be seen as a defining moment in the history of kunqu. As the favoured musical style of the literati, kunqu actors formerly indentured in household companies joined either commercial troupes or those operated by the palace or imperial bureaus. Kunqu began to appear in a variety of new settings and public environments, including at temples, on outdoor stages and, in Suzhou, a new type of venue: the public playhouse (xiguan), in which food and wine would be served alongside theatre. A century later, when the frugal Daoguang emperor ejected the Suzhou actors from the capital in 1827, retaining only eunuchs to perform in the palace, the many lineages who had come to Beijing returned to a theatre market quite different to either that of the forebears. This paper seeks to reassess what has been described as a "competition" between the "elegant" genre of kunqu and "florid" assortment of other raucous styles (huaya zhizheng), asking to what extent these two categories indeed competed for the same audiences, and to explore what lasting impact changing performances venues and environments might have had on the kunqu repertoire during this period.

CV

Kim Hunter Gordon is Assistant Professor of Chinese and Performance Studies at Duke Kunshan University, where he teaches media, performance and China studies. He earned his PhD at Royal Holloway, University of London in 2017, studied the sheng role under Qian Zhenrong at the Jiangsu Kunju Theatre and kunqu singing practice with Xie Yufeng at Nanjing University. He is the current translator for the Jiangsu troupe and regularly sings on the avocational kunqu circuit in China and beyond. His research examines the historiography of kunqu and the dynamics of embodied practice and archival culture.

KIM SOLGA

Western University, Canada

Feminist Research WG

WOMXN DIRECTING SHAKESPEARE NOW: DECOLONIAL PRACTICE, INTERSECTIONAL CHANGE

ABSTRACT

Last year, presenting the beginnings of new work at IFTR (virtually), I posed the questions, who owns Shakespeare?, and, why does it matter?

This year, 12 or so months into in-depth ethnographic research with women-identified directors and artists engaging with Shakespeare in radical – and decolonial – new ways, I expand my field of inquiry and report preliminary discoveries.

The project from which this paper will be drawn no longer asks who owns Shakespeare, but rather: what does it mean to say that "Shakespeare" can be owned at all? What does it mean to "own" a story? What does it mean to relinquish control over the telling of story? What if – and this is the big one – nobody actually owns Shakespeare's stories after all? What if it's all just stocks, smoke and mirrors, capital on paper, as contingent as the next digital transaction? If we uncouple for a moment the stories from the plays, and thus from the socio-economic power that armours them, what can we learn about the democracy of stories, and the value of "Shakespeare" – the ultimate colonial "tool" – to those we often call oppressed or marginalized, those we imagine must be, should be, allergic to him?

This is not a naïve suggestion, though I realize it may seem so to some. Crucially, for me, it is the suggestion that powers so much of the work that I am exploring and uplifting in this new project, by Black women directors, Indigenous women directors, transwomen directors, and more. For these artists, who approach, hold, and share stories as a matter of survival, my questions are especially acute and entirely material. As they work, they investigate how the words attributed to the historical man who has been for four centuries a global brand may be met on equal footing, may be encountered across difference, may be used with a difference for other stories'

ends. For these artists, story is power because, as Cherokee/German/Greek writer Thomas King famously notes, “the truth about stories” is that they are “all we are.”

For the artists with whom I’m fellow-traveling, their stories have long been unheard and un-regarded; that is the only difference between theirs, and his. To meet Shakespeare in their rehearsal halls is to meet on common ground; all of us, we are just story in the end. Story is the site of our lived experience, and of our difference. To explore Shakespeare by exploring both his stories and the stories we tell each other about him, for these artists, is to explore Shakespeare within a decolonial framework, and potentially to story forth new, decolonizing realities.

CV

Kim Solga is Professor of Theatre Studies at Western University. Her most recent books include *Theatre and Performance in the Neoliberal University* (Routledge, 2021) and *Theory for Theatre Studies: Space* (Bloomsbury, 2019). With Susan Bennett she is the series editor of *Theory for Theatre Studies* (Bloomsbury).

KIRSI HEIMONEN

University of the Arts Helsinki, Finland

Choreography and Corporeality WG

WRITING DISORIENTATION AS CHOREOGRAPHY

ABSTRACT

This submission introduces an approach to choreography as a form of site-specific writing that the authors have been developing during the past few years and experimented in several different urban sites in Helsinki, Finland (e.g. Rouhiainen & Heimonen 2021; Heimonen & Rouhiainen forthcoming). Their approach is based on a phenomenologically informed evolving collaborative score that includes embodied and written exploration of urban sites, previously inconspicuous urban sites, that generate choreographic texts. The objective of these choreographic processes has been to allow the impact of the bodily sense of being in contact with the chosen urban location to permeate the authors’ activities in writing. On this basis, the authors have an interest in expanding choreographic practice both with an emphasis on movement and region or location and writerly opportunities that the term choreography implies. According to dance historian Susan Foster the word choreography derives from two Greek words, choreia and graph. The first relates “to dance, rhythm, and vocal harmony in the Greek chorus” but also to orches “the place between the stage and the audience where the chorus performed” and chora, “a more general notions of space, sometimes used in reference to a countryside or a region”. The latter instead relates to the act of writing. (Foster 2011, p.16–17; see also Kellokumpu 2020). In association with such choreographers, who explore how choreography can be rehearsed through written scores, drawing, letter writing and other forms of experimental writing and reading (e.g. Klien et al. 2008; Gansterer et al. 2017; Lilja 2017; Longley 2016; Kellokumpu 2020; Gaudreau 2020; Kramer 2021), the authors are involved in shifting the focus of choreography away from the human performance of predetermined movements.

In the case of the proposal for the Choreography and Corporeality Working Group, drawing inspiration from Sara Ahmed’s (Ahmed 2006) contributions in queer phenomenology, the authors focus on reordering social relations in urban sites and the politics of disorientation. This thematic derived from their perplexity of how European nation states, Finland included, were coerced to enforce restraints to manage the global pandemic. Consequently, they chose to adapt their score and to explore two monuments of national political significance, the staircases leading up to the Parliament House and the House of the Estates both in Helsinki, both consecutively visible in newscasts during the pandemic. The authors aim at challenging the conventional place-related actions and meanings related to these places and to generate alternative forms of performative agencies in their choreography as writing (Hunter, 2015). They are interested how these two sites and their bodies carry and disrupt timely social and cultural meanings and narratives. The submission both presents the written choreography that they generated at these two sites and discusses the process of writing from the perspective of queer phenomenology.

CV

*Dr. Kirsi Heimonen is University Researcher at the Centre for Artistic Research of the University of the Arts Helsinki. Her background is in dance, choreography, somatic movement practices and experimental writing. Her recent interests in artistic research have circled around silence and insanity, namely on memories from mental hospitals publishing articles and making art works like a short film *Here, Somehow* (2021) based on those memories. A phenomenological approach runs through her artistic research projects.*

KIRSTEN STEVENS

The University of Melbourne, Australia

Choreography and Corporeality WG

STEPPING OUTSIDE THE RING: THE HISTORY OF THE CIRCUS OZ OUTBACK TOURS 1985-1993

ABSTRACT

The mobility of circus suggests a constantly moving centre: a big top, a spotlight, a ring that is a contour that delimits and structures the performance, indeed a circle within which the endlessly mutable performance is articulated. With a globally touring circus company such as the Australian company Circus Oz the centre is never fixed. It moves between cities, urban spaces and across international borders. This paper, however, focuses on another kind of centre, a red centre, the sprawling middle of the Australian continent, a land which the European invaders and colonists designated terra nullius, nobody's land, a place they regarded as empty but which has, of course, been continuously occupied by Indigenous communities for tens of thousands of years. It is a place where nomadological flows persist and territorial assemblages such as centre and periphery are vulnerable to disintegration. Using tour data, oral history and a wide range of Circus Oz archival documentation, it attempts to reconstruct the company's three tours to central and northern Australia in 1985, 1988 and 1993. It focuses in particular on the company's response to the national bicentenary of European settlement in 1988, a year of celebration and self-congratulation. At that time, Circus Oz had a strongly political orientation, performing sketches that interrogated uranium mining, Australia's presence in the Pacific and the treatment of refugees. It is not surprising, therefore, that the company was also attuned to the unsettlement of Indigenous peoples subject to the effects of colonial and national aspirations, or that it participated in the promotion of a radical new consciousness of Australia's colonial history that ran contrary to the bicentennial spirit. This paper analyses the many strands of ideological, aesthetic and geographic transformation that took place on these tours. It argues that encounters with remote Indigenous communities created variations and mutations in the content and expression of the Circus Oz approach to show design. It also argues that the exchanges facilitated by these transformations, such as the dismantling of boundaries between audience and performer, influenced the direction of the company over the long term. This analysis invites the introduction of a new model for tracing the communication of politico-affective influences in the performing arts. While dialectic centre-and-periphery models of cultural globalisation provide a frame for discussing the international status of a company like Circus Oz, its ongoing commitment to what might be called the periphery-of-the-periphery raises new questions of methodology and historiography. To that end, we suggest the concept of a formal exchange. In contrast to descriptions of the circulation of aesthetics through international geopolitical networks, a formal local interactions describe a more nuanced situation comprising alternative and complex flows of information, performance practice and debate between those involved. It lays the ground for an historical analysis that suggests 'meetings in the middle of nowhere' have been just as important if not more important to Circus Oz than its exposure on transnational networks defined by problematic categories such as local and global, province and centre.

CV

Dr Kirsten Stevens is Lecturer in Arts and Cultural Management at the University of Melbourne. Her research explores the intersection of cultural identity, aesthetic practice, industrial context, and organisational history in the development and operation of arts, culture, and film organisations in Australia. As a chief investigator on the

ARC LIEF for phase 7 of the AusStage database, her research examines the Circus Oz digital archive as a case study for the meaningful analysis and visualisation of circus data.

KLARA SKROBANKOVA

Theatre Institute Prague, Czech Republic

General Panels

IRA ALDRIDGE IN PRAGUE: DISCUSSING RACE IN THE 19TH-CENTURY CZECH LANDS

ABSTRACT

In my contribution to the Historiography Working Group, I would like to focus on the discussion of race in the Czech lands in the 1850s on the example of the American actor Ira Aldridge (1807–1867) and his guest performances in multiple Bohemian, Moravian, and Silesian cities. For the majority of local theatregoers and theatre critics, Aldridge was the first African American performer they have ever seen. His touring repertoire consisting of Shakespearean tragedies mixed with crude farces and popular songs presented a deviation from the usual performances in the city theatres, making Aldridge a popular guest performer that secured sold-out auditoriums. However, the newspapers rarely discussed Aldridge's acting skills and preferred to focus on his different skin color and exotic looks as the Moor of Venice. The series of theatre reviews, advertisements, and references therefore present a unique testimony of the early understanding of race and otherness in the Czech lands, often at the periphery of the Austrian empire. Aldridge's presence in the public sphere also demonstrates the strategies of theatre marketing in the 19th century because not only did Aldridge not dispute various fake claims about his life and heritage, but he also probably cleverly worked with such fabrications to his benefit, accepting his African role in order to continue with his tours at the outskirts of the Austrian monarchy.

My paper shall address the questions of "How was racial otherness understood and showcased in the Czech lands?" and "What were the marketing strategies of acting stars coming to the provincial theatres?"

CV

Klára Škrobánková works at the Arts and Theatre Institute in Prague and at the Department of Theatre Studies, Masaryk University Brno. She is a member of the research group "English Theatre Culture 1660-1737" supported by the Czech Academy of Sciences. She also partakes on the creation of the Czech Theatre Encyclopedia, where she focuses on the German theatre in the Moravia and Silesian in the 19th century. She reads in a doctoral programme at the Department of Theatre Studies (Masaryk University Brno).

KOMITA DHANDA

Jawaharlal Nehru University, India

Political Performances WG

LOCATING WOMAN AS A COLLECTIVE SUBJECT IN SOCIALIST-FEMINIST PERFORMANCES: AN ANALYSIS OF WORK OF STREE MUKTI SANGHATANA IN MAHARASHTRA

ABSTRACT

With the feminist movement gaining momentum from the mid-1970s to the late 1980s, many women's political theatre groups came into existence across India. The decade was marked with countrywide women-led public campaigns and demonstrations against issues such as rape, domestic violence, police brutality, alcoholism, dowry deaths, and land rights. The women's movement created a fertile ground for political theatre, characterized by the consciousness of women as citizens. The cultural organizations and their performance practices became critical sites of histories, politics, aesthetics and resistance to explore dramaturgical texts that interwove the social conditions of women as collective subjects.

This paper explores the performance practices of the Stree Mukti Sanghatana (SMS) and its women activist-performers as organizers, performers, and leaders. The paper explores a new methodological framework to

unravel complex negotiations of feminist strategies, which incited new meanings in the theatre practices of cultural organizations and placed them at the intersection(s) of left and feminist ideology.

*Working through the performance history and dramaturgical text of the play *Mulgi Zali Ho (A Girl Is Born)*, the paper studies the grasping shifts and challenges in the creative and organisational practices, as reshaped by the interventions of women cultural activists. Focusing on play's touring history, it lays out the SMS's micro-histories of shifting relationships with the Communist parties and grassroots organizations of workers, peasants and women and its impact on the audience circuits and networks.*

CV

Komita Dhanda is a Ph.D. scholar in Theatre and Performance Studies at the School of Arts and Aesthetics, Jawaharlal Nehru University. Her research pertains to political theatre as a significant genre of post-colonial theatre practices that exist at the intersection of the left and feminist performance traditions, with direct political activism. As an extension to her larger project, she is interested in studying the transnational connections and cultural exchanges among the performance collectives that work within the socialist-feminist frameworks.

*She works as a cultural activist, organizer, actor, director and writer with India's pioneer street theatre group *Jana Natya Manch* in Delhi since 2004.*

She has taught at the Department of Development Communication and Extension in lady Irwin College, University of Delhi. She has worked as Project Coordinator on Delhi Oral History Project at the Centre for Community Knowledge, Ambedkar University, Delhi.

KORNÉLIA DERES

ELTE University / Central European University, Hungary

General Panels

NETWORKED SPACES OF EXPERIMENTAL THEATRE IN STATE SOCIALIST HUNGARY

ABSTRACT

The aim of my paper is to investigate the methodological challenges of researching the networks of public, semi-public, and private spaces where experimental theatre practices in state socialist Hungary were being created, mediated, and disseminated during the 1960s and 1970s.

These spaces, often dominated by young artists of the time, offered opportunities for networking, learning and sharing, and also served as places of transition among state-approved artistic practices and amateur or alternative practices. The triangle of university theatres, houses of culture, and private homes represented the most important domains of experimental theatre in the era. Under both open and secret surveillance by the state, these places gathered artists who wanted to move away from realist theatre traditions, and questioned the role, means and operation of theatre within the socialist society.

Consequently, the following research questions arise: How narrow were the spatial and cultural possibilities of alternative theatres during an era of so-called consolidation in the Kádár regime (1963-76)? How did dissents create networks in and outside the country, and what were the material, medial, and spatial contexts for this? How can we relate to the various sources (secret agent reports, oral history interviews, etc.) which inform us about the era?

The paper will discuss methodological problems through various case studies with a focus on the collectives' actor-networks both within the Eastern Bloc and in Western Europe or the US, interactions and collaborations, shared visions and aesthetics. Studying these theatre spaces as shifting centres can also show how processes on inclusion and exclusion, surveillance and resistance, approval and ban characterized the operation of alternative theatre practices during the existing socialism in Hungary. The paper also aims at challenging the view on Central-Eastern Europe as an isolated bloc at the time and examining it as an active and interactive agent of cultural transfer.

CV

Kornelia Deres is a Junior Assistant Professor at ELTE University (Budapest) and currently a Junior Core Fellow at the Central European University. She was an assistant professor between 2015 and 2018 at Karoli University, and in 2020-2021 Humboldt Research Fellow at the University of Cologne. She is author of a monograph on intermediality in Hungarian and European theatre (Hammer for Images, JAK-Prae, 2016), and her second monograph on documentary theatre and re-enactment is coming in 2022. She is co-editor of five books and three drama volumes. Her articles were published in Theatre Research International, New Theatre Quarterly and Global Performance Studies. She initiated the book series 'SzínText' including edited collections on theatre and volumes of contemporary drama. Her research interests are science and theatricality, Cold War theatre histories, performance and archives, nineteenth-century popular performances. She is also a poet with three published books.

KRISTEN LEWIS

Osgoode Hall Law School and gull Cry Dance, Canada

New Scholars Forum

"HOLDING CENTRE AT THE EDGES OF EXILE: TRANS-EMPOWERED APPROACHES TO EMBODIMENT AND RITUAL THEATRE AS TOOLS FOR CONFLICT-TRANSFORMATION"

ABSTRACT

This paper will be presented in the form of a workshop/lecture/performance exposing the creative process I have been developing with my collaborators Otis Bell and Rue McDonald, community-engaged thought leaders and interdisciplinary artists in the local queer and trans community (in Victoria, B.C.) I will write a formal academic paper to accompany this presentation, suitable for publication. The workshop and paper will describe and theorize our collaborative process of investigating how land, stories, and bodies can become allies in the creation of improvised group theatre ritual aimed at unpacking and remaking narratives that tend to drive some bodies and subjectivities to the margins while artificially centering others.

Part lecture, part dance workshop, part improvised group theatre ritual, this presentation exposes the theatre-practice methodologies that are emerging from our investigations into what happens when we start being very committed to seeing what has been framed as "edge" as the centre from which deep conflict can be transformed, and other, freer futures imagined.

We share an emergent approach to community-engaged performance creation developed by three distinct practitioners, whose practices meet in the fertile soil of ritual theatre and radical embodiments. Our approach, which we share as a research tool for using theatre-derived tools in conflict-resolution contexts, occurs at a crossroads where several streams of research and their attendant knowledges meet: the deep wisdom that emerges from ongoing research into trans embodiment; trauma-informed approaches to conflict resolution; decolonizing approaches to storytelling; embodied anatomy and embryology; and queer onto-epistemologies.

Our research seeks to facilitate open-ended processes in which we continually propose, from different angles, that what happens on the edge, a territory long-inhabited by the exiles of normative culture—trans bodies, wild things, the ones who do not belong—holds the potential to change how we think about what a center is or could be.

We can present either outside or in, and in either case will be inspired by the land in and around Reykjavik, which we will inhabit in a pre-conference creation process to draw material for this workshop, adding another layer to the work we present. We see bodies, land, and stories as intersecting co-creators in the cauldron of radical theatre practice, inspiring new perspectives on conflict-transformation. We look to put in motion new modes of seeing, being, and working for the change that both centre and edge hunger for, often not realizing that, through all the dirt and struggle, they are, even now, reaching for each other.

CV

I am a transdisciplinary researcher, performer, and scholar. My dance theatre activities are housed through the Coast Salish territory-based Gull Cry Dance. Gull Cry is a dance theatre company dedicated to using deeply embodied approaches to movement, gesture, and language, both in performance and in community-based workshop settings, as a tool for inhabiting bodies and the lands that form them with greater freedom. We regularly present interdisciplinary, audience-engaged work in academic and community-based settings, as well as in the professional contemporary dance milieu; eg most recently at the Dance-in-Vancouver 13th Biennial. My academic research activities are housed through the Osgoode Hall law school, where I am a graduate student with a project that looks at the intersection between law and land-and-story-based approaches to Indigenous rights. I am a member of Performance Studies International and am currently collaborating on an experimental group writing and publication project with a dedicated group of performance studies scholars through PSI, with publications forthcoming in the fall of 2022.

I have collaborated extensively over the years with critical legal scholar Sara Ramshaw and with critical theory and film studies scholar Emile Fromet de Rosnay, both based out of the Cultural, Social and Political Thought Graduate Committee at the University of Victoria in British Columbia. Through these fertile collaborations, I have presented dance improvisation-based performative workshops in multiple academic, professional (in the legal and conflict resolution communities) and arts-based settings, integrating community-engaged performance work with academic research in critical studies in improvisation, family law, conflict resolution, gender studies and decolonial theory. For a description of an extensive, durational, land-based, trans-disciplinary project I did with Dr. Fromet de Rosnay in 2020, see: https://onlineacademiccommunity.uvic.ca/indiscipline/2020/12/01/the-cove-statement/?fbclid=IwAR3tbpYhchlcUiGPtTQ9aLofF4sovSL3WsDnvfyfbCAa6W3KMwr_X_WGpLY

My current research, both performative and academic, theorizes, approaches to justice and conflict resolution/transformation via performative modes based in land, stories, and radical approaches to embodiment—seeking to reimagine the “human” along lines more expansive than the excessive normativities that mark bodies and subjectivities in our time. I am currently developing a deep collaborative process with Otis Bell (Seven Star Healing Arts) and Rue McDonald (Queer Directions Learning Centre), provocative interdisciplinary artists, thought leaders, and healers in the local queer community whose leading-edge work recenters trans embodiments, decolonizing storytelling, and ritual theatre as integral to bringing about more just futures for all humans and for the more-than-human, in dialogue with the lands that form us.

KRISTEN RUDISILL

Bowling Green State University, USA

Asian Theatre WG

TRUTHS THAT CHANGE COLOR: INDIA’S INDIRECT VICTIMS OF 9/11

ABSTRACT

Bombay Chanakya’s 2004 play Niram Maarum Nijankal (“Truths that Change Color”) opens with a psychiatrist being acquitted of his patient’s murder, then embarks on a series of flashbacks through the final, traumatic year of that patient, an Indian college student who had been present at the World Trade Center in New York City on September 11, 2001. The long-lasting psychological effects of terrorism, for this girl and her family, and by extension all victims, all Indians, connect these distant playgoers to all Americans. I contextualize Chanakya’s intense and singular play within the theater scene in Chennai as well as within the political and historical moment in South India to argue that by reframing the event in a way that local Indian audiences could relate to in a live theater medium, Chanakya has created a new entry point into 9/11 for Tamils distanced from the horror of the event by time, distance, and mediation of the televised narrative.

CV

Kristen Rudisill is a Professor of Popular Culture and Director of the Asian Studies Program at Bowling Green State University in Ohio, USA. She has published a number of articles on popular theater and dance in India and its

diasporas. Her book, "Honeymoon Couples and Jurassic Babies: Identity and Play in Chennai's Post-Independence Sabha Theater" will be out with SUNY Press later this year.

KRISTIINA REIDOLV

Cultural and Educational Centre Viimsi Artium, Estonia

General Panels

ESTABLISHING A NEW CULTURAL CENTRE TO REVITALIZE PARISH NEXT TO THE CAPITAL

ABSTRACT

It is remarkable that despite the height of the worldwide COVID pandemia, Viimsi, a parish located right next to Tallinn, the capital of Estonia, is investing into culture scene and establishing a new Cultural and Educational Center Viimsi Artium, which will be launched in May 2022.

Viimsi, a parish of more than 20.000 inhabitants, is characterized by a large number of people involved in the cultural sphere such as musicians, composers, actors, filmmakers etc. and a strong community spirit.

ARTIUM is going to be a contemporary interdisciplinary hub for the arts, which will bring together both Estonian and international performing and visual arts with music, film and science. The cultural programme is certainly aimed at a wider audience spanning from local to international.

ARTIUM will have a multifunctional 457-seat big hall with orchestra pit, a chamber hall, a blackbox, an open-air stage and an art gallery.

Apart from exposing the audiences to various cultural events, the future cultural centre ARTIUM will have two additional priorities.

Since Viimsi ARTIUM will also house under its roof three hobby schools such as the Viimsi Music School, Viimsi Art School and Science Centre, it prioritizes engaging children and young people through a variety of activities to encourage their personal development and provide them access to high culture. ARTIUM would also like to examine ways how practitioners in the creative sector could integrate more young people into their activities. Last but not least, the new cultural centre is expected to strengthen ties between the inhabitants of Viimsi and therefore has announced an ideas competition to engage them in a dialogue about the future activities taking place ARTIUM as an attractive centre of cultural and educational life and the heart of the community.

Viimsi ARTIUM as a venue will provide excellent opportunities for achieving the above-mentioned objectives.

The Viimsi municipality consists of the Viimsi peninsula with its long coastline and several islands, including Naissaar, Prangli, and Aksi. A former border zone that was closed to non-residents of the peninsula during the Soviet era, it now has several nature reserves. The new venue, which is a 15-minutes' drive from the city centre of Tallinn, will be located on the verge of the recreational area of the Haabneeme and Lubja Klint Nature reserves. Consequently, the architecture of the building is in harmonious symbiosis with the natural environment. As a link to the historical past, there are 2 former military fuel tanks that have been refurbished into a contemporary art gallery and an open-air stage.

The advantages of building a venue away from the city centre of Tallinn, what is the traditional home of cultural institutions in Tallinn is that it allows to bring culture closer to where people actually live and emphasize what aspects make up the quality of life: having access both to harmonious living environment and to culture in all its versatility.

CV

Kristiina Reidolv is the General Manager of the Cultural and Educational Centre Viimsi Artium.

In the years 2019-2021, Kristiina Reidolv was the General Manager of Tartu Centre for Creative Industries, which was also representing Tartu Film Fund.

2012-2019 she was the Managing Director of Performing Arts Centre Open Space (Vaba Lava), Estonia. She was responsible for creating the organisation of Vaba Lava and building up 2 theatre venues in Tallinn and Narva.

In the years 2009-2012 she was the Executive Manager of Estonian Association of Performing Arts Institutions.

She is conducting PhD research in theatre studies at the University of Tartu, Estonia. She has been a visiting fellow at the School of the Arts of Columbia University (USA) and the School of Arts of the University of Kent (UK). She has a M.A. in Philosophy specializing in analytical philosophy of art. Her minor was in theatre studies and art history. In 2009 she was fellow student at Baltic Film and Media School.

Kristiina Reidolv has been the member of the board of Estonian Association of Performing Arts Institutions and Estonian Association of Independent Theatre Companies. She is a member of the Association of Scholars in Theatre Studies in Estonia and the International Federation of Theatre Research (IFTR).

KRISTIN LEAHEY

Boston University, USA

Translation, Adaptation, and Dramaturgy WG

KATE HAMILL'S THEATRICAL AND GRETA GERWIG'S CINEMATIC 2019 LITTLE WOMEN

ABSTRACT

*In 2017, Minneapolis–St. Paul' Jungle Theatre commissioned writer Kate Hamill to create a new interpretation of the postbellum American classic Little Women by Louisa May Alcott. I served as dramaturg for this premiere production in the Twin Cities, New York production at Primary Stages, Dallas Theatre Center, and at the Old Globe in San Diego. This coming-of-age novel influenced generations of young women, who often imagined themselves as one of the book's March sister characters: the protagonist Jo; the antagonist Amy; the oldest sister Meg; and the middle sister Beth. Similar to her fictional surrogate Jo, Alcott wanted to embrace activities traditionally affiliated with boys. Gender identity is central to Hamill's interpretation, as her Jo is nonbinary, as arguably Jo is in Alcott's novel and Alcott was throughout her lifetime (during the mid-to-late 1800s). Theorist Jack Halberstam, in *Female Masculinity*, surmises that "tomboy-ism tends to be associated with a natural desire for the greater freedoms and mobilities enjoyed by boys...Tomboy-ism is punished, however, when it appears to be a sign of extreme male identification and when it threatens to extend beyond childhood and into adolescence" (6). Much like in Alcott's *Little Women*, Hamill's characterization of Jo, a tomboy, is the delight of the family, but then Jo desires to go to Europe, college, and expresses themselves differently than their sisters. Considering Halberstam's thesis, Jo's tomboy-ism extends into young adulthood and becomes threatening to 19th century decorum when they "refuse to become a lady." For Hamill, aliging Jo's growth as a writer with them discovering their gender identity were central. Additionally, set during the Civil War, casting these productions with a multiracial family of African American, White, Indigenous, Latine, Asian American actors was critical to tell this narrative in 2019. Simultaneously, as Hamill and I adapted *Little Women* for the stage, the filmmaker Greta Gerwig filmed her adaptation of the novel, where it is originally set in Concord, Massachusetts. Gerwig's interpretation is a contemporary cutting of the novel that remains faithful to the period. The costumes, set, actors accurately represent the 1860s. However, she concentrates on the March sisters' desire to be artists and secure their livelihoods. For instance, Jo focuses on the completion of her novel; additionally, Amy, the surrogate for the accomplished artist May Alcott, accompanies her Aunt March to Paris to not only find a suitor but also study painting. Gerwig's interpretation is a coming-of-age film about American women discovering who they are but through a narrative told through a white, female lens and interpreted by a cast of exceptional, primarily British actors.*

*Bearing in mind the IFTR theme of "centre" and "periphery," the audience for the Gerwig's interpretation was far larger and international than Hamill's because of the reach of film in comparison to theatre. This paper will consider the contrasting reach of the pieces, in addition to the historiographical and dramaturgical similarities and differences of Hamill's and Gerwig's *Little Women's* and the resonance of *Little Women* in 2019.*

*Halberstam, Jack. *Female Masculinity*. Duke University Press, 1998.*

CV

Kristin Leahey (she/her) is an Assistant Professor at Boston University. She served as the Director of New Works at Seattle Repertory Theatre and the Literary Manager at Woolly Mammoth Theatre. Leahey has dramaturged

with the Oregon Shakespeare Festival, Dallas Theater Center, Denver Center, Guthrie Theater, Steppenwolf Theatre, The Goodman Theatre, The Kennedy Center, The Old Globe, and Ireland's Galway Arts Festival, among others. Her publications include articles in *Theatre Topics*, *Theatre History*, and *Theatre Studies*.

KRISTINA HAGSTRÖM-STÅHL

Riksteatern, Sweden

General Panels

(PERIPHERAL) VISIONS OF ANTIGONE: GENDER, MARGINALITY, AND A CURIOUS ART FORM

ABSTRACT

This paper, which addresses the conference's subtheme, "Performing questions of gender and marginality", explores feminist strategies in the mise en scène of tragedy with a particular focus on Sophocles' Antigone. Revisiting the philosophical and discursive legacy shaping contemporary understandings of gender and conflict in Antigone, I draw on a range of feminist readings to deploy what Cecilia Sjöholm calls an "alternative interpretive strategy" aimed at repositioning feminine subjectivity in the performance of tragedy. This involves a practice of reading at the margins to privilege the relationship between Antigone and Ismene, as well as envision the drama from Ismene's more peripheral point of view. With support in Bonnie Honig's discussion of the potential of taking both Ismene and Antigone seriously as dramaturgical and political agents, I propose de-centering the "Creonic framing" (which is what Bonnie Honig calls the Hegelian conception of gender, power, and dramatic conflict in the play) by forming a kind of triangular relationality beside the canonized focus on dialectics. Ultimately, I want to explore the possibility of establishing a subject position within tragedy that renders visible the marginalization of femininity, without re-constructing the feminine as center.

The presentation pairs a discursive reading of the play and its history of interpretation with a reflection on my own process of staging Antigone, in a new translation by Anne Carson. In addition to the analysis outlined above, my point of departure as a director was Carson's figuration of tragedy as "a curious artform", which has to do with tragedy's ability to allow for the simultaneity of looking upon and living through an experience of rage and grief. Aided by Carson's translation, my directorial work on Antigone aimed to enable a dramaturgy of resistance to certain forms of canonization. Raising questions around gender and agency, grief and grievability, and collective (political and dramatic) action, I hoped to offer my audience a deep emotional experience while simultaneously providing space for reflection, operating through affect and critical thinking. Additionally, I wanted to allow the audience to experience and reflect upon the actions of both Antigone and Creon through the gaze of a character who attempted a different path of resistance and who has been relegated to the margins of history.

CV

Kristina Hagström-Ståhl is Head of Strategy, Analysis, and Knowledge at Sweden's National Touring Theatre (Riksteatern), and also works as a director, translator, and researcher in the arts. Kristina has a Ph.D. in Performance Studies from the University of California, Berkeley, and has taught at several universities in Sweden and the United States. With research interests in feminist and decolonial theory, ethics and aesthetics, dramaturgy, visuality, and translation, as well as interdisciplinary collaboration in the arts, Kristina works at the intersection of critical theory and creative practice. In 2019, she staged a critically acclaimed production of Sophocles'/Anne Carson's Antigone, which she had relay translated into Swedish, at Göteborgs Stadsteater. Other recent works and publications include a feminist chamber opera version of August Strindberg's The Stronger, essays on the work of William Kentridge and Charlotte Delbo, and her translation into Swedish of Koleka Putuma's Collective Amnesia.

KRISTINE SAMSON

Roskilde University, Denmark

OVERLAYING LANDSCAPE – REFIGURING PUBLIC AS INTERSPECIES COHABITATION

ABSTRACT

Amager Commons (Amager Fælled) is an urban recreational area and nature resort close to Copenhagen city centre which stretches over circa 2.5 km², curiously nearly the exact same area as Reykjavík city centre, understood as a section of the most popular areas of the Vesturbær and Miðbær districts. Defined as an entangled space with a complex history of being a pasture for grazing, a shooting ground for the military and today a contested site under threat from urban development, it affords an abundance of inhabitation and lifeforms. From daily up-keep such as jogging, biking, dog walking and fishing, to the pursuit of specialised interests such as birdwatching, motocross, drone flying, plant gathering and neopaganism, to the intimate rituals of casual sex, psychotropic trips, picnics and birthday celebrations. Furthermore, Amager Commons, being both prime real-estate and a diverse yet vulnerable ecosystem, is one of Copenhagen's most intensely debated and disputed sites – a place of friction between a plethora of stakeholders: from urban development to environmental activism, from municipal policies to citizens everyday practices. Nor have the multiple species living and breeding in the commons remained aloof from this conflict. The issues of sustainability, habitat protection and interspecies relations – with the inevitable discussions of preservation vs. cohabitation, degrees of post-human agency, and so on – have brought birds, bats, fish, insects and amphibians into the fray. Through a performative sonic walk we propose to fold the sites and weave the landscapes of Amager Commons together with the urban fabric of central Reykjavík, creating a hybrid collective experience of embeddedness and displacement. We will overlay Amager Commons through various sonic territories, allowing participants to encounter the commons with its various practices, lifeforms and frictions in the streets of Reykjavík. Here, environmental soundscapes will intersect with the streetscape to create a reconfiguration of public space that opens up towards interspecies cohabitation and post-human entanglements. The walk will be a live guided exploration for a group of participants, combined with a listening practice activated by a layer of binaural headphone immersion – a geolocated soundscape active in an area covering a 1:1 scale of Amager Commons, weaved and superimposed onto downtown Reykjavik. This will be accessible through the participants own mobile devices, which will trigger specific sonic events by physically navigating given locations. Our proposal is both an event- and installation-based performative engagement. The event (the performative walk) should take between 30 and 40 minutes, while the installation (the geolocated soundscape) will be active during the whole IFTR event, allowing for individual self-guided exploration by any of the participants at any time.

CV

Kristine Samson is an urbanist and associate professor at Visual Culture & Performance Design, Department of Communication and Arts, Roskilde University, Denmark.

Her research interests cover art, design and activism and in particular how activism, art and citizens negotiate urban space, and its environmental concerns. She is an arts-based researcher working with artistic methodologies in which she explores and negotiates space and place through sound, performance, film and through walking methodologies. Most recently she has co-authored a video paper on Toxic Climates, Earth. People. Movement for Performance Philosophy, and has written on audio paper as an affective and multivocal academic format. Currently she is concerned with performative and situated practices including embodied forms of activism and performances for societal and environmental change. See more on <https://forskning.ruc.dk/en/persons/ksamson> or @perform_earth

KRISTÝNA ILEK

Independent researcher

Performance, Religion, and Spirituality WG

UNMASTERFUL SPIRITUALITY – QUEERING ANCESTOR WORSHIP

ABSTRACT

In this paper, I explore the spiritual and performative practice of ancestor worship as revisited by Czech-Vietnamese queer artist Lê Thị Hoài in Amsterdam in 2021. Lê Thị's artistic work is inspired by her own experience of perception of Vietnamese diaspora in the Czech Republic and the entanglements, complexities and conflicts that her heritage – personal, cultural, social and political – brings to her and which deconstruction she initiated upon her relocation to Amsterdam. I examine the subversive potential of her work through concepts of Julietta Singh's 'mastery' and M. Jacqui Alexander's 'Crossing'. I look at the symbolism, form, material, and function in Lê Thị work and juxtapose the contradictory political, social and economic beliefs which she strives to overcome. Lê Thị's practice is contextualised on the overlapping of deinstitutionalisation of spirituality and traditional ancestor worship. I observe her practice through the lens of performativity and comment on the hybridisation of the relationship between performer and audience and their respective spaces as amplified by the pandemic measures. Drawing on Lê Thị's practice, I argue that the subversiveness of revisiting traditional rituals in performative context is constituted not only through challenging an established system of values but also through bringing to the forefront the ambiguity between politics of private and public spaces and through understanding spiritual force as an equal element in the art piece. I suggest that complex and often private practices, such as Lê Thị's ancestor worship, challenge the notions of contemporary spectatorship and even within the small scale of their reach, they create a necessary safe space for their subversive powers to unravel.

CV

Kristýna Ilek is a dramaturg and researcher. She graduated with a degree in Theatre Studies at the University of Glasgow and went on to study International Dramaturgy at the University of Amsterdam. She currently works as documentation and production assistant at TENT: A School of Performative Practices, an open platform for artists and researchers, which explores alternative structures, institutions, and ownership. She is also part of De Structura, European initiative for young professionals, where she researches funding for emerging artists and mental health care in the creative industry. In her artistic practice, she explores different forms of multimedia and installation art.

KURT TAROFF

Queen's University Belfast, UK

General Panels

LOCAL AREA NETWORK: HOMETOWN THEATRE AND AUDIENCES IN A PLACELESS ONLINE THEATRICAL MARKET

ABSTRACT

In the early months of the COVID-19 Pandemic, theatres around the world explored a new means of making their art, reconceiving the art of theatre for a new mode of performance online. Immediately, significant issues were raised about the implications of this new model, particularly with regards to proper treatment and payment of cast and crew, the future of live performance, and the very nature of theatre (and its relationship to film and television in this mediatised mode). Perhaps just as important as the debates over the nature of these performances and their future implications was the question of who would watch them. Aside from the obvious concern that audiences might forego productions originally intended for a theatrical medium in favour of work wholly conceived for screen media, even within the theatrical world itself, these experiments borne out of necessity raised significant questions about the nature and loyalty of their traditional patrons. In the pre-COVID world, theatre patronage was, by nature, bound by geography. While the best-known performances (with the best-known talent) emerged from theatrical centres such as London and New York, with work there seen by locals and tourists (and occasionally reproduced for broader consumption through touring productions), regional cities produce their own theatre companies, garnering loyal local audiences. These loyalties and relationships are, of course, about place. And if the nascent online theatre world threatened the traditional definition of theatre, it also threatened the relationship between local theatres and local audiences. No longer bound by geography,

would audiences seek out work from the same theatres they would have visited in person? Or would they take advantage of the opportunity of a theatre freed from geography to spend their money and time on the big city/national theatres, with big budgets and big stars?

This paper will explore the habits and loyalties of online theatre audiences during the pandemic. While the COVID-19 pandemic presents a unique set of circumstances that may soon (hopefully) pass, there is little doubt that online theatre is likely to remain at least part of the theatrical landscape well into the future. What can the experience of these last two years tell us about that future, and about the nature of theatre as a local endeavour? Ultimately, the paper will suggest that continued loyalty by theatregoers to local theatres' online offerings may lend credence to the notion of theatre as a lynchpin of community formation, with online productions (even ones with no interactivity) providing a proxy for the types of meeting spaces a night at the theatre had offered.

CV

Kurt Taroff is Reader in Drama and Head of the School of Arts, English and Languages at Queen's University Belfast. He is currently Co-Investigator on the ESRC-funded project 'Freelancers in the Dark: The Economic, Social, and Cultural impact of the COVID-19 Pandemic on Independent Arts Workers in UK theatre' and was also Co-Investigator on the AHRC-funded Living Legacies 1914-1918 First World War Engagement Centre where he focused on community engagement with the history of the war as explored through performance. He has published on his central research interest of Monodrama and the depiction of interiority on stage in Nineteenth Century Theatre and Film, The Journal of Adaptation in Film and Performance, Forum Modernes Theater, and elsewhere.

KURT VANHOUTTE

University of Antwerp, Belgium

General Panels

THE MAGIC LANTERN : ITINERANT SHOW PEOPLE AND THE PERFORMANCE OF SCIENCE

ABSTRACT

This abstract is part of the panel The magic lantern in the limelight: amusement, politics, science and the occult curated by Kurt Vanhoutte; it builds on B-MAGIC, a large-scale research project on the magic lantern and its cultural impact as a visual mass medium (www.B-magic.eu) and related projects.

"Sometimes Charles would come downstairs and say to me, 'Now Mary, clear the kitchen, we are going to have such a game; and then George Stroughill would come in with his Magic Lantern, and they would sing, recite and perform parts of plays.'" The magic lantern was an early type of image projector consisting of a device containing a light source, a groove to hold slides and one or more lenses. It was in wide use during the nineteenth century when photography and print became part of the process next to the initially hand-painted glass slides. As the 1845 quote by Charles Dickens' nurse aptly demonstrates, the lantern in its most basic form was inherently theatrical, mixing image, speech, drama, music and interaction with the lecturer in front of an audience. Until recently, however, this optical instrument was merely considered as a marginal phenomenon in the history of 'pre-cinema'. As such, it remained an understudied field. Looking at the lantern as theatre, however, opens new perspectives on the complex interplay of performance and media. Scientists and entertainers, teachers and priests, politicians and subgroups: different societal and cultural agents used projected visual narratives to mobilise audiences of often up to more than a thousand people per occasion. In all cases, the lantern proved to be a mode of display shaped, marked and circulated by live performance.

A case in point are the itinerant showman marketing popular science in Brussels with the aid of a magic lantern. Nineteenth-century culture in the Belgian capital indeed witnessed a proliferation of travelling shows and exhibitions, encouraged by the burgeoning development of science and technology, and supported by changes in transportation, education and social mobility. Such shows were part of a nascent entertainment industry that took place not only in learned environments and lecture halls but also in theatre and opera houses, and that also spilled out into public space, the boulevards and the fairgrounds. It took a special kind of showman to play out

science across such a variety of contexts. The ambition took root in a wild variety of profiles and identities. Science enthusiasts but also illusionists and amateur savants: they all shared a knack for understanding what would entice different audiences coupled with a delicate balance between scientific demonstration and sensational entertainment. Taking advantage of their contemporaries' enthusiasm for learning, they exploited all the resources of performance, showmanship and rhetoric to develop the huge potential market. This contribution wants to understand the ways in which these showmen framed and negotiated astronomy and the earth sciences, turning knowledge into a theatrical event, with different sub-texts, addressing different audiences and producing different modes of reception.

CV

Kurt Vanhoutte (kurt.vanhoutte@uantwerpen.be) is associate professor and chair of Theatre and Performance Studies at the University of Antwerp. He is director of the Research Centre for Visual Poetics (www.visualpoetics.be). Vanhoutte was granted major projects with specific relevance to the interplay of theatre and science, including a European 7th Framework programme on digital immersive technology, several projects on performing science granted by the French Ministry of Culture and Communication and a JPI Cultural Heritage project on the magic lantern. Currently, he is spokesperson-coordinator of B-magic (Excellence of Science Program, 2018-2023), a project enabling an interdisciplinary team of fifteen researchers to study the optical lantern and its impact as a visual mass medium between instruction and entertainment (www.B-magic.eu). He is also Principal Investigator in Historical Bias, a project researching ideological bias through intersectional analysis of past data (c.1800-c.1940). Vanhoutte has published many book chapters and articles in journals including *Early Popular Visual Culture*, *Contemporary Theatre Review* and *Foundations of Science*. Vanhoutte has been active in the field of art and science as a curator and dramaturg. In the past he has been an active member of the FIRT Intermediality Working Group.

KYRIAKI DEMIRI

University of Athens, Greece

New Scholars Forum

IN THE MIDDLE OF "NOWHERE": THE BODY BETWEEN CENTRE AND PERIPHERY

ABSTRACT

The normative body has long been considered as a fixed, standstill centre that – implicitly or not – contested and defined bodies that are developed out of its periphery as marginalized, minoritarian or non-normative. Responding to one of the main topics of the conference, my paper aims at opening a debate about the politics of the body – in other words, an approach from the margin (the body and its experiences of oppression and discrimination) to the center (the privileging area of visual and corporeal able-bodiedness). How can the body become the aesthetic medium of a performance? Are such performances fora where new paths are created or are they in a privileged position just because they shift the focus from the mainstream to the outsider? By giving concrete examples and by showing excerpts of performances, I intend to present individual artists and collectives whose work can be seen as interesting points of exchange as well as a fertile critique of the dominant cultural discourses. This way, I aspire to show how performers and artists who perform outside the boundaries of the "standard" can produce challenging and meaningful discourses about the human body and its connotations.

CV

Kyriaki Demiri holds a BA in 'French Literature' and in 'Drama Studies' and a MA in 'Theory of Literature and Theatre' at the Faculty of Fine Arts, Aristotle University of Thessaloniki, Greece. Her Ph.D studies the political aspects of Elfriede Jelinek's theatre, focusing on gender issues. Currently, she is a Post-Doc Researcher, working on the field of performance and disability studies. She taught 'German' and 'German-speaking Theatre' at the School of Drama, Aristotle University of Thessaloniki, and 'Theory of Literature and Theatre' at the Department of Theatre Studies in Patras. She also worked as a coordinator of the cultural program at the School of Modern Greek, Aristotle University of Thessaloniki. She has made several publications and attended conferences and

lectures (5th Conference on Young Researchers on Theatre Studies, University of Madrid, Madrid 2020; International Conference of the Institute of Historical Research, National Hellenic Research Foundation, Athens 2020; International Conference of Doctoral Studies in Theatre Practice and Theory, University JAMU, Brno Czech Republic 2019; 4th International Conference of Young Researchers On Theatre Studies, Valencia Spain, 2019; IFTR/FIRT, University of Stockholm, Stockholm 2016 etc.)

LARA KIPP

Aberystwyth University, UK

Scenography WG

PANDEMIC PEDAGOGIES: DECENTRING SCENOGRAPHIC TEACHING

ABSTRACT

This paper analyses how hybrid practices – both in pedagogy and scenography – arising out of the pandemic might offer de-centred sites of production that are particularly suited to exploring design-led methods. The analysis explores two instances of a practical first-year undergraduate module focussed on site-specificity and scenography. The first instance of the module took place in the academic year 2020-2021. The COVID-19 pandemic necessitated an online delivery for four fifths of the module, with only the final two weeks, and practical presentations, taking place in person. Even then, the work could only take place under significant restrictions, recording the event, instead of happening with a live audience. The resulting video was streamed at another occasion, with scenographers and an invited audience co-present through a live online chat. The second instance took place still under significant pandemic restrictions, but in person, with an in-person event before a live audience at the end of the module. While the initial impetus arose out of pandemic adjustment, it threw up a pedagogical enquiry that reaches beyond those specific circumstances. Not only does this paper question which elements of hybrid delivery remain pedagogically useful as delivery returns to mostly in-person, but also evaluates whether these practices might kick-start self-motivated learning and increase perceived competence in first-year UG students.

The paper will reflect on the changes in pedagogy employed in facilitating students' practical explorations in both instances. Further, it interrogates the multiplicities of place that arise in both instances of the project – once by necessity of geographical separation, once through conscious choice (cf. McKinney and Palmer, 2017). It will compare the fundamental de-stabilisation of place and space occurring in the shifts of locations and modes of engagement: from in-person to online, and back, from one site to another (cf. Pearson, 2010; Birch and Tompkins, 2012; Smith, 2019); synchronous and asynchronous materials; co-presence of scenographers and materials, yet absent spectators (cf. Hunt, 2010), and so on. Simultaneously, it will engage with the creative and pedagogical opportunities afforded by foregrounding materiality and material agency (cf. Barad, 2002; Knappett, 2005; Hann, 2018; Richmond, 2019), and the relationality of materials (human and other-than-human; cf. Lien and Pálsson, 2019; Blanco-Wells, 2021).

Taking work with students at the beginning of their studies as the starting point seems a particularly appropriate approach in response to a call for papers that emphasises the margins: these scenographers are at the beginning of their careers, not yet habituated to the conceptual and practical hierarchies of the wider industry that still tend to foreground either text or human performers. As such, they are ideally situated to destabilise the centre and offer approaches to cognition and encounter that are material and embodied, yet transitory.

CV

Lara Maleen Kipp is an early career researcher, scenographer, and theatre practitioner. Her PhD at Aberystwyth University engaged in an aesthetic analysis of Howard Barker's scenography. Previously, she completed a Master's degree in Practising Theatre & Performance and a joint BA (Hons) Scenography & Theatre Design and Drama & Theatre Studies. Her work experiences include Vivienne Westwood Studios, the Salzburg Opera Festival, Fiction Factory, and a lectureship at the University of Derby. She has published with Intellect, De Gruyter, Palgrave Macmillan, Sorbonne University, and Taylor & Francis. She is an active member of TaPRA, IFTR, and the German

Society for Contemporary Theatre and Drama in English. Her research interests include scenography, voice and performance, and contemporary European Theatre. She is currently a lecturer in Theatre and Scenography at Aberystwyth University in Wales, teaching across undergraduate and postgraduate degrees in the areas of drama, theatre, performance, scenography, and theatre design.

LARISSA DE OLIVEIRA NEVES

University of Campinas (Unicamp), Brasil

Popular Entertainments WG

FRENCH OPERETTAS AND ENGLISH “WEST END” MUSICALS IN BRAZIL: SIMILITUDES BETWEEN HISTORICAL AND NOWADAYS POPULAR ENTERTAINMENT THEATRE IN RIO DE JANEIRO AND SÃO PAULO

ABSTRACT

Musicals have been always an important part of popular entertainment theatre in Brazil. Since the mid of the nineteenth century to nowadays, different forms of popular musicals have been created in Brazil or adapted from foreign pieces. Despite being always one of the favorite genres of the audience, only recently musicals began to be researched in universities, because of the prejudices against popular entertainment. This presentation intends to present some connection between Brazilian presentations of nineteenth century French operettas and nowadays “West End” English musicals. Both moments are considered phenomena of great audience and success, having great impact in theatre scenario of Rio de Janeiro (in the XIX century) and São Paulo (in the XXI century). Both suffered (and still suffers) from academy dismissal, not being considered important artistic languages. The fact that these genres involve the expense of great amount of money and make huge success leads to restrictions in academic critics. The French operettas were despised by Brazilian intelligentsia of the period and accused of being responsible for the decadence of the national theatre. The English musicals are nowadays seen in universities as more technical than artistic shows, because they arrive with very restrict liberty for national adaptation. However, both phenomena deeply interfered in Brazilian theatre, creating a search for expertise in order to accomplish the effects of those great commercial shows. If operettas have the time distance as an advantage because, being antique, they began to be analyzed more accurately in historical researches; “West End” musicals began to make success in São Paulo after the year 2000, and have its contemporaneity as a challenge. The similitudes between what happened with the operettas and with the musicals are very interesting and may reveal some characteristics of Brazilian ways of absorbing foreign popular and commercial forms of theatre. Both affected local productions and created a new market and new jobs in theatre. Both are considered minor genres and suffer restrictions when compared with other forms of theatre, such as the ones created by long-lived theatre groups.

CV

Dr. Larissa de Oliveira Neves is Associate Professor at the University of Campinas – Unicamp (<https://www.unicamp.br/unicamp/english>). She is specialist in playwriting, theatre history, theatre theory and popular culture. Published her first play in 2020, project financed by Cultural Action Program of São Paulo State (<http://www.proac.sp.gov.br/>). Works both on Graduate and Undergraduate programs in the Art’s Institute of Unicamp (<https://www.iar.unicamp.br/en/>). Stablished postdoctoral research in the Université Sorbonne Nouvelle - Paris 3, France (Fapesp - 2016) and a joint research project with the Brunel University of London that concerns musical and other popular theatre genres, in partnership with Dr. Grant Peterson (2019 – 2021).

Larissa de Oliveira Neves was for seven years founder-editor of the theatre journal Pitágoras 500 (<https://periodicos.sbu.unicamp.br/ojs/index.php/pit500>) and coordinates the research group Letter and Act (<http://dgp.cnpq.br/dgp/espelhogrupo/33070>). She is author of several articles about theatre and of the book “O teatro: crônicas de Arthur Azevedo” (“The Theatre: Arthur Azevedo’s chronicles” - 2009).

LARRAINE NICHOLAS

University of Roehampton, UK

Popular Entertainments WG

ENTERTAINMENT AND SOCIAL CONTROL: SOUTH WALES IRON AND COAL COMMUNITIES IN THE NINETEENTH CENTURY

ABSTRACT

More than one writer has dubbed the early years of the industrial landscape in the south eastern valleys of Wales as a 'Wild West'. In limited ways this is apt since, from the end of the eighteenth century until the mid-nineteenth, villages such as Merthyr Tydfil changed from isolated, upland agricultural communities into iron-producing industrial towns, with an exploding working-class population, and only slowly developing methods for social control. The industries of iron production and later coal mining that defined the South Wales valleys are well researched but there is less on record about how professional entertainment was brought to them. There are questions specific to this kind of community. How do professional circuits develop in contrast to the major cities? How do the agencies of social control (e.g. magistrates, iron masters and church authorities) impact on opportunities for popular entertainment? And how does the asymmetry between class numbers and class hegemony influence the content of popular entertainment?

As I begin to research this topic, I propose an initial case study in which I focus on the first half of the nineteenth century when, while being at the centre for industrial innovation, the South Wales valleys were on the periphery in many ways, not least as lacking suitable entertainment venues and easy communications before the railways. I look at the touring companies that often set up in temporary theatres around fairs or markets; their interactions with local authorities; and their repertoires of plays, sketches and speciality acts that offered a contrast to the furnaces and tenements of the industrial environment. The primary research method is in newspaper archives, in which reporting often reflected the brushes with the law of both performers and audiences. This bias in evidence constitutes a methodological problem I will consider in my paper.

CV

Now a Senior Research Fellow at the University of Roehampton, Lorraine Nicholas is author of 'Dancing in Utopia: Dartington Hall and its Dancers' and 'Walking and Dancing: Three Years of Dance in London'. She is co-editor, with Geraldine Morris, of the second edition of 'Rethinking Dance History'. Primarily a dance scholar, she now researches in popular entertainment including a number of papers and an oral history project on the Windmill Theatre, London.

LAURA KRESSLY

Royal Central School of Speech and Drama, UK

New Scholars Forum

BRITISH EMBEDDED THEATRE CRITICISM: A SUBJECTIVE PRACTICE

ABSTRACT

In a 2016 article on British embedded theatre criticism, Karen Fricker defines the practice as a theatre critic "observ[ing] productions in rehearsal and writ[ing] about the experience, usually on a...blog site" (2016, p. 45). She adds that embedded criticism "leaves out explicit judgment in favour of the first two elements of the critical trifecta: description and analysis" (2016, p. 45). Therefore, embedded criticism results from rehearsal observation and does not contain judgment. In contrast, British mainstream theatre criticism, published in outlets such as national newspapers and trade publications, critically analyses and describes a public performance rather than the rehearsal process, and issues a judgment on the quality of the production.

This paper argues a further difference between embedded criticism and mainstream criticism is the foregrounding of subjectivity in embedded criticism. Whilst mainstream criticism is at least partially determined by subjectivity

(Williams 1985, The White Pube no date, Runcan 2020), journalistic writing masks subjectivity through language conventions such as the use of the passive voice and avoidance of the first person. British embedded critics, on the other hand, more readily incorporate the 'I' and consider how the work they observe relates to themselves as individuals.

The paper will briefly review literature on subjectivity in theatre criticism, then critically analyse a corpus of British embedded criticism. Extracts from the corpus, when compared to extracts of mainstream criticism of the same productions, will suggest that this prominent subjectivity distinguishes embedded criticism from other modes of theatre criticism.

CV

Laura Kressly is a UK-based, American theatre critic and dramaturg who originally trained as an actor and director. She also broadly works across theatre, education, writing and editorial. She is the founding editor of The Play's the Thing UK, and was awarded a fellowship at The Eugene O'Neill Theater Center's National Critics Institute in 2017. Bylines include Exeunt, Fest Magazine, The British Council's Theatre & Dance Blog, The Skinny, Focus Magazine, Wales Arts Review and Show-score. Dramaturgy credits include productions at the Blue Elephant, CPT, and Camden Fringe, and consultation on plays in development. She is writing a PhD on embedded theatre criticism at Royal Central School of Speech and Drama.

LAURA MILBURN

University of Birmingham, UK

Music Theatre WG

SITUATING NOËL COWARD IN THE WEST END -V- BROADWAY MUSICAL DEBATE

ABSTRACT

What is a British musical? How is a British musical defined? These are questions which have perhaps formed due to the majority of research in the field focusing almost exclusively on Broadway and only more recently shifting towards British musical theatre. The first major study into British musical theatre is Robert Gordon, Olaf Jubin and Millie Taylor's British Musical Theatre Since 1950 which begins to dissect the genre and answer some of these critical questions. They define the British musical as those that "contain stories pertinent to the British audience, that are developed in British theatres, whether subsidized or commercial" but question if "the source of the finance or geographical base should be considered" as "increasingly musicals are formed by multinational conglomerates or by groups of producers from the West End and Broadway."

In the case of Noël Coward and his musicals, with the exception of those which he purposefully wrote in the Broadway style, this definition seems an accurate one. By Coward's own admission, he was inspired by Broadway (in all aspects of his career) and was one of the reasons why he travelled to America so often and it is the same with the British musical: it has undoubtedly been inspired throughout its history by Broadway, but equally it is unique in that it has its own specific relevance within society and its theatrical traditions which, in turn, inspired Broadway.

This paper proposes to examine the key differences between the West End and Broadway with a view of having a better understanding of British musical theatre as a whole. Identifying where Coward can be situated in the genre forms part of this larger debate Just as he did not conform and write musicals in one style, he also frequently changed genres altogether, alternating between plays, songs, films, short stories and more. As such, Coward's work is undervalued – but part of the reason for this is, is the lack of clear distinction in his work and therefore where to situate it.

CV

After completing my BMus degree at the University of Sheffield, I continued my studies there with an MMus which focused on several of Noel Coward's musicals. In 2019, I began my PhD at the University of Birmingham which is examining Coward's musical theatre output within the context of British musical theatre.

I have presented my research at several conferences, both in the UK and the USA as well as engaged in several public engagement activities.

I sit on the committee for the Noel Coward Society and am also currently Co-Chair for the Society for Theatre Research's New Researchers' Network.

LAURA PURCELL-GATES

Bath Spa University, UK

Performance and Disability WG

THE WORLD THIS BODY CREATES: A WORKSHOP DEMONSTRATION ON CENTRING DISABLED BODIES THROUGH PUPPETRY

ABSTRACT

This 20-minute workshop demonstration will summarise a 2-hour puppetry workshop using photos and paper puppets. Members of the working group will have an opportunity to work with the paper puppets as part of the demonstration.

In the full workshop, which was developed as part of a disability and puppetry research project, participants use multi-operator, direct-manipulation puppetry to engage with alternate ways of perceiving and performing the disabled body, centring the body itself rather than adapting it to the needs of its puppeteers or its built environment. After constructing simple newspaper-and-tape humanoid puppets, participants explore the unique movement vocabularies of these puppets, with a particular focus on areas of challenge, and the possibilities of different worlds that are opened up by the puppet's body and movements. This form of puppetry literally and perceptually centres the body through a process of care and attention, as three puppeteers surround the puppet, supporting different body parts and using kinaesthetic awareness to discover how the puppet's body 'wants' to move.

This workshop has been run for physically disabled people, people with cognitive difference, arts practitioners working with disabled people, medical and nursing students, and members of the general public. It invites participants to be hybrid bodies with a puppet, adjusting their movements and perceptions to follow the lead of the puppet's unique body structure and movement vocabulary. It also represents what I term 'puppetry as an analytic', in which the practice of puppetry is used to unpack and intervene in cultural discourses of embodiment. This workshop developed out of Wattle and Daub's earlier newspaper and tape puppetry workshops, when session facilitators Laura Purcell-Gates and Tobi Poster-Su noticed that participants frequently asked how they could fix the 'flaws' of the puppets they had built (e.g. one arm or leg longer than the other, a head larger than the torso, unstable feet). We encouraged them to reframe the 'flaw' as an interesting part of the puppet, and to be curious about how that feature of the puppet revealed something unique about how the puppet wanted to move, and about the world it created around it (e.g. does the puppet want to swim in a world of water? Does the puppet want to roll around in a world of slopes?).

The workshop ends with a discussion and reflection on the medical and social models of disability, with a reflection on the shift from the former—perceiving 'flaws' in puppet design, trying to adapt the puppet's body to the needs of its puppeteers or its built environment—to the latter via enacting curiosity, attention and care towards the body.

CV

I am Reader in Drama at Bath Spa University, UK and Co-Artistic Director of puppetry company Wattle and Daub, through which I conduct research on puppetry and non-normative bodies.

Recent projects include The Depraved Appetite of Tarrare the Freak, a chamber opera for puppets funded by the Wellcome Trust as part of my research into puppetry, monstrosity and the medical humanities. Current projects include a monograph about puppetry and monstrosity, research project Objects Without Borders which investigates objects transgressing and forging connections across borders, boundaries and difference, and a performance about ageing and disabled bodies.

I am co-editor of the forthcoming book Race, Gender and Disability in Puppetry and Material Performance (Routledge), Applied Theatre Research special issue 'Puppetry: Communities, Identities, Transgressions' (2020) and two special issues of Journal of Applied Arts and Health on applied puppetry, health and disability (2020). I have published widely on puppetry and non-normative bodies, and have forthcoming chapters in Routledge Companion to Performance and Medicine and Monsters in Performance: Essays on the Aesthetics of Disqualification (Routledge). I am a member of the UK'S AHRC Peer Review College, and a steering group member of the international AHRC research network Objects with Objectives: Applied Theatre and Puppetry.

LAURA ROBINSON

University of East London, UK

Popular Entertainments WG

DECENTRING KRUMP DANCE AESTHETICS IN RURAL ENGLAND

ABSTRACT

During Autumn 2021, Krump dance artist and choreographer Joshua 'Vendetta' Nash undertook a tour of Hip Hop dance theatre works Figleaf (2021) and Blacklist (2021) to eight rural venues in England. Commissioned by the Rural Touring Dance Initiative; an Arts Council England funded project which aims to increase the quality, quantity, and diversity of dance across rural English locations, the tour visited small English towns such as Weston Super Mare and Macclesfield and performed in village halls and local arts hubs. Alongside the physical locations, the commissioned screendance piece Blacklist (2021) explored feelings of isolation and emotional release through Krump and moved between the juxtaposing landscapes of a housing estate in London and the expanse of Woolacombe bay in North Devon.

Within this example of popular performance, there are multiple spatialities at play. Krump is an explosive and emotionally expressive dance style that emerged in LA's South-central district in the early 2000s and was brought to public attention through David LaChapelle's documentary RIZE (2005). Outwards projection is key to its emotional impact, with chest pops and hard-hitting arm gestures evolved from black youth culture living in areas of urban deprivation. Its relocation to the leafy and predominantly white spaces of remote English towns raises questions around the transmission and relocation of black aesthetics within popular dance theatre, and the shifting of Krump away from constructed notions of the Urban city (Zanfagna, 2009, Batiste, 2014). The ACE funded rural tour also speaks to the impact of this exposure within localised communities and the socio-political context of publicly funding Hip Hop Dance Theatre as a vehicle for promoting diversity (Sadot, 2019). Through a screendance analysis of Blacklist and an analysis of interview material with choreographer Nash, this paper draws upon critical race theory and theories of spatiality to explore this decentring and recontextualization of Krump aesthetics.

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Zanfagna, C., 2009. The multiringed cosmos of krumping: hip-hop dance at the intersections of battle, media and spirit. In: J. Malnig, ed. 2009. Ballroom, boogie, shimmy sham, shake: a social and popular dance reader. Urbana: University of Illinois Press. pp.337-354.

CV

Dr. Laura Robinson is Senior Lecturer at the University of East London in the U.K and lectures on the BA (Hons) Dance: Urban Practice Programme. Her research interests focus on popular dance practices and popular screendance, drawing upon post-capitalist theory, identity studies, and Posthumanist discourse. Publications include a journal article in the 'International Journal of Screen dance', and chapters in 'Bodies of Sound: Studies across Popular Music and Dance' (2013) 'The Oxford Handbook of Dance and the Popular Screen' (2014), and 'The Oxford Handbook of Dance and Competition' (2018). Her PhD thesis explored the construction and performance

of spectacle by male Street dance crew performances on U.K. talent show competitions, focusing on spectacle as both an aesthetic experience, and as a conditioned of a commodified late-capitalist society. Laura currently sits on the executive boards of PoP MOVES and is also the Programme Leader of London Studio Centre's MA Dance Producing and Management.

LAURA SMITH

UCLA School of Arts and Architecture, USA

New Scholars Forum

SALPÊTRIÈRE'S "BALL OF THE FOOLS": 19TH CENTURY FRENCH SOCIAL DANCE AND THE INSTITUTIONALIZATION OF GENDER AND DISABILITY

ABSTRACT

In late 19th century Paris, the bourgeois elite anxiously awaited their invitation to the city's most exclusive social event—le Bal des folles, or the Ball of the Fools. The annual ball took place inside Hôpital Salpêtrière and was hosted by the marginalized women institutionalized there. While guests would execute highly choreographed social dances emphasizing the unity of the social body, the allure of the ball was the risk of interruption by patients. The patients' "madness" was demonstrated through the unruliness of their bodies within the public sphere—a literal break with the choreography.

I propose that Salpêtrière's Ball of the Fools—where institutionalized "madness" was performed within the context of a bourgeois social dance—is a significant historical site for understanding the relationship of dance to the construction of gender and disability. As noted by Felicia McCarren, the 19th century understood dance as a "representation of madness" as well as a "manifestation of order, through...social control of the body." Additionally, in this era of medicine madness was thought to be located in the body, rather than the mind, and treatment centered on disciplining the physical self. Drawing on the work of Michel Foucault, McCarren's Dance Pathologies, and Londa Schiebinger's Nature's Body, this presentation questions how a late 19th century woman's inability or unwillingness to discipline herself into social choreography recast her as mad.

CV

Laura Smith is a 2nd year PhD student at University of California, Los Angeles researching the relationship between dance, gender, race, disability and medicine in 19th century Europe. Her chapter on medical perception and Romantic Era ballet is forthcoming in The Articulate Body: Dance and Science in the Long Nineteenth Century (University Press of Florida). She is a recipient of the 2021 Selma Jeanne Cohen Award from the Dance Studies Association.

LAURA LUISE SCHULTZ

University of Copenhagen, Dept. of Arts and Cultural Studies, Denmark

General Panels

SEARCH FOR US! – MATERIALIZING HISTORY IN THE WORK OF CENTER FOR POLITICAL BEAUTY

ABSTRACT

Holocaust implies not only an inherited historical guilt, but also an obligation to prevent fascism, claims the German performance collective, Center for Political Beauty, on their website. This mobilization against fascism is achieved through very concrete confrontations with the political and human consequences of the Fascist past. In 2019, the group erected a memorial for Holocaust victims in front of the German Reichstag at the site where in 1933 Conservative politicians handed over power to the Nazi party and dissolved the democratic parliament. The memorial contained soil from actual sites of annihilation and, as such, literally exhibited the ashes of the annihilated in a public intervention claiming visibility and presence for the nameless, unburied victims.

The project was intended as an explicit warning to conservative politicians against a repetition of the fatal political mistakes of the early 1930s. It was also an attempt to address Holocaust as an ongoing event, to make history present: "The Holocaust was not a mythical, prehistorical event. It was possible. It is possible. And it remains possible. There is no "back then", there is just "over there": a place with a forever gaping abyss." (<https://politicalbeauty.com/search-for-us.html>)

This paper will analyze to what extent the radical activism of the Center for Political Beauty may serve as a materialist strategy to short-circuit the abstract neutralization of historical crimes as safely disposed of in the past. What are the limits and potential of this attempt to reactivate the material presence of the past? To what extent does the exposure of the material presence of historical crimes safeguard against their repetition? And what role may artistic interventions into politics play in the fight against the Fascist aestheticization of the political, in Walter Benjamin's sense?

The paper is intended as part of the joint panel: Topographies of cultural memory: the reception of the 1930s in shifting historical contexts

The panel critically analyses the legacy of the 1930s in contemporary art and politics, as well as contemporary representations of the 1930s in art, culture, and political debate. Focusing on avant-garde traditions, the present panel applies the question of shifting centers metaphorically to history and addresses how certain groups or individuals, and certain political or aesthetic perspectives, are acknowledged or rendered invisible throughout history, according to changes in political and discursive power structures. What is the role of art and theatre in these processes, and how can artistic interventions into political and historical debate contribute to cultural memory? The presentations cover an interdisciplinary range of topics with a focus on performative aspects of the representation of the 1930s in contemporary art and theatre and a mapping of the 1930s as both a break with and a continuation of the experiments of the historical avant-gardes.

CV

*Laura Luise Schultz, PhD, Associate Professor, Dept. of Arts and Cultural Studies, University of Copenhagen. Research areas include avant-garde performance; Gertrude Stein; 1930s politics of aesthetics; post-dramatic writing; archive and performance; artistic research. Initiated the interdisciplinary research group *The 1930s Today*. Co-editor of *A Cultural History of the Avant-garde in the Nordic Countries since 1975* (Brill, forthcoming 2022). Co-editor of *Peripeti – a journal of dramaturgical research*. Member of the Artistic Research committee at the Danish National School of Performing Arts.*

LAURENCE SENELICK

Tufts University, USA

Historiography WG

FROM SIDESHOW TO CENTER RING: THE HISTORIOGRAPHY OF POPULAR ENTERTAINMENT

ABSTRACT

*The history of performance can be pursued along two separate tracks. One concerns professional performers (strolling players, *Fahrend Volk*), unmoored to any community or society and therefore suspect, practicing traditional skills, such as juggling, rope-walking, and conjuring. The other originates in religious rituals or civic ceremonies, involving amateurs who may or may not develop into professionals, but whose social ties are more secure. In the West, most dramatic theatre evolves from this practice. This second track engaged scholars when they turned their attention to performance; it was the better documented and the more "respectable."*

*The study of popular entertainment was sidelined, left to antiquarians and collectors whose assiduity and dedication often surpassed that of academics. Even *commedia dell'arte* was rediscovered through the efforts of enthusiasts (Maurice Sand, Konstantin Miklashevsky, Étienne Duchartre), or theatre practitioners (Meyerhold, Copeau), before it was taken up by academic scholars. This neglect by the academy continued well into the twentieth century, even as the researches of collectors (George Speaight, Tristan Rémy, Marian Hannah Winter, Markschiess von Trix) resulted in hard-won erudition.*

Matters changed in the 1970s, owing to an antinomian Zeitgeist that preferred the popular to the elitist. Leftist politics re-evaluated the creativity of the proletariat. A new breed of university-bred scholars applied the methods of advanced research to the popular arts. Just as circus skills began to be taught in university theatre programs, the history of the circus and allied arts became the focus of graduate seminars. Journals, associations, working groups and the like supported the study of popular entertainments of the past and their current avatars. In the process, the two tracks were seen not so much as parallel but as interlinked, deriving from the same impulses and appetites, subject to similar pressures and influences, and reflecting their cultures in equal measure.

CV

Fletcher Professor Emeritus of Drama and Oratory; Associate, American Academy of Arts and Sciences; Alt Fellow, Wissenschaftskolleg zu Berlin

Author & editor of more than 30 books, over 100 articles.

Former co-organizer of the IFTR Iconography and Chekhov working groups.

Recipient of grants from NEH, Guggenheim Foundation, ACLS, IREX, etc.

LAURENS DE VOS

University of Amsterdam, The Netherlands

Samuel Beckett WG

THE MOTIF OF THE REVOLVER AS A TOOL BETWEEN EXISTENTIALISM AND ANTI-REALISM IN SAMUEL BECKETT'S HAPPY DAYS. LOOKING BACK AT IBSEN'S HEDDA GABLER FROM WINNIE'S PERSPECTIVE

ABSTRACT

*This presentation focuses on the philosophical and aesthetic implications of the presence of the revolver in Beckett's Happy Days. On the one hand, the revolver is explicitly linked to the motif of suicide, the possibility of which is always at hand thanks to the weapon that is within reach. We see Willie, who has played with the idea of suicide at an earlier moment in his life, climbing onto the mound, possibly reaching for the revolver. With this image Beckett evokes the motif of Sisyphus. Not coincidentally, Camus' *Le mythe de Sisyphe* was a key text in Martin Esslin's demarcation of what he called the Theatre of the Absurd. Does Happy Days support the same ideas as the French existentialist in his essay? On the other hand, the revolver offers Beckett a nice opportunity to play with the conventions of realism. With his typical wry, tongue in cheek humour, Beckett explores the possibilities to subvert what is known as the realist principle of 'Chekhov's gun', and turns it upside down.*

CV

Laurens De Vos is associate professor in Theatre Studies at the University of Amsterdam and visiting professor at the Amsterdam Academy of Theatre and Dance. He obtained his PhD in 2006 from the University of Ghent.

*He is the author of *Cruelty and Desire in the Modern Theater*. Antonin Artaud, Sarah Kane, and Samuel Beckett (Dickinson Fairleigh UP, 2011), *Shakespeare* (Lannoo, 2016) and *Dramatische Vrouwen (Dramatic Women)* (Vrijdag, 2022), and the editor of *Sarah Kane in Context* (Manchester UP, 2010) and *Beckett's Voices/Voicing Beckett* (Brill, 2021). He has published articles on contemporary theatre and drama in *Modern Drama*, *PAJ*, *Journal of Beckett Studies*, *Theater*, *Neophilologus*, *Journal of Contemporary Drama in English* and *Documenta*. He is an Excom member of EASTAP (European Association for the Study of Theatre and Performance).*

LAURENT BERGER

University Montpellier 3, France

Processus De Création / The Creative Process WG

INVARIANTS AND FLUCTUATIONS IN THE WORK OF THE ACTOR, AN INTERCULTURAL APPROACH

ABSTRACT

English

The developments that have taken place over the past thirty years on the contemporary stage are redefining the place of the performer in creation. Between the influence of the field of performance and dance into theatrical practices, the ambiguous relationship between reality and fiction, the permanent fluctuations between narrative and action or the irruption of forms linked to digital arts which offer a virtual presence of the performer, the actor or the performer interact with the audience from an uncertain and perpetually redefining place, in a permanent shift from the historical concepts that guided his work.

Based on creative experiments carried out in Switzerland, Uruguay, France, Costa Rica and Canada, within the framework of the "Being and playing" project, we wish to bear witness to these evolutions in the systems and techniques of the actor and the performer. By crossing these different processes, we will identify possible invariants in the construction of the performance from one country to another, but also numerous shifts in relation to these invariants. We observe that these fluctuations in the work of the actor operate both in relation to the central concepts that guide his work and in relation to the cultural influences from which each country tries to propose a singular approach in the construction of its theatrical identity.

(<https://www.manufacture.ch/fr/4466/Etre-et-jouer-Systemes-et-techniques-du-travail-de-l-acteur-contemporain>)

French

Les évolutions qui se sont opérées ces trente dernières années sur la scène contemporaine redéfinissent la place de l'interprète dans la création. Entre l'entrée définitive du champ de la performance et de la danse dans la création théâtrale, le rapport ambigu entre réalité et fiction, les fluctuations permanentes entre récit et action ou l'irruption de formes liées aux arts numériques qui proposent une présence virtuelle, l'acteur ou le performeur interagissent avec le spectateur depuis un lieu incertain et en perpétuelle redéfinition, dans un décentrement permanent par rapport aux concepts historiques qui orientaient son travail.

A partir d'expériences de création menées en Suisse, en Uruguay, en France, au Costa Rica et au Canada, dans le cadre du projet « Être et jouer » nous souhaitons témoigner de ces évolutions dans les systèmes et techniques de l'acteur et du performeur. En croisant ces divers processus nous identifierons de possibles invariants dans la construction du jeu d'un pays à l'autre mais aussi des décentrement par rapport à ces invariants. Nous observons que ces fluctuations dans le travail de l'acteur opèrent aussi bien par rapport aux concepts centraux qui guident son travail qu'en regard des influences culturelles à partir desquelles chaque pays tente de proposer une approche singulière dans la construction de son identité théâtrale.

(<https://www.manufacture.ch/fr/4466/Etre-et-jouer-Systemes-et-techniques-du-travail-de-l-acteur-contemporain>)

CV

Laurent Berger (ENG)

Director, dramaturg and scholar, Laurent Berger is currently the director of Theatre Department and the Master in Performing Arts Creation at Université Paul Valéry Montpellier 3 and the director of the international research program "Etre et jouer" for La Manufacture, Lausanne, supported by the NFS. As a director, his latest performances are 3 8 SM (Shakespeare Material) at the Théâtre National Cervantés in Buenos-Aires as part of the FIBA (Festival International de Buenos -Aires) and D. Quixote at the Théâtre National de Chaillot and Medida X Medida after Shakespeare, FIDAE (International Festival of the Performing Arts of Uruguay).

Laurent Berger (FR)

Metteur en scène, dramaturge, pédagogue et chercheur, Laurent Berger dirige actuellement le Département Théâtre et le Master Création Spectacle Vivant de l'Université Paul Valéry de Montpellier et le projet de recherche international « Etre et jouer » porté par La Manufacture, Lausanne, et soutenu par le FNS. Ses dernières créations sont 3 8 S M (Shakespeare Material) au Théâtre National Cervantés de Buenos-Aires dans le cadre du FIBA (Festival International de Buenos-Aires) et D. Quixote au Théâtre National de Chaillot, Medida X Medida d'après Shakespeare au FIDAE (Festival International des Arts de la Scène de l'Uruguay).

LAWRENCE WALLEN

University of Technology (UTS), Sydney, Australia

Scenography WG

'THE MAP IS NOT THE TERRITORY', OR: SOME THOUGHTS ON MODELS OF REALITY IN SCENOGRAPHY

ABSTRACT

*In 1931, Polish-American scientist and philosopher Alfred Korzybski presented a paper that was later published as *Science and Sanity. An Introduction to Non-Aristotelian Systems and General Semantics* (1933). In it, the assertion that 'The Map is not the Territory it represents, but, if correct, it has a similar structure to the territory, which accounts for its usefulness' appeared for the first time. The reader may be reminded of Borges' 1946 'On Exactitude in Science' that, in one short paragraph, delivers a fatal blow to the concept of perfection in science with the example of an imaginary 1:1 map that ends the art of cartography forever. Or, one may recall Michel Houellebecq's 2010 novel, *The Map and the Territory*, where a banner at the protagonists' first solo exhibition reads 'The map is more interesting than the territory', thus escalating Korzybski's proposition to an artists' refusal of reality over a model or models of reality, namely abstractions.*

The parallel to scenographic practice lies in exactly this relationship between reality and models of reality or abstractions, that is, in the physical/digital/virtual articulation of the relationship between 'that which is' and 'that which we see' as models or abstractions of reality mediated through representation. In previous publications, the authors engaged with the actual scenographic and architectural model as a performative agent. Here, the authors propose to interrogate incomplete scenographies that represent architectural realities as fragments and as that which is not whole but strives towards it while denying completeness to the viewer on the stage. Understanding the fragment semantically from its verb, to fracture, this presentation posits the scenographic process and product of fracture as an active performative method of making meaning of the world around. Paraphrasing Korzybski one may put forward that the architectural fragment on the stage is not the urban environment it represents, but, if correct, it has a similar structure to it that accounts for its usefulness. Selected case studies of the relationship between urban reality and its scenographic representation through the architectural fragment will serve to demonstrate several aspects of such 'usefulness'.

CV

*Dr Lawrence Wallen is a Professor in the School of Architecture, at the University of Technology Sydney and Visiting Professor in Salzburg and Uganda. Lawrence's practise operates across a range of modes employing scenographic strategies and performative readings resulting in an extensive collection of Spaces, Books, Drawings, Performances and Architectures. Recent publications include *The Model as Performance. Staging Space in Theatre and Architecture*, Bloomsbury (2018), *Model & Fragment -on the performance of incomplete architectures*, *Architectural Design (AD)* (2021) (co-authored with Thea Brejzek) and on the reconstruction of landscape in *Leonardo Journal* (2020).*

LEA LUKA TIZIANA SIKAU

Cambridge University, UK

Music Theatre WG

THE SIMULTANEITY OF BINARITY AND QUEERNESS IN OPERA'S CREATION: A REHEARSAL ETHNOGRAPHY OF SIVAN ELДАР'S LIKE FLESH

ABSTRACT

*Sivan Eldar and Cordelia Lynn's new opera *Like Flesh* (2022) tells a story of queer ecology: A woman in their sixties falls in love with a female student and through their kiss, the former transforms into a tree. With the intention to queer opera out, Eldar and Lynn write an opera that doesn't culminate in a metamorphose. Instead, the libretto delves deeply into the love relationship of a tree and a human. While the mycorrhizal communication manner of*

trees challenges the student, she entangles herself in the tree's trunk. While the opera explores the friction between nonhuman/human entanglement and its impediments, this paper reflects on the mycorrhizal structure of opera's creation. In its production phase at the Opéra de Lille, the separation of artistic roles collides with the simultaneity of composition, staging and musical work. Like Flesh questions how notions of binarity and queerness are intertwined in new opera creation.

This paper zooms into the workshop sessions and the main rehearsal phase in Lille, by investigating the development of Like Flesh in collaboration with the IRCAM and the ensemble Le Balcon. Drawing on interviews and ethnographic fieldwork as a participant-observer at the workshops at the IRCAM in Paris and within the musical and scenic rehearsals at the Opéra de Lille, I dissect the creation as a fungoid process of entanglement. Rehearsal ethnography thereby functions as a methodology to comprehend the binary structures and queer processes that burgeon when creating a queer opera.

CV

"As mezzo-soprano and researcher, Lea Luka Sikau has developed the precious skillset to fuse the artistic with the academic sphere."

– Romeo Castellucci

Lea Luka Sikau (she/they) works at the nexus of experimental music theatre, artistic research and media incubation. Awarded with the Bavarian Cultural Award and a Fellowship for Harvard University's Mellon School for Performance and Theater Research, she currently pursues a PhD in Music on Opera Rehearsal and Posthumanism at Cambridge University. Besides, Lea Luka Sikau has worked with some of the most sought-after visionaries such as Romeo Castellucci, Rimini Protokoll and Marina Abramovic.

LEAH SIDI

University College London, UK

Feminist Research WG

MARGINALISED MOTHERHOOD: PERFORMING IMPOSSIBILITY IN JORDAN AND IPHIGENIA IN SPLOTT

ABSTRACT

Separated by a gap of 25 years, Jordan (1992) and Iphigenia in Splott (2015) offer, on the surface, surprisingly similar critiques of poverty and motherhood in contemporary UK. Both plays are one-woman monologues, which describe the loss of motherhood under the conditions of marginalisation and poverty. Jordan was co-written by Anna Reynolds and Moira Buffini and draws on Reynold's experience of incarceration to stage the true story of 'Jordan's' experience of post-partum psychosis, infanticide and incarceration. Gary Owen's Iphigenia in Splott re-imagines the Iphigenia myth in the context of post-austerity England. The protagonist Effie recounts her story of pregnancy loss, neglect and lack of compensation at the hands of state healthcare. She becomes the pharmakos who is sacrificed for the smooth running of the state. In both plays marginalisation and deprivation render motherhood an impossibility.

This paper examines the historical relationship between these plays and offers a situated reading of both works in the context of post-COVID19 writing on care and loneliness (Care 2021, Sern et al., 2022). Understanding Owen's play as an example of feminist restaging (Aston 2020), I suggest that by drawing on the feminist monologue/one-woman show form Owen posits a historical through-line between post-2008 austerity policies and the socio-political conditions of late second wave feminism. Iphigenia in Splott not only highlights the post-2008 crisis of care, it demonstrates its continuity with forms of social marginalisation, housing precarity and "hollowing out" introduced under Thatcher and thematised in Reynold/Buffini's Jordan (Brown 2015).

Read in the context of the COVID19 pandemic, both plays offer embodied analysis of marginalisation through confinement in domestic spaces. Adapting Tronto's notion that domestic space is antithetical to the zone of neoliberal citizenship, I suggest that these plays politicise domestic place by demonstrating that it too has been hollowed out by neoliberal austerity (Tronto 2013). Through the monologue's overlaying of domestic and state-owned spaces, both plays offer a radical centring of the domestic as the location of an unspoken political crisis.

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CV

Dr Leah Sidi is a Lecturer in Health Humanities at UCL. Her research investigates representations of mental distress and care in late twentieth century and contemporary feminist theatre. Her upcoming monograph, Sarah Kane's Theatre of Psychic Life, will be published by Methuen Drama in 2023.

LEENA ROUHIAINEN

Theatre Academy, University of the Arts Helsinki, Finland

Choreography and Corporeality WG

WRITING DISORIENTATION AS CHOREOGRAPHY (EQUAL AUTHORS KIRSI HEIMONEN AND LEENA ROUHIAINEN)

ABSTRACT

This submission introduces an approach to choreography as a form of site-specific writing that the authors have been developing during the past few years and experimented in several different urban sites in Helsinki, Finland (e.g. Rouhiainen & Heimonen 2021; Heimonen & Rouhiainen forthcoming). Their approach is based on a phenomenologically informed evolving collaborative score that includes embodied and written exploration of urban sites, previously inconspicuous urban sites, that generate choreographic texts. The objective of these choreographic processes has been to allow the impact of the bodily sense of being in contact with the chosen urban location to permeate the authors' activities in writing. On this basis, the authors have an interest in expanding choreographic practice both with an emphasis on movement and region or location and writerly opportunities that the term choreography implies. According to dance historian Susan Foster the word choreography derives from two Greek words, choreia and graph. The first relates "to dance, rhythm, and vocal harmony in the Greek chorus" but also to orches "the place between the stage and the audience where the chorus performed" and chora, "a more general notions of space, sometimes used in reference to a countryside or a region". The latter instead relates to the act of writing. (Foster 2011, p.16–17; see also Kellokumpu 2020). In association with such choreographers, who explore how choreography can be rehearsed through written scores, drawing, letter writing and other forms of experimental writing and reading (e.g. Klien et al. 2008; Gansterer et al. 2017; Lilja 2017; Longley 2016; Kellokumpu 2020; Gaudreau 2020; Kramer 2021), the authors are involved in shifting the focus of choreography away from the human performance of predetermined movements.

In the case of the proposal for the Choreography and Corporeality Working Group, drawing inspiration from Sara Ahmed's (Ahmed 2006) contributions in queer phenomenology, the authors focus on reordering social relations in urban sites and the politics of disorientation. This thematic derived from their perplexity of how European nation states, Finland included, were coerced to enforce restraints to manage the global pandemic. Consequently, they chose to adapt their score and to explore two monuments of national political significance, the staircases leading up to the Parliament House and the House of the Estates both in Helsinki, both consecutively visible in newscasts during the pandemic. The authors aim at challenging the conventional place-related actions and meanings related to these places and to generate alternative forms of performative agencies in their choreography as writing (Hunter, 2015). They are interested how these two sites and their bodies carry and disrupt timely social and cultural meanings and narratives. The submission both presents the written choreography that they generated at these two sites and discusses the process of writing from the perspective of queer phenomenology.

Keywords:

Choreography, writing, body, location, sense, disorientation, queer phenomenology

CV

*Dr. Leena Rouhiainen is Professor in Artistic Research at the Theatre Academy of the University of the Arts Helsinki. She is a dancer and choreographer whose research interests lie in somatics, choreography, experimental writing, phenomenology and artistic research. She has published articles and co-edited journals and books in these areas, including *Dance Spaces: Practices of Movement* (2012) with Susanne Ravn, *Tanssiva tutkimus: tanssintutkimuksen menetelmiä ja lähestymistapoja* (2014) with Hanna Järvinen. She was chair of the board of Nordic Forum for Dance Research (NOFOD) between 2008-2010 and executive board member of Society for Artistic Research (SAR) between 2015-2020.*

LENA SIMIC

Edge Hill University, UK

Feminist Research WG

MATERNAL PERFORMANCE REIMAGINED ANEW – CONSIDERING HANNAH BALLOU’S GO:GAA II (2021) AND JOSIE LONG’S TENDER (ONLINE) (2022)

ABSTRACT

*This paper (jointly presented with Dr Emily Underwood-Lee) will discuss the work of two performance practitioners, Hannah Ballou and Josie Long, and their performance pieces about pregnancy and early motherhood – both of which are “second” imaginings of the subject. Ballou has previously explored performance and pregnancy in *goo:ga* (2016) and Long has re-created *Tender*, a show exploring her experience of new motherhood, for online streaming. As well as being second workings of shows, *Tender* (online) and *goo:ga II* were disseminated when the artists were on maternity leave with their second children. Whilst motherhood is discovered by everyone anew with each new child, there is a compelling element within the maternal that requires from artists a compulsive return to its exploration, again and again, seeking new insights and impossible perfection. Further, since both performances are explicitly about love and hope, there arises an understanding that bringing a child into being is an act of faith as it presupposes a continuation and improvement of the world. The paper we are proposing fits within the “Motherhood – performances of motherhood and maternity” theme, a theme that we have been formally researching since 2015 and which was the subject of our 2019 – 2022 AHRC funded research project “Performance and the Maternal”. In our co-authored book *Maternal Performance: Feminist Relations* (Palgrave 2021) we proposed that maternal performance and its aesthetics are concerned with relationality, temporality, and embodiment. Furthermore, one of the key tenets of our research has been an insistence on new beginnings and thus repetition, starting anew, trying again. In this paper we propose to further explore temporality and new beginnings in relation to the maternal in relation to two new shows. To help us ground our arguments around the performances we will draw on Lisa Baraitser’s 2017 discussion of maternal temporality, Hannah Arendt’s writing on theatre as “political art par excellence” (p. 188) and its connection to the category of action in the public realm (1958), and Donna Haraway’s provocation to rethink maternal relations and ethics (2016).*

*The performances we discuss in the paper have to do with the difficulty of bringing a new life into this damaged world, ecologically and socially. *Goo:ga II* is a deeply personal journey around foetal illness and feminist parenting whilst *Tender* is concerned with climate crisis, and thus offers a more collective insight into the way we make decisions, live and act. Primarily, both performances shift the mother/artist to the centre of the inquiry and use the intimate relationship of mother and child to manifest a hopeful political future in public.*

CV

Dr Lena Šimić is a Reader in Drama at Edge Hill University. Her research areas include contemporary performance practice, live art, art activism, feminist theatre and performance, and critical arts practice in relation to climate crisis, ecology and environment. Originally from Dubrovnik, Croatia, Lena identifies herself as a mother of four

boys, transnational performance practitioner, pedagogue and scholar. A performance practitioner working with the teaching methodologies of 'embodied practice' and 'practice as research' in performance and theatre studies. Lena is currently engaged in AHRC funded Performance and the Maternal project. Lena has presented her arts practice and research in a variety of academic journals (*Performance Research*, *Contemporary Theatre Review*, *n.paradoxa*, *RiDE*, *Feminist Review*, *Studies in the Maternal*) and in various arts venues and festivals in the UK and internationally. Recent publications, in collaboration with Dr Emily Underwood-Lee include editing 'On the Maternal' (2017) for the *Performance Research* journal, co-authoring *Manifesto for Maternal Performance (Art) 2016!* and *Maternal Performance: Feminist Relations*, Palgrave (2021) and forthcoming edited book *Mothering: Processes, Practices and Performances*, Routledge (2022).

LEO MARKO

Stockholm University, Sweden

New Scholars Forum

CLOSENESS AND MUTABILITY: REDEFINING LIVENESS

ABSTRACT

Liveness is generally understood as an objective circumstance of being here-and-now, implying immediacy, authenticity, and transformation, although the implications and even the possibility of such liveness has been intensely discussed (Phelan 1993; Auslander 1999, 2008, 2018; Fischer-Lichte 2004; Schneider 2011; Jones and Heathfield 2012). However, like some other scholars in recent years, I approach liveness rather as a quality of the encounter, dependent on subjective attention or engagement (Reason and Lindelof 2017).

In this presentation, I will suggest that, more specifically, liveness can be defined by an appreciation that there is more to what is experienced than what can be accounted for. Instead of immediate contact with an authentic presence, liveness means grasping being indirectly, recognizing life's ineffability.

Elaborating on this notion, I will propose two principal characteristics of liveness. First, liveness implies closeness. What is live is close to a person, in space and time, cognitively or affectively. While closeness is similar to immediacy, it presupposes a certain distance, and thus mediation. Secondly, liveness implies mutability. Living beings perpetually change and eventually die, likewise live events are in the process of unfolding. However, the difference between static and mutable depends on perception: if a thing's meaning is perceived as static, it lacks liveness, but if it's perceived as mutable—inexhaustible, ambiguous, and fleeting—it possesses liveness.

The discussion both builds on and critically addresses key theories of liveness in theatre and performance studies.

CV

Leo Marko is a PhD Candidate in Theatre Studies at Stockholm University. He has completed an MA in aesthetics at Södertörn University in 2013 with a thesis on Zeami's treatises on nō performance. He studied Japanese in Tokyo in 2011 and received instruction in nō as part of the Traditional Theatre Training program in Kyoto in 2019. He is working on a dissertation about experiences of liveness and the sense that is produced through lack of defined meaning, drawing on a wide array of theory including Zeami's aesthetics and American and European performance theory.

LESLEY DELMENICO

Grinnell College, USA

Performance in Public Spaces WG

POINTS OF EXCHANGE: THEATRICAL DECENTERINGS, EPHEMERAL UTOPIAS IN FUN PALACES

ABSTRACT

The annual Fun Palace Weekend, (created and led by Stella Duffy from 2013-2020), performs spatial and performative hand-overs. When theatres participate, their spaces are frequently re-purposed,

performer/audience relationships upturned, and professionalism decentered. Honoring 1960s British theatre director, Joan Littlewood, whose mantra was “Everyone [is] an artist, everyone a scientist,” the palaces are temporally-simultaneous (single weekend), geographically-dispersed performances of community engagement that attempt utopian moments of co-creativity. They provide opportunities for encounter in what Jill Dolan calls “the utopian performative,” in which interactions participate in “an affective vision of how the world might be better” (*Utopia in Performance* 6, 17).

Duffy’s and Littlewood’s work are points on a lineage that include the Marxian stances of Brecht and Boal with John McGrath’s emphasis on theatre’s necessity to provide social critique and popular entertainment’s “good night out” (1996). Duffy notes that traditional theatre seldom provides the best demonstration of Fun Palace theories, since plays are normally based on the binary of expert/active performers vs. nominally receptive audience members. Her focus on greater inclusivity is congruent with the Arts Council England’s new funding guideline, “Let’s Create,” whose title stresses opening and democratizing received forms and standards of theatrical professionalism.

Theatrical Fun Palaces negotiate populist/democratic engagements within traditional performance spaces. The Sheffield Theatres, under Artistic Director Rob Hastie, attempted in 2019 to expand beyond usual Open Day backstage tours and demonstrations of technical expertise. Instead, events were co-creative: staff and visitors shared dances, imagined and created costumes, and painted elaborate scars. Theatre space became sporting venue, for play on a miniature World Snooker Championships table (an event famously filmed at the Sheffield). By subverting spatial uses and demystifying expertise, the Sheffield encouraged perceptions of public ownership in its motto, “We’re all yours.”

Pandemic financial losses have heightened theatres’ need to expand audiences. For Duffy, expansion through wider participation in arts-making is to “get a stake in the game by making the game.” For the Sheffield Theatres, creating Turner’s *communitas* (1974) in moments of Fun Palace playfulness rehearses year-round possibilities for community spatial use (and perhaps increased ticket sales). Hastie negotiates the tension between “rethinking the assumptions of the [theatrical] transaction” through co-creation and temporary community “ownership” of the theatres, while—interestingly—distinguishing that *communitas* clearly from the professional “excellence [of] the work we make ourselves.” His attempt to democratize art-making (Jeffers and Moriarity 2017), at the same time points to concerns about the “anti-expert” ethos of the Fun Palace project (Sedgman 2018).

For participating theatres, such delicate negotiations may help break down perceived barriers between theatres and their communities. Ephemeral Fun Palaces like Sheffield’s participate in dispersing Littlewood’s methods (beyond what could have been created in her proposed but never-built Fun Palace Building). Rather than attaining an impossibly utopian melding of theatrical mastery and complete democratic openness, achievable outcomes are, simply, temporary interconnection and moments of delight. And perhaps, as Dolan observes, such utopian sites exists nowhere but in process—and are always (tantalizingly) fugitive.

CV

Lesley Delmenico is an associate professor of Theatre and Performance Studies at Grinnell College, Grinnell, Iowa (M.A. and Ph.D. Northwestern University). Her work on theatre and politics explores intersections of performance, urban space, post-coloniality, gender, and immigration, concentrating on the ways that marginalized women improvise spaces from which to speak. An ethnographic/ verbatim playwright, deviser, and director, she creates performances concerning law, tradition, and changing identities in the metropolis, staging professional and community-based performances in London, Grinnell, and Mumbai. Lesley directed her production based on a landmark British trial, *No Bad Women*, in London in November 2019. She recently published “Performing Public Presence: African Migrant Women Create Uncomfortable Conversations in London” in *TRI* (March 2019) and it was featured by Cambridge University Press for International Women’s Day, 2020.

LEVENTE T. SZABÓ

Babes-Bolyai University, Romania

General Panels

THE INVENTION OF THEATRICAL SILENCE IN 19TH-CENTURY HUNGARIAN THEATRE. DECENTRING THEATRE HISTORY THROUGH HISTORICAL SOUNDSCAPE RESEARCH

ABSTRACT

Analyses of nineteenth-century theatre often foreground it as the history of dramas/plays/texts/actors-actresses. My proposal will try to decentre and reassess this perspective by carefully reading nineteenth-century theatre soundscapes.

Nineteenth-century theatres, including Eastern European ones, used to be highly noisy, vibrant, and even tumultuous places. Not necessarily because of the actors, but mainly due to their spectators. But even though this highly emotional soundscape was decisive of what and primarily how the actors played, the history of soundscape and theatrical emotions is still an under-researched area.

We usually link the expression of sympathy or antipathy in theatres to civilization and label everything that is outside the narrow form of clapping and stylized bravos as rude or unpolite. Moreover, we usually imagine even historical records of expressing the audience's opinion within the very limited set of our contemporary gestures or forms of behavior. Smoking, taking a breath of fresh air, coming late or leaving early amid a nineteenth-century theatrical performance, hissing, booing, or jeering off the stage seem outrageous, uncivilized, and barbarian from the perspective of a refined 21st-century theatre-goer. Our ideals of theatrical silence or so-called theatrical good manners are so embedded in theatrical standards of high modernity that they stand between us and the understanding of the complex relationships of nineteenth-century theatre.

My paper will interpret the extreme spectrum of reactions of approval and disapproval of nineteenth-century theatre-goers. This spectrum will range from the carefully or ritually orchestrated radical gestures of public humiliations to similarly carefully prepared, culturally embedded forms of frenetic approval. Theatrical modernity is often interpreted through famous dramatic texts, their famous interpretations, or the well-known actors/actresses involved in these performances. I propose to decentre this view through an analysis of nineteenth-century audiences and frame their rich reactions as an essential part of nineteenth-century theatre's emotional modernity and modernization. Thus the shift from the boisterous and active audience to the invention of modern theatrical silence, the interpretation of most of the audience's reactions as noise, and the modern sacralization of the theatrical space will reveal a decentred perspective on the emergence of theatrical modernity.

CV

PhD habil. in comparative literature, associate professor of Hungarian and comparative literature and theatre studies at Babeş-Bolyai University (Romania). Main interest in literary and theatrical modernization and professionalization in the long 19th century. Currently involved in a book project on the history of nineteenth-century theatrical soundscapes and leading a research project on the entangled history of nineteenth-century Hungarian, Romanian, German and Yiddish Transylvanian theatre.

LIN CHEN

University of Exeter, UK

General Panels

ADAPTING THEATRICAL FRAME FOR THE SCREEN: AN ANALYSIS OF PERFORMANCE FILMED IN EMPTY THEATRE DURING THE PANDEMIC

ABSTRACT

During the Covid-19 pandemic, theatres in many countries were closed to the public for a long period of time. Yet under less strict restrictions, while the audience were not permitted, theatre workers were allowed to return to theatre buildings to create and rehearse new work. There thus emerged a large number of productions performed on stage without live audience physically in the auditorium, but were captured and streamed solely for screen viewers. This paper intends to study this rare kind of theatre by investigating: How is it different from filmed stage performances with live audience such as National Theatre Live? How is theatre space utilised to make

performance only for screen audiences? What is the role of camera and screen in these theatrical performances? These questions will be examined through two case studies: *To Be A Machine (Version 1.0)* (premiered in October 2020) by Death Centre and Mark O'Connell, and the film version of Ryan Calais Cameron's *Typical* (released in February 2021) produced by Soho Theatre and Nouveau Riche. This research will draw on intermedial theatre studies and theoretical discussions on the notion of theatrical frame to analyse theatrical devices and cinematic techniques in these productions, and compare them with previous filmed theatre, in the attempt to reveal how they have adapted theatrical mechanism to the digital media, and what new aesthetic possibilities might have created in this process.

Key words: online theatre, Covid-19, intermedial theatre, theatrical frame

CV

PREVIOUS PRESENTATIONS ON ONLINE THEATRE

Presentation title: *Together-Apart: Hypermediacy and Theatricality in the Zoom Theatre Production The Tempest*
Conference: 'Crisis and Recovery: Theatre and Performance Before and After the Global Pandemic'

Organisation: Canadian Association for Theatre Research (CATR) and the Société québécoise d'études théâtrales (SQET)

Time: 10-11, 25-26 June and 8-9 July 2021

Place: Online

Presentation title: *A New Audience Contract: Negotiating Liveness in Online Theatre during the Pandemic*
Conference: 'Digital Matters: Designing / Performing Agency for the Anthropocene'

Organisation: Digital Research in the Humanities and Arts

Time: 5-7 September 2021

Place: Humboldt University Berlin and Online

EDUCATION

University of Exeter, UK (2019-)

PhD candidate

University of Warwick, UK (2008-2009)

M.A. (Distinction)

Comparative Literary & Cultural Studies

Shanghai International Studies University, China (2002-2006)

B.A., English Language and Literature

TEACHING AND EMPLOYMENT

University of Exeter

Teaching Associate (2021)

Xianda College, Shanghai International Studies University (2011-2019)

Lecturer

Assistant to Dean of Foreign Languages School (2017-2019)

Head of College English Department (2016-2017)

LINDSAY HUNTER

University at Buffalo, SUNY, USA

General Panels

"THIS PERSON DOES NOT EXIST": PERFORMING RESEMBLANCE AND REPRESENTATION IN GENERATIVE ADVERSARIAL NETWORKS

ABSTRACT

This panel investigates the histories, bodies, and places that might exist "in the middle of nowhere," perilously (un)attached to their referents. Morphing with and through the constraints of genre, the constitutive powers of

media, and the collaborative world-building of participatory fandom, this panel will examine non-places, no-bodies, and false timelines for their effects on the so-called “real world.”

Sean Metzger will discuss the non-place of the Vietnamese refugee camp as it gets reimagined through various popular genres—romantic comedy, action flick, road movie—in Qui Nguyen’s Vietgone. Nguyen’s play further facilitates an interrogation of the category of liminal personhood (the refugee) that exists between an assumed homeland and a desired locale. Metzger asks how those who occupy spaces between these places help us to understand the human. This presentation is excerpted from Metzger’s book in progress on Asian American theatre. The example serves as one illustration of a research process that excavates theory from theatre making; it offers ways to consider how race is embodied, enacted, and potentially shared.

Michelle Liu Carriger continues the examination of nowhere with a different kind of no-place: the immersive imaginary world(s) of contemporary fantasy role-playing, like Steampunk conventions, Goth gatherings, and Renaissance Festivals. Such participatory performance locations function especially oddly when the participants come dressed for a different flavor of fantasy—an occurrence that has become so common that most Renaissance Festivals host a “time traveler” day or weekend now specifically for Steampunks. Even Disneyland, “the happiest place on earth,” has capitulated to one annual day of darkness when goths descend on “Bat Day.” More than merely suggesting that costume fans stick together, Carriger uses these two juxtaposed scales of immersive imaginary behavior (the festival/con/theme park and the costumed subculture) to draw out larger questions about what real effects these non-places and non-people may have.

Lindsay Brandon Hunter turns to the literal no-bodies of GAN-generated human likenesses to consider how digital images of people that don’t exist interrupt conventional and theatrical models of representation, even as they may evoke similar anxieties. From the photorealistic portraits featured on the site “This Person Does Not Exist” to deepfake videos that appear to document what never occurred, the potential for AI-generated likenesses to approximate the actual can be disconcerting. Rather than parse the threat that “fake people,” in particular, might present, Hunter considers how these performances accomplish the work of resemblance from outside—or at least the periphery of—presumed representational logic. The no-bodied non-people produced by GANs hold the potential to uncouple portraiture from subject, image from referent, and performance from human actor; as such, they offer a compelling opportunity to re-investigate the indexicality that putatively joins people to their images and avatars.

CV

Education

PhD, Theater and Performance Studies (2013)

University of California, Los Angeles

MA, Performance Studies (2007)

New York University

BA, American Studies and Theater (1997)

Willamette University

Academic Appointments

University at Buffalo, State University of New York

Department of Theatre & Dance

Associate Professor of Theatre, 2020 - present

Assistant Professor of Theatre, 2013 - 2020

Selected publications

Monograph

Playing Real: Mimesis, Media, and Mischief (Northwestern UP, 2021)

Peer-reviewed chapters & articles

Forthcoming: Concluding essay in Early Modern Liveness, ed. Donovan Sherman and Danielle Fenton-Rosvally (5,000 words). Contracted with Bloomsbury/Arden.

Forthcoming: with Dr. Steve Luber, “A Postdigital Response: User Experience Design and Mixed Reality Performance,” in Experiential Theatres: Praxis-Based Approaches to Training 21st Century Theatre Artists, ed.

William W. Lewis, Valerie Clayman Pye, and Sean Bartley (5,000 words). Contracted with Routledge for publication in 2022.

"Live-streaming and the Perils of Proximity." *Re-territorializing Digital Performance from South to North*, a special issue of *International Journal of Performance Arts and Digital Media*, ed. Sonali Pahwa and William Lewis, 15:3, pp. 283-294, November, 2019.

"'We are not making a movie': Constituting Theatre in Live Broadcast." *Theatre Topics*, 29:1, pp. 15-27, March, 2019. Winner, ATHE Outstanding Article Award.

LISA FITZPATRICK

University of Ulster, UK

Feminist Research WG

WOMEN, CITIZENSHIP, AND CONFLICT: THE EXAMPLE OF 'THE SHEDDING OF SKIN' BY KABOSH THEATRE COMPANY

ABSTRACT

This paper is based on a collaboration with Kabosh Theatre Company in Belfast, to create a piece of work on gender-based violence in conflict (The Shedding of Skin by Vittoria Cafolla, first staged online in June 2021). The research for the project uncovered a largely unspoken local issue, historical and present-day, of violence against women and children. The production situates this violence in an international context, taking testimonies of violence from conflict zones around the world, and from different historical periods, to examine the ongoing and intergenerational effect of the Northern Ireland conflict.

This situating of the violence in a nowhere zone, temporally and geographically, was envisioned as a strategy to open local discussion and debate by de-centring the local conflict and thereby the sectarian biases that can both accuse and defend perpetrators. Audience feedback suggested that this was successful, but the process remains largely untested since the first production run was online, with a small and atypical audience. The further testing of the work is in the community settings that Kabosh normally tour to, where the communities were more directly affected by the civil violence.

Artistic Director Paula McFetridge's work is very much about sharing knowledge. She speaks of spectators coming away with some small but important pieces of information, and in this production that information was about the role of motherhood in reintegrating combatants into civilian society. The identity of 'mother' is stronger (especially in conservative societies like NI) than other public roles and allows for escape from problematic former identities.

*The project is interested in how conflict – which gives rise to private and public violence – has an impact on women's rights as citizens, and their lived experiences of their societies during war and in its aftermath. As one of the characters in *The Shedding of Skin* says, 'aggression morphs, unresolved, and takes root in insidious ways.'*

CV

Senior lecturer in Drama at University of Ulster, with research interests in Irish theatre, gender and conflict, and violence and performance. Author of 'Rape on the Contemporary Stage' (Palgrave, 2018), and co-editor of 'The Theatre of Deirdre Kinahan' (Carysfort, 2022) and 'Plays by Irish Women 1926-1933: Feminist Theatres of and Resistance' (Bloomsbury, 2022). Associate editor of TRI, and co-convener of the Feminist Working Group.

LISA JACKSON-SCHEBETTA

Skidmore College, USA

Historiography WG

HISTORIOGRAPHIES OF PEACE AND THEATRE IN THE AMERICAN HEMISPHERE

ABSTRACT

*John Paul Lederach writes “Violence is known. Peace is the mystery.”**

A historiographical problem.

War is quantitative. There are numbers of battles, miles of territory, counts of the dead. Peace, whether defined as negative peace (the absence of war) or positive peace (justice-driven systemic overhauls), has its readily archive-able elements (laws passed, reparations paid, monuments erected) as well, and yet—as Lederach contends—it is also highly qualitative, deeply reliant on artistic imagination, created and maintained through the day to day practices of human action and interaction.

Tracking the imagination: a historiographical problem shared with theatre.

*In my second book, I am examining the ways in which contemporary US Latinx theatre stages modes of peace-building. These modes, I contend, enact healings of wounded and scarred hemispheric imaginaries, both ontological and epistemological. My project adds to scholarship on reparation, transitional justice, and reconciliation by figuring peace-building as informal (yet urgent) imaginative labor located in fictionalized (as opposed to testimonial or documentary modes or adaptations) pieces of theatre. How do these theatre performances challenge us to refigure white supremacist ways of thinking in the neoliberal Americas, intervening in (rather than reifying) violence by moving through explicit violence to an other side, enacting violence for peace (a rebreaking of the bone), and mapping resonances of violence and peace—and their aftermaths— across time and place, realms of the “real,” and species. To IFTR, I would like to bring a case study of my methodology, centered on Andrew Rincón’s *El Mito de Mí Dolor* and its intervention into US-Colombia histories.*

**Paul Lederach, *The Moral Imagination* (Oxford 2005).*

CV

*Associate Professor and Chair, Skidmore College; Latin and Latin American Studies Board Advisory Member, Skidmore College; Immediate Past President and Current Board Member, ATDS; Editor, Theatre History Studies; Monograph: *Traveler there is no road: Theatre, the Spanish Civil War and the Decolonial Imagination in the Americas* (Iowa 2016); Peer Reviewed articles in *Theatre Journal*, *Journal of American Drama and Theatre*, *Modern Drama*, *New England Theatre Journal*, *Theatre History Studies*, and others; chapters in multiple edited collections; multiple presentations at ATHE, ASTR, MATC and the Hemi Encuentro; former AAUW Post-Doctoral Scholar; Ford Fellowship Review Board; Pittsburgh Foundation Advancing Black Artists Review Board; PhD University of Washington, MFA Virginia Commonwealth University*

LISA MERRILL

Hofstra University, USA

Theatre & Architecture WG

BACKSTAGE WITH THE MUSEUM AS THEATRE

ABSTRACT

The Lancaster Maritime Museum, a social history museum in a historical setting, is located in the building of an old customs house, on a dock from which 18th century slave ships left Britain. In 2020-2021 the Lancaster Maritime Museum displayed “Memorial to Zong,” an exhibit highlighting the painting of that title by contemporary Black British artist Lubaina Himid. The Zong was the notorious slave ship where 132 enslaved persons were thrown overboard to their deaths during the Middle Passage. Himid’s artwork in that exhibit and elsewhere imagines ways such histories might be commemorated. Six months after the Lancaster exhibit, Himid’s current and ongoing (Nov 21, 2021`-July 3, 2022) one-woman show opened in London’s Tate Modern Museum. This paper explores performativity and sites of memorialization in history versus art museums, and ways the architecture and context of such spaces function theatrically as artists and curators construct “frontstage” and “backstage” spaces that frame spectators’ encounters with the work exhibited. Spatiality and theatricality are key to responses to Himid’s work. Himid, a key figure in the British Black Arts movement, started as a theatre designer, and many of Himid’s exhibits take the form of installations in which sound, objects, texts, and paintings

are incorporated. In the catalogue for Himid's 2019 one-woman exhibition *Work from Underneath* at New York's New Museum, Himid suggested that art museum spaces offer "the possibility of forging a more nuanced relationship with the audience's own ideas about histories and futures than what can be had in the often exquisite setting of a historical museum." My research paper for IFTR deals with museums as performance spaces that engage viewers as active, embodied, participants in dialogue with the artwork they encounter in ways that are similar to live theatre audiences. I am focused on the theatrical spatiality of museum settings, and the tensions between objects in history versus fine art settings.

CV

Lisa Merrill, Ph.D. (New York University) is Professor of Performance Studies and Rhetoric in the Program in Rhetoric & Public Advocacy, Department of Writing Studies and Rhetoric at Hofstra University., Hempstead, NY, USA.

Professor Merrill's research and publications are in the fields of performance studies, critical race and cultural studies, and women's and LGBTQ+ history. She applies her work on performance, spectatorship, and visibility to a range of cultural artifacts, artworks, and performances. Her critical biography, *When Romeo Was a Woman: Charlotte Cushman and Her Circle of Female Spectators* (U. of Michigan Press, 2000) was awarded the Joe A. Callaway Prize. In 2010-2011, Professor Merrill was awarded the Eccles Centre Visiting Professorship in North American Studies at the British Library for "Performing Race and Reading Antebellum American Bodies." In 2016, Professor Merrill was awarded the Oscar Brockett Essay Prize for her essay "Most Fitting Companions: Making Mixed-Race Bodies Visible in Antebellum Public Spaces," *Theatre Survey: Special Issue on Racial Hybridity*, May 2015.

In Britain Lisa Merrill was Visiting Scholar at the Institute for Black Atlantic Research, UCLAN, England, 2016 and Spring 2021. In the UK, she has published "Amalgamation, Moral Geography and Slum Tourism': Irish and African Americans Sharing Space on the Streets and Stages of Antebellum NY," in *Slavery and Abolition Journal*. Professor Merrill delivered an invited lecture "Spectacularizing Black Bodies on 19th Century Stages" at the International Museum for the Study of Slavery, Liverpool, England, June 2017.

Prof. Merrill and Dr. Theresa Saxon have published "Replaying the Octoroon," in *Theatre Journal* (June 2017). Prof. Merrill and Dr. Saxon have also recently published a study of "Black Americans in Russia: Ira Aldridge and Paul Robeson," in *Revolutionary Lives of the Red and Black*, David Featherstone, et al., eds. (Manchester University Press, 2022) Prof. Merrill's work on Turner Prize-winning artist Lubaina Himid's "Memorial to Zong" was part of an exhibition at Lancaster Maritime Museum (2021), and currently, Professor Merrill's essay about the performativity of Lubaina Himid's work, "The Exhibit as Theatre," is included in the Tate Catalogue, Lubaina Himid (2021), as the compendium to Himid's one-woman show at Tate Modern Museum, London.

LISA MORAVEC

Royal Holloway, University of London, UK

Intermediality in Theatre and Performance WG

POST-HUMAN PORN PERFORMANCES?: SIDSEL MEINECHE HANSEN'S "SECOND SEX WAR" (2016)

ABSTRACT

My paper focuses on the technologically innovative exhibition "Second Sex War" by the Danish, London-based artist Sidel Meineche Hansen. It is part of a larger postdoc project which examines, in a non-binary way, the entanglement of animated digital images and body-based realisms in contemporary performance. Hansen's work is one of the first case studies through which I explore the incorporation of digital technologies into artistic performances.

Hansen's white cube gallery show, on view at Gaswork in London in 2016, explored the relationship between analog 2D images (woodcut prints from digital drawings) and digital VR animation (headset Oculus Rift). Operating as the producer of the exhibition, Hansen bought the avatar EVA 3.0 from the gaming modeling company TURBOSQUID and worked with Werkflow Ltd to make two video works "No Right Way 2 Cum" and

“DICKGIRL 3D(X)”, featuring the almost sex-less, body of colour figure EVA. Despite relating back to the “sex wars” of the 1980s and Simone de Beauvoir’s groundbreaking “The Second Sex” (1949) with its title, Hansen’s work is preoccupied with questions of the relationship between virtual disembodiment and physical embodiment, which initially emerged from her critique of recent censorship measurements imposed on the porn industry.

Drawing on Fred Moten’s critical approach to black studies and Sianne Ngai’s theory of the gimmick, my talk will examine Hansen’s machine-produced “non-human performances” and compare them to the digital production aesthetics of other artists. As Hansen’s work is a physical art exhibition but opens up virtual image-based realities through new technological means, my paper asks, what post-human fantasies and ethical possibilities does Sidsel Meineche Hansen’s critique of digital art engender? To what extent does her physically abstracted and decolonised “post-human porn aesthetics” contribute to collectively envision race and sex as non-performance qualities?

CV

*Lisa Moravec is a researcher who focuses on contemporary performance since the late 1960s. She is currently working on a paper on feminist exchanges across Austria and the United Kingdom, supported by an Ernst Mach postdoctoral research grant and is affiliated with the Academy of Fine Arts Vienna. In her PhD, situated at Royal Holloway, University of London, she developed a theory of dressage in relation to animality. A paper based on this research is published in *Dance Chronicle* (2021). Moravec has been a visiting lecturer at Royal Holloway and Kingston School of Art since 2017, and also works as a freelance art and performance critic. She has coedited special issues of *Platform: A Journal of Theatre and Performing Arts* (“On Criticism,” 2019, and “Balancing Acts,” 2021) and *Photography & Culture* (“Humanism after the Human,” 2021). She completed the Bavarian MA program *Aisthesis*, and holds an MA in the history of art from University College London and *Aisthesis* from Bavaria.*

LISA PESCHEL

University of York, UK

General Panels

THEATRE IN A WORLD WAR II JEWISH GHETTO: SURVIVOR TESTIMONY, CENTRE AND PERIPHERY

ABSTRACT

What is currently at the centre, and what remains at the periphery, of our attention to Holocaust survivor testimony? Scholars have historically focused on such testimony primarily as evidence regarding the events it represents, and secondarily as evidence for the ongoing damage their wartime experiences cause the survivors in the present. In my own previous work on testimony regarding theatrical performance in the Terezin/Theresienstadt ghetto, survivors’ narratives served primarily as evidence regarding what was performed and the effect of performance in the ghetto itself. The peripheral topic—what testimony revealed about the survivors in the present of their narratives—yielded an unexpected finding: survivors, then in their 40s, actively used testimony to work toward goals such as reintegration into their society of origin. This paper explores more recent research which suggests that, in the testimony of older survivors (over age 60), a different finding needs to be brought to the centre of attention: that testimony itself serves as a performative act that not only reflects sometimes surprisingly vigorous mental health but facilitates it. By sharing their experiences with peers, in educational settings, and with additional audiences, both face-to-face and imagined (for example, with archives for posterity), older survivors, sometimes with marked success, carry out one of the key developmental tasks of later life: rethinking past experiences. Much of the testimony from this later period of life, rather than indicating ongoing damage, serves precisely those functions considered adaptive: coming to terms with their own mortality, engaging in emotionally positive social interactions as conversational partners and as teachers, and consolidating their own sense of self. Detailed analysis demonstrates that the confluence of ongoing public and scholarly interest in the cultural life of the ghetto, and the survivors’ testimonial response to that interest, has generated an effect that, thus far, has remained on the periphery of scholarly attention: the possibility of recovery.

CV

Dr Lisa Peschel is a senior lecturer (associate professor) in the Department of Theatre, Film, Television and Interactive Media at the University of York, England. She has been researching theatrical performance in the Terezin/Theresienstadt ghetto since 1998. Her articles on survivor testimony and scripts written in the ghetto have appeared in journals such as Theatre Survey, Theatre Topics and Holocaust and Genocide Studies and in Czech, German and Israeli publications. She has been invited to lecture and conduct performance workshops at institutions in the US and Europe including Oxford University, University College London and Dartmouth College. Her anthology of rediscovered scripts, Performing Captivity, Performing Escape: Cabarets and Plays from the Terezin/Theresienstadt Ghetto, was published in 2014 (Czech- and German-language edition 2008) and the edited volume Performing (for) Survival: Theatre, Crisis, Extremity with Dr Patrick Duggan was published in 2016. Awards include a Fulbright grant in the Czech Republic and fellowships at the US Holocaust Memorial Museum, the Center for Jewish Studies at Harvard University and the Jewish Museum in Prague. From 2014 to 2018 she was a co-investigator on the £1.8 million project 'Performing the Jewish Archive' funded by the UK Arts and Humanities Research Council.

LISA SKWIRBLIES

University of Munich, Germany

General Panels

THE COLONIALITY OF THEATRE MIGRATION – SHIFTING THE CENTERS WITHIN THE SCHOLARSHIP ON TRANSNATIONAL HISTORY AND TRANSATLANTIC MOBILITY

ABSTRACT

Migration has become a popular subject of research within the field of theatre studies and has also reached the field of theatre historiography in the past years. What is, however, often overlooked in the discourses on 'early globalization', steamships, and telegraphs is the fact that most of the theatre migration in the long nineteenth century took place in the context of empire and its ideas of racial hierarchies, its epistemological violences and economic exploitations. This apparent omission in theatre historiographical research is particularly problematic as it was in the colonial context that migration and border control measures, technologies, and devices were invented within a matrix of social classification on the basis of colonial racial hierarchies. Those hierarchies often determined who would be allowed to board and later exit the steamships or make use of the telegraphs in the Eurocentric narrative of globalization in the first place. In making use of the concept of 'coloniality of migration' by sociologist Encarnacion Gutierrez Rodriguez (2018), this paper analyses the impact that colonialism has had on theatre migration in the culturally and historically specific context of the German empire 1884-1914. Departing from the specific case study of a white German settler community in colonial Namibia that established an amateur theatre group at the end of the nineteenth century, this paper discusses the impact of the entanglements of theatre and colonial discourses on conceptualization of German citizenship along the lines of 'race'. Beyond the specific German context, the paper reveals the intimate relation between white European theatre migration and the project of European colonialism and with the focus on the 'coloniality of theatre migration' argues for a methodological shift of the centers within the field of theatre historiography.

CV

Lisa Skwirblies (PhD) is currently a PostDoc researcher in the ERC-Project T-Migrants at the Ludwig-Maximilians-University of Munich and guest professor at the Theatre Studies Department of the University of Amsterdam. She holds a PhD in Theatre and Performance Studies from the University of Warwick and has held a Marie-Curie International Research Fellowship (EU Horizon 2020). She is currently working on her monograph Performing Empire. Theatre, Race, and Colonial Culture in the German Empire, 1884-1914 (Palgrave 2023). Her research on 'colonial theatricality' has been published in the Oxford Handbook for Politics and Performance (2020).

LISA WOYNARSKI

University of Reading, UK

Performance in Public Spaces WG

A BISCUIT TIN UNRAVELLED: COMMISSIONING COMMODITY TRAILING IN PERFORMANCE FOR DECOLONIZATION

ABSTRACT

How can performances in public space, performance commissioning models and partnerships between public Arts institutions adopt the practises of ‘Commodity Trailing’ for the purposes of decolonization? Commodity trails are an amalgamation of the ethnographic methods ‘Commodity Chain Analysis’ and ‘Trails’ from the fields of geography and anthropology that respectively ‘follow a particular commodity through different stages of production’ and ‘animate the topographies they cross’ (Kleine 2010; Knowles 2014). In this paper, we explore how a performance commissioned from our Arts Council England-funded project, Work in Progress, seemingly deploys ‘Commodity Trailing’ as a method that supports processes of decolonization in a number of contexts: our institutions, public spaces and selves. In this paper, we focus on one of these performances: Fast Familiar’s The Acquisitions Panel (2022) which was developed in partnership with the Museum of English Rural Life (MERL).

We enter a conference-like room with tables arranged into a circle. On each table is a glass of water, a note pad, iPad, pen and a name plate with numbered panel members. We are offered Huntley & Palmers biscuits. As we settle into our seats around the table, an object is placed on a plinth in the centre. It is a late nineteenth century Huntley & Palmers’ biscuit tin which has been turned into a musical instrument with steel keys: a sansa or likembe (an object that in reality sits in the MERL collection). Through interviews, documents and videos presented on our iPads, we are asked, as a citizen panel, to decide on whether the Berkshire Municipal Museum (fictional) should acquire this instrument. Questions of provenance and duress in the original acquisition of the object by a British officer in the Congo are considered, as well as the way in which the Huntley & Palmers’ biscuit tin is a symbol of the British Empire. Huntley & Palmers was at one time the world’s largest biscuit manufacturer, founded in Reading, England in 1822. Their biscuits, in distinctive decorated tins, would be sent to the British ‘colonies’ to provide a ‘taste of home’. This one was acquired in the Congo at a time when it was colonised by Belgium. During this period, there was a high demand for rubber to make tyres in Europe. Belgium granted rubber collecting rights to companies who then used the forced labour of the Congolese people to collect it. We hear in the performance that the colonialists punished those not meeting the rubber quota by death and torture, resulting in the death of 10-13 million Congolese people. Through interviews with museum curators and members of the Congolese diaspora, the work asks the audience to consider whose voices and experiences are centred in the stories we tell about objects and our own histories.

In this paper, we suggest that the dramaturgical form of The Acquisitions Panel can be read as an advancement on the geographical practice of commodity trailing. The piece decentred whiteness by prompting challenging questions about decolonization.

CV

Lucy (she/her) and Lisa (she/her) commission new performance making in the UK via the Arts Council England-funded Work in Progress Project, in conjunction with South Street Arts Centre and the Department of Film, Theatre and Television at the University of Reading, England - where they also work. They have a shared investment in anti-racist, feminist and de-colonised approaches to commissioning and writing about performance and other cultural forms. Lucy specialises in new play development and anti-capitalist politics. Lisa specialises in intersectional ecological practices in contemporary performance.

LISA-FREDERIKE SEIDLER

Freie Universität Berlin, Germany

New Scholars Forum

THEATRE PUBLISHING AS A HUB FOR CRITICAL THEATRE: “VERLAG DER AUTOREN”

ABSTRACT

During the Cold War, Frankfurt/Main was located almost in the centre of the Federal Republic of Germany (FRG) and formed an epicentre of emancipation demands in theatre discourse around 1968. Soon local politics initiated forms of co-determination in public institutions, e.g. the Städtische Bühnen and the Theater am Turm. Frankfurt with its stock exchange, trade fair and international airport stands out as an economic centre, where business and culture are merging: several publishing companies form a "culture industry" (Adorno/Horkheimer) in which art is traded as a commodity. My PhD-project deals with 'Verlag der Autoren' (VA), a theatre publishing house based on a democratic community of owners, which was founded in 1969. By organizing playwrights in the sense of Walter Benjamin's "author as producer", VA becomes a hub for different concepts of a socio-critical, German-language theatre. However, the intertwining of economic and democratic approaches formulates a critique of hierarchical corporate structures in the FRG, but it also opens up questions regarding the relation between intellectual work and the market. What impact does theatre publishing have on the canon of plays in times of the Cold War? VA not only represents heterogeneous aesthetics, e.g. by playwrights such as Botho Strauß or Heiner Müller, but also connects authors from the FRG and the German Democratic Republic. This can be described as a dialectical tension that not only produces a multi-layered publishing program against standardization in culture industry, but also extends the idea of theatre production to theatre publishing as a cultural-economic activity.

CV

In 2017 Lisa-Frederike Seidler joined the department of Theatre Studies at Freie University Berlin as research assistant. Her PhD-project deals with the investigation on the impact of Verlag der Autoren on theatres in the Federal Republic of Germany from 1969 to 1983. The PhD-project is supervised by Prof. Jan Lazardzig. Lisa-Frederike holds an M.A. in Theatre Studies from Freie University Berlin and received a B.A.-degree in Theatre Studies and Art History from Ludwig-Maximilian-University in Munich. In 2016 a Suhrkamp-Fellowship was awarded to her for the research on her M.A.-thesis at the German Literature Archive in Marbach/Neckar.

LIYANG XIA

University of Oslo, Norway

Asian Theatre WG

LIN ZHAOHUA'S IBSEN: BREAKING THE IBSEN/STANISLAVSKI AXIS

ABSTRACT

My paper deals with the contestation between individualism and socialist realism in Chinese theatre. It turns to theatre aesthetics and focuses on an important director in Chinese spoken theatre, Lin Zhaohua, who directed two Ibsen plays—The Master Builder (2006/2010) and An Enemy of the People (2014). Lin, a respected director with decades of experience working in state run theatre institutions, is a major voice in pushing against mainstream theatre in China. He used these two Ibsen plays to challenge the long-standing tradition of performing socialist realism in Chinese theatre. Both productions can be seen as an interrogation of the relationship between the individual and the mass. The juxtaposition of individualism versus collectivism is mirrored in the juxtaposition between an imported acting method that requires inquiry into individuality versus the dominating socialist realist ideology in Chinese theatre. Lin's resistance against the Ibsen / sitanni (Stanislavski) axis receives mixed reviews in the Chinese media as it poses questions about what it means to be a subject in the Chinese state.

CV

Liyang Xia is Associate Professor at the Centre for Ibsen Studies, University of Oslo. Her research areas include the reception history of Ibsen's drama in Chinese theatre, Chinese traditional theatre and its practice both historically and in contemporary China, and modern adaptations of Ibsen's drama around the world. She is a co-author of the book Visualising Lost Theatres: Virtual Praxis and the Recovery of Performance Spaces (Cambridge University

Press, 2022), which is part of a project that rebuilds—in virtual reality—five theatre venues around the world that no longer exist. She is also a translator. Her translations of Ibsen’s plays Peer Gynt (co-translator Zhiquan Xia) and Et dukkehjem (A Doll’s House), directly from Norwegian to Chinese, were published in September 2018.

LJUBISA MATIC

Serbia

General Panels

BEST SEAT TO RUN AND GUN – BEGINNINGS OF MULTI-CAMERA STREAMING KINESTHETIC SPECTATORSHIP IN LIVE ARTS

ABSTRACT

With theatres intermittently closed in the past two years during the coronavirus pandemic, streaming productions online, whether live or pre-recorded, has become an increasingly widespread vehicle for theatres to reach audiences. My presentation looks into the live, often called “immersive” broadcasts that give online audiences a choice of switching between multiple cameras placed around the stage at any time throughout the performances. Cameras following individual performers even when these are staged by directors to remain outside the spectators’ focus and digital offerings incorporating behind-the-scenes action are but a pair of the most conspicuous among diverse procedures in which multi-channel streaming of live performances debunks notions of performance periphery and centre. Drawing upon the recent (but pre-pandemic) work of the proponents of performance-directed phenomenology (such as Stanton Garner Jr., Susan Kozel, George Home-Cook, and Jon Foley Sherman), I analyze the ways in which early multi-camera live-streaming technology transforms the representation of movement involved in performance and in which that representation in turn transforms the way performers move and what spectators understand to be movement. I intend to particularly explore how, in the multi-channel streaming environment, two important elements of kinesthetic spectatorship – attention and intentionality – are being, if not broken apart, then accelerated, decentered and diffused.

CV

Ljubisa Matic is an independent scholar originally hailing from Belgrade, Serbia. He earned an MFA degree in Theatre Directing from the University of Arts in Belgrade and a PhD degree in Theatre and Performance Studies from Stanford University. He taught theatre courses, most recently at University of North Dakota and University of Maine.

LOREN KRUGER

University of Chicago, USA

General Panels

GLOCAL STAGES: NODES AND NETWORKS EVERYWHERE ON EDGE

ABSTRACT

As guiding concepts, the Global South and the Global North may be too global to aid the analysis of networks of power, influence, resistance or transculturation, to the extent that this opposition replaces the Cold War polarity of East vs West with a similarly binary opposition between South vs North. Glocal, on the other hand, sets up a more productive scale of analysis than either the singularly local or the generalized global. The glocal frame foregrounds “networks, territories, and rescaling” (Swyngedouw 25) and thus the ways in which “local, urban or regional configurations” both connect and complicate supranational links among cities and countries.. In the U.S., for example, one could contrast the global prominence of New York as capital of transnational finance with Chicago’s “second city” subordination but revise that alignment by pointing out the contribution to the global financialization of capital made by futures markets developed in Chicago. Chicago was a glocal hub in the middle of the country even before the city existed. The Indigenous Council of the Three Fires called the portage between

the river and the Great Lakes Chi-ca-go or Big Stink, after the wild onions that grew there. The portage marked the point of intersection of contact lines within the vast Mississippi floodplain that drains a third of what is now U.S. territory. The 19th century city attracted immigrants of all classes, from those seeking to make their fortunes to those anti-capitalists inspired by the short-lived egalitarian experiment of the Paris Commune, commemorated in parades, plays and other performances (Kruger, Cold Chicago).

Unlike globalization, which implies the adaptation, often painful, of people of the South to the norms of the North, glocalization tracks mutual and multiple networks that move within as well as across diverse Souths and Norths and that prompt us to replace the opposition between centers and margins with the more flexible framework supporting nodes and networks that gather and project lines of influence. Today, however, I'm returning to another set of networks, those that link Chicago with Berlin, Europe and the world beyond, by way of Bertolt Brecht. Brecht never set foot in Chicago but his representation of capitalism in St Joan of the Stockyards drew on fictional and documentary treatments of the specifically glocal character of Chicago's commodity futures markets. His epic theatre went beyond the conflict between charity worker Joan and speculator Mauler to the analysis of capitalist manipulation of stock futures to corner the market and starve the workers. The play offers still relevant commentary on what Walter Benjamin called "capitalism as religion" and the dire implications of what Nobel Prize-winning economist Joseph Stiglitz has in our day called "free market fundamentalism" because it critiques not just capitalism broadly but the particular risks of speculation on derivatives, which were invented in the Chicago futures markets before they came to dominate global financial markets and their glocal analogues to disastrous effect, as local audiences here know well.

CV

Professor: Comparative and English Literature, Theatre and Performance

Books include: A Century of South African Theatre (Bloomsbury), Post-Imperial Brecht (Cambridge--MLA Scaglione Prize), Imagining the Edgy City (Oxford)

Articles relevant to proposal include: Glocal South Sides, Theatre Journal vol. 72, 2020; Performance and Politics in Time of Confinement, Critical Stages, no. 23, 2021; Reviving Die Heilige Johanna der Schlachthöfe in the Age of Capitalism Resurgent, Edinburgh German Yearbook no. 5: Brecht and the GDR (2011)

Former editor of Theatre Journal

Former contributing editor for Theatre Research International

LOUISE LEPAGE

University of York, UK

Political Performances WG

POSTHUMAN DRAMATURGIES: BEYOND THE CENTRE

ABSTRACT

This paper will explore ways in which the formal and spatial properties of the posthuman enable a politically important reassessment of dramaturgies, from science fiction to eco drama, from robot theatre to algorithmic theatre.

Ihab Hassan is commonly recognised as the first scholar to theorise the posthuman. In his paper, 'Prometheus as Performer: Toward a Posthumanist Culture?' (1977), he describes the transforming figuration of the Vitruvian Man:

We need [...] to understand that the human form [...] may be changing radically, [...] as humanism transforms itself into something that we must helplessly call posthumanism. The figure of Vitruvian Man, arms and legs defining the measure of things, so marvellously drawn by Leonardo, has broken through its enclosing circle and square, and spread across the cosmos. (Hassan, 1977, 843)

The Vitruvian Man has come to stand in for humanism, i.e. The Human's centrality, perspective, scale or proportionality, role, and agency in relation to the cosmos. Da Vinci's figure was an illustration of Marcus Vitruvius Pollio's first-century-BC description of perfect proportion in architecture and the human body. Nicholas Salazar

Sutil observes how, 'like the well-made play derived from Aristotle's Poetics', Vitruvius's 'well-shaped man' 'is dependent upon a rational arrangement of parts' (Salazar-Sutil, N., 2010. *Body Manifold: Mathematics (mis)performed by Vitruvian and Acephalic bodies. Performance Research*, 15(2), pp.17–22.2010, p. 18). Further, he writes that 'Euclidean-space bodies are agents of a local geometry' (2010, p. 17), that 'the body is relative to the local culture and site-specific notions of space (or place) within which it is actualised' (ibid).

Of particular interest to this paper is Hassan's transitive verb 'spread' as it relates to dramatic theatre. Figured by Hassan as breaching his local geometry and extending or opening out across the cosmos, the posthuman spreads beyond Euclidean space. In dramatic theatre, humans tend to be scaled to size, proportionate to concrete, local rooms; they are living, physical, temporally and spatially defined agents at the centres of their local geometry and culture. By contrast, contemporary theatre - characterised by the posthuman and framed, featuring, and/or formed by technoscience and the Anthropocene - increasingly challenges such localised, physical geometry. For example, the posthuman becomes, through technology, so vast in scale and scope of agency and control, they dwarf or slip the local, geometrically ordered world; meanwhile, the dissolution of defined borders indicates the posthuman subject's ontological impurity and capacity to become.

Posthuman theatre, as I will show, is characterised by such dramaturgical qualities as the instability of borders and the rise of nonhuman 'characters', the uncanny, and affect and experience, amongst other features, as theatre navigates a world that decentres and refigures the human.

CV

A Lecturer and Programme Leader of Theatre at the University of York, Louise teaches acting, performance, robot theatre, and approaches to using technology in theatre. Her research is currently the posthuman and theatre, and robots in theatre. Louise has a monograph forthcoming, *Theatre and the Posthuman* (Palgrave), and she co-edited *Twenty-First Century Drama: What Happens Now* (Palgrave, 2016) with Siân Adishesiah.

LOUISE PEACOCK

De Montfort, UK

Popular Entertainments WG

COMMERCIAL COMEDY: CRITIQUING CLASS AND CULTURE, THE ACADEMIC UNDER-VALUING OF POST-WAR POPULAR THEATRE

ABSTRACT

Commercial popular theatre occupies the centre in terms of commercial viability. Traditionally pantomimes, musicals and hit comedies have been regarded as 'bankers' helping support a theatre's other activities. Popular theatre, particularly commercial stage comedy, still sits at the margins in terms of academic consideration. Much British stage comedy is or was populist in origin, written and created to attract a wide-ranging audience provoking laughter through circumstance, action and character rather than through intellectual wit. The passage of time has created enough distance for some such comedies to transition towards high art but the commercial comedy of the last 50 years has remained largely ignored by academics, languishing at the margins of what is considered worthy of consideration.

This paper explores two forms of commercial comedy in Britain, the plays of Russell (Shirley Valentine and Educating Rita) and Godber (Bouncers and Up 'n' Under), written for working class audiences and plays rooted in the traditions of slapstick and physical comedy such as Noises Off and The Play that Went Wrong. Despite their commercial success these plays are largely ignored by academia. Why have they been considered unworthy of analysis? Does their reliance on techniques drawn from popular entertainment diminish their ability to be analysed using the techniques we might use for more historically distant comedies? Are the value judgements keeping these plays from the academic centre based on aesthetics or do they have their roots in judgements about what constitutes cultural value? (Bourdieu, 1993; Friedman, 2014 and Bennett et al. 2010)

This paper seeks to locate these plays against a wider backdrop of stage comedy and popular entertainment to establish the theatrical and performative roots of such plays and to examine why these kinds of commercial comedy have attracted so little academic attention.

Bennett, Tony et al. 2010. Class, Culture, Distinction. London: Routledge.

Bourdieu, Pierre. 1993. The Field of Cultural Production. New York: Polity

Friedman, Sam. 2014. Comedy and Distinction: The Cultural Currency of a 'Good' Sense of Humour. London: Routledge.

CV

Louise Peacock is Head of Drama at De Montfort University. She has previously worked at The University of Southern California and The University of Hull. She has published two monographs, Serious Play: Modern Clown Performance (Intellect, 2009) and Slapstick and Comic Performance (Palgrave, 2014). She co-edited Popular Performance (Bloomsbury, 2017) and edited A Cultural History of Comedy: The Modern Age (Bloomsbury, 2020). She has also published numerous articles and chapters. She teaches in the areas of Clowning, Stand-up, Commedia dell'arte and Stage Comedy.

LUCY PETCHELL

University of Sydney, Australia

New Scholars Forum

PERFORMING (AND RESEARCHING) PEDESTRIANISM: TRANSGRESSING BINARIES OF SPACE AND PLACE

ABSTRACT

Taking as its locus the question "what affective experiences are made available to bodies by moving through urban environments?", my thesis explores concepts of space, place, and meaning-making in everyday performance. In this presentation, I focus particularly on the imaginative moments that emerge as minute acts of resistance against intended choreographies of movement in and through urban centres. To do so, I bring the Situationist International practices of dérive, psychogeography and détournement in conversation with Michel de Certeau (1980) who argues that everyday actions are underpinned by transgressive potential. I suggest that pedestrians are always already engaging in these transgressive acts, and that doing so plays a significant role in the construction of liveable, vibrant cities. This co-building complicates the binaries of space and place that often characterise accounts of urban life, most notably in Marc Augé's concept of nonplace (2008). I follow Elizabeth Grosz (1992) and Justine Shih Pearson (2018) in resisting universal narratives about urban modernity and emphasising the need for geographically and culturally-specific research on space and place. This is perhaps even more pertinent in the wake of the Covid-19 pandemic that changed pedestrian interactions with, and within, cities. As such, this presentation is based on auto-ethnographic, cross-cultural studies I have undertaken in the harbour cities of Sydney, Australia and Lisbon, Portugal. In this contrast, I hope to offer an understanding of everyday performance that is as complex and dynamic as the many meaning-making practices that can constitute it.

CV

Lucy Petchell is a PhD candidate at the University of Sydney. Having completed her honours thesis (first class with university medal) on the embodied experience of being at music festivals, her doctoral thesis explores everyday performance in urban environments. Her research is centred on case studies of the cities of Lisbon, Portugal and Sydney, Australia, examining the geographically and culturally-specific minutiae of daily urban life. She is particularly interested in the intersection of transgression, nostalgia and imagination within these practices.

LUCY THORNETT

University of the Arts London, UK

General Panels

AFFECT, AGENCY AND ENTANGLEMENT IN INTERACTIVE DIGITAL SCENOGRAPHY

ABSTRACT

The proposed paper will make an argument for the entangled nature of affect and agency in interactive digital scenography. It will build on bodies of scholarship in both scenography and intermedial performance that draw on new materialism to argue for the agency of scenographic materials and digital technologies, respectively. I will apply Karen Barad's theory of 'intra-action' alongside theories of affect and technology in order to put forward an alternate account of how agency operates in audience interactions with digital scenography. In this account, agency doesn't strictly belong to (digital) machine or scenographic material. Instead, agency is a more entangled phenomenon that emerges in affective encounters in which audiences, technologies and scenographic materials all participate.

This argument will be constructed through an analysis of two examples of my practice-research (an installation experience utilising a handheld tablet and a site-specific work utilising an augmented reality headset, both for one audience member at a time) and audience research with augmented reality scenography. I will draw on video documentation of audience experiences and audience interviews to discuss how participants negotiated multiple simultaneous demands on their attention and possibilities for interaction within these two works. I suggest that these negotiations constitute a process of active, embodied experimentation with the affective affordances of the works. Moreover, I argue that this experimentation is shaped by pre-conscious affects which emerge from the digital scenography. In other words, the audience member participates in an affective process that involves agency but where it is impossible to associate this agency with a particular actor (i.e. scenography, audience member, technology or scenographer). Agency, like affect, floats in between. I will thus propose that agency and affect are entangled phenomena that shape how audiences interact with digital scenography.

CV

Lucy Thornett is a scenographer and Senior Lecturer at University of the Arts London. She makes site-specific and immersive performances and installations for theatres, galleries and other spaces. She has also designed sets and costumes for numerous performances.

Lucy is currently reviews editor for Theatre and Performance Design journal. She is also an AHRC-funded PhD candidate in audience experiences of augmented reality scenography at the University of Leeds. She was previously co-convenor of the UK Theatre and Performance Research Association (TaPRA) scenography working group (2015-2019).

LUCY TYLER

University of Reading, UK

Performance in Public Spaces WG

A BISCUIT TIN UNRAVELLED: COMMISSIONING COMMODITY TRAILING IN PERFORMANCE FOR DECOLONIZATION

ABSTRACT

How can performances in public space, performance commissioning models and partnerships between public Arts institutions adopt the practises of 'Commodity Trailing' for the purposes of decolonization? Commodity trails are an amalgamation of the ethnographic methods 'Commodity Chain Analysis' and 'Trails' from the fields of geography and anthropology that respectively 'follow a particular commodity through different stages of production' and 'animate the topographies they cross' (Kleine 2010; Knowles 2014). In this paper, we explore how a performance commissioned from our Arts Council England-funded project, Work in Progress, seemingly deploys

'Commodity Trailing' as a method that supports processes of decolonization in a number of contexts: our institutions, public spaces and selves. In this paper, we focus on one of these performances: Fast Familiar's The Acquisitions Panel (2022) which was developed in partnership with the Museum of English Rural Life (MERL). We enter a conference-like room with tables arranged into a circle. On each table is a glass of water, a note pad, iPad, pen and a name plate with numbered panel members. We are offered Huntley & Palmers biscuits. As we settle into our seats around the table, an object is placed on a plinth in the centre. It is a late nineteenth century Huntley & Palmers' biscuit tin which has been turned into a musical instrument with steel keys: a sansa or likembe (an object that in reality sits in the MERL collection). Through interviews, documents and videos presented on our iPads, we are asked, as a citizen panel, to decide on whether the Berkshire Municipal Museum (fictional) should acquire this instrument. Questions of provenance and duress in the original acquisition of the object by a British officer in the Congo are considered, as well as the way in which the Huntley & Palmers' biscuit tin is a symbol of the British Empire. Huntley & Palmers was at one time the world's largest biscuit manufacturer, founded in Reading, England in 1822. Their biscuits, in distinctive decorated tins, would be sent to the British 'colonies' to provide a 'taste of home'. This one was acquired in the Congo at a time when it was colonised by Belgium. During this period, there was a high demand for rubber to make tyres in Europe. Belgium granted rubber collecting rights to companies who then used the forced labour of the Congolese people to collect it. We hear in the performance that the colonialists punished those not meeting the rubber quota by death and torture, resulting in the death of 10-13 million Congolese people. Through interviews with museum curators and members of the Congolese diaspora, the work asks the audience to consider whose voices and experiences are centred in the stories we tell about objects and our own histories.

In this paper, we suggest that the dramaturgical form of The Acquisitions Panel can be read as an advancement on the geographical practice of commodity trailing. The piece decentred whiteness by prompting challenging questions about decolonization.

CV

Lucy (she/her) and Lisa (she/her) commission new performance making in the UK via the Arts Council England-funded Work in Progress Project, in conjunction with South Street Arts Centre and the Department of Film, Theatre and Television at the University of Reading, England - where they also work. They have a shared investment in anti-racist, feminist and de-colonised approaches to commissioning and writing about performance and other cultural forms. Lucy specialises in new play development and anti-capitalist politics. Lisa specialises in intersectional ecological practices in contemporary performance.

LUKAS BENGOUGH

Tel Aviv University, Paris-Lodron-University Salzburg, Israel, Austria

General Panels

DANCING CENTRE STAGE. LEA BERGSTEIN: EUROPEAN MODERN DANCE AND HEBREW CULTURAL PRODUCTION (1920-1948)

ABSTRACT

This paper will introduce the work of the dancer-choreographer Lea Bergstein (1902–1989) in relation to two centres of reference influential on her artistic oeuvre: central European modern dance and Hebrew cultural production in pre-state Israel. However, this paper will suggest a multi-layered interplay of transcultural aesthetic, poetic and dramaturgical strategies that characterize Bergstein's work as a self-contained centripetal force of her creative practice.

Bergstein received her professional training amongst the vanguards of European modern dance and migrated to Mandate Palestine in 1925. There she devoted her creative work to the development of a lay holiday and dance culture. Bergstein's relocation was a most extreme change of circumstances. It was a movement from an artsy and avant-garde environment to a setting of rural communities devoted to the service of national recreation. In regard to central European modern dance, this movement can be described as one towards the periphery, from

high to low art. On the other hand, Zionist notions, which fostered the production of Hebrew culture and dance, claimed this same soil as the central source for an autochthonous and independent cultural rebirth.

Bergstein's work carries characteristics of both points of cultural gravitation and can be positioned at the respective centre or margin. Though in view of Bergstein's migrant biography and art, ideologically tinted, geopolitical or sociocultural definitions of the centre and periphery become erratic. However, Bergstein as an artist and the steady transcultural gesture of her creations, always claim centre stage.

Based on archival documents and through the prism of performance and dance analysis, this paper will portray the transcultural working practice of Lea Bergstein on the interface of European modern dance and the new Hebrew folk dance. It will particularly focus on the performing body within the context of culture and identity politics and as agent and archive of embodied cultural knowledge as well as gestural repertoire.

CV

Lukas Bengough is a PhD student at Tel Aviv University and at the University of Salzburg. He holds a bachelor's degree in theatre, film, and media studies from the University of Vienna and a M.F.A in theatre directing as well as a M.A. in theatre studies from Tel Aviv University. He participated in theatre productions in Europe and Israel and was a guest lecturer at Zurich University of the Arts. In his research he explores questions of transculturality and individual creativity in the Hebrew dance of Mandatory Palestine through the artistic practice of the dancer-choreographer Lea Bergstein (1902-1989). Since 2011, he lives and works in Tel Aviv, where he teaches at Tel Aviv University and researches at The Israeli Center for the Documentation of the Performing Arts.

LUULE EPNER

Tallinn University, Estonia

General Panels

DYNAMICS OF THE CENTRE-PERIPHERY MODEL IN ESTONIAN THEATRE DISCOURSE DURING THE TRANSITION PERIOD

ABSTRACT

The paper will spotlight shifts in Estonian theatre discourse from the late 1980s to the turn of the century, i.e. during the transition period, that embraces the collapse of the Soviet regime and subsequent societal, economic and cultural changes. The transitional culture is characterised by rapid transformations in the arts (incl. in the theatre), occurring simultaneously at institutional, ideological and aesthetic levels. The transformation processes were related to discursive shifts, which manifested themselves also in how the theatre field was being modeled in terms of centre and periphery (as conceptualised in Yuri Lotman's cultural semiotics).

In the Soviet cultural discourse, the theatre field was described as hierarchical at institutional level, but as homogeneous at levels of ideology and aesthetics. The concept of periphery mostly referred to the geographical periphery (provincial theatres vs theatres in large cities), while aesthetic differences were viewed as variations of (socialist) realism, a sort of "mainstream without margins". Estonian theatre renewal of the late 1960s challenged this model due to its ambivalent position: alternative theatre experiments were carried out in an institutional centre (an established state theatre). It is telling that the rhetorical strategies used in synchronous criticism sought to "bring back" innovations to the dominant aesthetic system, describing them as an acceptable but temporary departure from realism.

With the explosive emergence of private independent theatre groups in the transition period (since the late 1980s) and the rapid spread of new, alternative practices and styles, there was a need to rethink images of centre and periphery and their mutual relationships. Discursive shifts during the transition period can be broadly conceptualized as a discursive construction, legitimization, and normalization of the aesthetic periphery. The relationships between institutional centre and periphery were also redefined, however to a lesser extent. The paper will look into this rather slow and conflictual process in more detail.

Different changes in Estonian transitional culture can be subsumed under the concept of aesthetic democratisation. Regarding discursive practices, this means moving towards a non-hierarchical understanding of

art, which could lead to the abandonment of binary models (such as centre-periphery) in favour of pluralistic ones. This did not happen during Estonian transition period. Does thinking in terms of aesthetic democracy dominate today, remains an open question.

CV

Luule Epner, PhD, is an Estonian theatre and literary researcher. She is Associate Professor at the School of Humanities of Tallinn University. Her main research fields are Estonian theatre history, theory and practices of postdramatic theatre, and drama theory. She has published widely in different journals. She is the author of *Draamateooria probleeme I-II (Problems of Drama Theory, 1992, 1994)*, and the co-author of *Eesti kirjanduslugu (Estonian Literary History, 2001)* and *Eesti sõnateater 1965–1985 (Estonian Dramatic Theatre 1965–1985, 2015)*. Her most recent book, *Mängitud maailmad (Worlds in Play)*, was published in 2018.

MACARENA ANDREWS

Pontificia Universidad Católica de Chile, Chile

New Scholars Forum

WITCH-HUNTING AS WOMAN-HUNTING. A FEMINIST DE COLONIAL READING OF MACBETH

ABSTRACT

This artistic research looks at what possible embodied and phenomenological connections can be established between historical witch-hunt and contemporary extreme violence against women through a dramaturgical reading of the figure woman/witch within MACBETH (1606) by William Shakespeare.

This enquiry is framed from a methodological point of view as practice as research and it explores the figure woman/witch in theatre and audio-visual practices, accessing archives and acting character composition. It interweaves a feminist decolonial theoretical framework, with historical documents from the Scottish witch-hunt, and feminist visual studies applied into embodied knowledge.

Main sources are Sociología de la Imagen (2015) by Silvia Rivera Cusicanqui; Las estructuras elementales de la violencia (2003) by Rita Segato; Calibán y la bruja (2004) by Silvia Federici; Enemies of God (1981) by Christina Larner; The Masks of Macbeth (1978) by Marvin Rosenberg; Witchcraft in Early Modern Scotland (2000) by Lawrence Normand and Gareth Roberts; and The Feminism and Visual Culture Reader (2010) edited by Amelia Jones.

I propose a challenging conceptual approach to the work; since it contradicts what seems to be an over-reaching Scottish and English agreement: Witch-hunt persecuted witchcraft and not women; even when 80%-85% of the accused were identified as such.

From a contemporary art-activism perspective in performance studies the connection seems evident. Women protesting all over the world claim “We are the granddaughters of the witches you weren’t able to burn.” The power of an affect, in Deleuze’s and Guattari’s terms, speaks of a historical-aesthetical-embodied experience of extreme violence against women within us.

CV

Macarena Andrews is a dramaturge, actress and theatre studies and practices lecturer. Currently, she is a Candidate to the Doctorate in Artes, Theatre Studies and Practices in Pontificia Universidad Católica de Chile. She has a MLitt in Dramaturgy and Playwriting from University of Glasgow and a BA in Hispanic-American Literature and Linguistics from Pontificia Universidad Católica de Chile. Her research and theatre practice deals with extreme violence against women in political and historical contexts from a lived-body approach. She has taught in the Theatre Schools of Universidad de Chile and Universidad Central de Ecuador.

MADLINE HOAK

Pace University, USA

Popular Entertainments WG

CIRCUS SPECTATORSHIP IN THE EXPERIENCE ECONOMY

ABSTRACT

In the 21st century the consumption of experiences has become mainstream in western culture. Theatrics encase the sale of tangible products, and immersive events flooded the entertainment market. This moment, coined the Experience Economy, puts the consumer/spectator experience at the nexus of business and creative decisions. Circus has been highly visible in the Experience Economy, yet, as we know, it is still regarded as a niche, peripheral art form. And despite the explosion of immersive events that have given consumer/spectators a plethora of entertainment options, they continue to purchase and participate in contemporary circus. Therefore, I find it paramount to re-center circus academic inquiry from performance analysis to spectator studies in order to examine the function of contemporary circus as a unique cultural product.

This paper looks at the intersection of contemporary circus creators' intentions and (based on the western trajectory of the art form) spectators' expectations for a circus event. I have found that traditional circus aimed at providing spectators with unique sensations and memories by showcasing risky action and physical human prowess. In a very different manner, contemporary circus creators have a wish to cultivate empathy in spectators; they employ poetic and cinematic structures to craft conceptual works which comment on the human condition. The evolution from explicitly presentational to a more open performance structure invites circus spectators to imbue performances with personal interpretation. This is exemplary of the Experience Economy in which consumers/spectators are purposefully given more agency in crafting culture. Yet, friction can arise due to the circus spectator's embedded cultural expectations for an event titled "circus."

The cultural centralization of consumer/spectators experience entreats a parallel move in scholarship. This paper presents the spectator as a meaningful participant, one whose perspective is vital to the artistic and academic evolution of circus.

CV

Madeline Hoak is an artist and academic who creates with, through and about circus. She is an Adjunct Professor of Aerial Arts at Pace University (NYC), an Associate Editor for Circus Talk, and a graduate of New York University where she earned an MA in Circus Studies with a focus on spectatorship. Madeline initiated the Aerial Acrobatics program at Muhlenberg College where she taught from 2012 - 2017, and is a regular contributor to Circus Syd's Circus Thinkers international reading group. Recent publications include "Teaching the Mind-Body: Integrating Knowledges through Circus Arts" (with Alisan Funk, Dan Berkley), a chapter in Art as an Agent for Social Change (2020), and "expanding in(finite) between," a multimedia essay in Circus Thinkers: Reflections, 2020. Madeline is a member of the American Circus Alliances EDI committee and the Editor and Curatorial Director of TELEPHONE, an international arts game.

MADHU NATARAJ

Natya Institute of Kathak & Choreography/Jain University, India

General Panels

"DANCING THE WAVES"- RE-IMAGINING VIRTUAL LEARNING

ABSTRACT

Our panel explores Digital Inspirations: Performing the Pandemic via online initiatives during 2020-2022 lockdowns and struggles for artists in India, not regarded as "essential" and receiving no government support. In this climate, individuals such as Dr. Anita Ratnam through her Arangham Trust, that also received no support (from corporations and banks as in pre-pandemic times) created opportunities for dancers. She commands high respect as an artist and producer, that along with her personal charisma enabled three digital initiatives' success that we discuss on this panel.

1)BOXED, created and produced by artpreneur Ratnam, with Series Consultant, Chitra Sundaram, presented dancers from India and the diaspora--Malaysia, Singapore, Japan, U.K., California, Australia, and South Africa--in

eight segments, May 16 to July 3 2020. Madhu Nataraj and Ketu Katrak were commentators on BOXED. We discuss BOXED with clips of dancers who participated online across generations and geographies. By 2022, we update how selected dancers from BOXED 2020 are faring and how their creative lives have evolved in the ongoing pandemic.

Such digital interactivity profoundly fostered individual creativity, and networking across borders, between local and global, center and periphery. BOXED's overarching democratic goals decentered hierarchies--urban/rural, traditional/contemporary Indian dance styles/music.

For BOXED dancers created new choreography (with modest honoraria), gained new skills in dancing-for-camera, selected music and movement styles (Indian and beyond). They conveyed experiences of restlessness, waiting, grief, and mental stress, performing in confined spaces—kitchen-counters, balconies, basements, a hospital ward. Such creative opportunities were welcome when most performance venues were shuttered.

2) The same professionalism that was a hallmark of BOXED with Dr. Ratnam's superb technical team, was equally prevalent in the following two online initiatives on Dr. Ratnam's digital platform that remained active during 2021 (when India suffered the worst outbreak of the Delta variant with many deaths, social crises such as shortage of medical oxygen) and 2022.

At a time when hardly any attention was paid to dance, Ratnam created: i) *Devi Diaries*, October 1-31, 2021, and ii) *Andal's Garden*, December 15, 2021 to January 15, 2022. For the IFTR presentation, Dr. Ratnam, a striking performing artist, will dance/embody a brief (1-2 minutes) presentation of Andal, a beloved 8th century goddess who composed poems expressing her affection, even erotic desire for Lord Vishnu. These poems and their recitation during December-January are part of a living tradition in Chennai. We discuss *Andal's Garden* with exquisite art work and dance.

Also noteworthy is Ratnam's invitation not only to bharatanatyam dancers who usually perform to Andal's poems, but kathak and Manipuri dancers from North and Northeast India to represent Andal's Medieval Tamil poetry translated and interpreted for a 21st century audience. Here, Madhu Nataraj a kathak dancer presented two of the best group choreographies for *Andal's Garden*.

Nataraj created online diploma programs in Kathak (Classical form of India), in choreography and launched India's first 'digital Dance Conference' in May 2020, for a global student audience during the pandemic. She also birthed Outreach movement based projects for Children in Rural India during this time.

We conclude that online platforms have enabled dancers to express their creativity during the pandemic when live venues were closed.

CV

Award winning Performer, choreographer, educator and arts entrepreneur - Madhu believes dance is a potent medium of expression and for change in the public domain. Ranging from artistic intervention, education, social issues, creativity, documentation and healing, her projects aim to materialise this philosophy.

She trained in Kathak from her mother Dr Maya Rao and from Chitra Venugopal and studied Contemporary dance in New York. Madhu created a unique dance company with its own distinctive contemporary Indian identity – the Natya STEM(Space.Time.Energy.Movement) Dance Kampni. She also heads the renowned - Natya Institute of Kathak & Choreography.

Madhu has created over 300 choreographic works (pieces & productions) and has performed in almost all the major dance festivals in India and in 36 countries. She is also a Panelist at important Design, Cultural and Academic institutions and is often invited to perform, Write, design programs and Choreographic works for prestigious cultural organisations globally.

MADLI PESTI

Estonian Academy of Music and Theatre, Estonia

General Panels

SHIFTING CENTRES WITH PROMENADE PERFORMANCES

ABSTRACT

My presentation tackles three promenade performances that premiered in June 2021 in Estonia.

What is a promenade performance? This is a type of performance where the audience is invited to walk through different places and is invited to witness and take part in scenes in different locations, the participants walk alone or in small groups, guided by the actors.

A promenade performance gives a very personal and immersive experience. It shifts the focus from the cultural metropole and draws attention to the non-city and the locally specific.

By telling stories of “the common people” and bringing the audience into non-central areas of a community or a city, a promenade performance represents both social and geographical periphery.

The performance “Through the City: Karlova” (dir Jaanika Tammaru) is a physical-visual walk in a community of Karlova, a part of the city of Tartu (second largest city in Estonia). The creators of the performance devised six kilometres of theatre: three audience groups take part of it at the same time. The director and actors gathered the stories of the community to create “everyday miracles”.

The performance “A Body to Dwell” (dir Seren Oroszvary) is an adventurous journey for four participants and seven actors. The participants were driven in a car outside the capital city of Tallinn, the performance took place in the woods, the fields and in a house. The concept of the production was based on seeing the house or the wider space as a body. The director was interested in which parts of the body could be associated with parts of the house and what would happen if the house were a living body.

The site-specific promenade performance “Tiny Home Productions present: Larger than Life” (dir Liisa Saaremäel) took place in the territory of Paljassaare Garage Association in northern Tallinn, a total non-space. This is one of the largest garage cooperatives in Estonia, covering 1300 garage boxes with its street network. The performance was a clever combination of everyday life and performance art.

From several aspects, a promenade performance lies in the margins. It is interested in the common people or the participant’s inner self. It is not investigating the big and the historical, but the small and the now. The audience number is marginal to give the participants the possibility to get an utmost personal experience. Also the experimental form of a promenade performance lies in the margins of contemporary theatre. And putting the attention into the geographical periphery, it shows the tension between the urban theatre hub and the rural periphery, between the large, accessible audience and the subjective personality.

CV

Madli Pesti holds a PhD in theatre research from Tartu University, Estonia (Political Theatre and its Strategies in the Estonian and Western Cultures, 2016). She is currently working as a senior researcher in the Estonian Academy of Music and Theatre, where she runs the practice-as-research PhD programme. Her research areas are performance analysis and theory, political and applied theatre, and contemporary theatre. In 2018 she published the book 100 Years of Estonian Theatre. She has also been writing theatre reviews since 2002, winning the award as best theatre critic at the Estonian Annual Theatre Awards in 2019. She was head of the Estonian Theatre Researchers’ and Critics’ Association (2015) and curated the programme of the new performing arts centre Open Space (Vaba Lava) in Tallinn between 2015 and 2017.

MAGDALENA SZUSTER

University of Lodz, Poland

General Panels

THE BUTTERFLY EFFECT - (RE)CREATING "MADAME BUTTERFLY" FOR THE STAGE

ABSTRACT

The consequences of the partially coerced opening of Japan in the second half of the 19th century went far beyond economic and political goals and considerations. The previously secluded land became almost instantly a source of artistic inspiration and endless fascination. Common gossip and unfounded rumor filled the blanks of official reports and naval tales thus connecting the dots between the real and the imagined. The tragic tale of an Asian

girl and her transient relationship with a Western officer popularized at the turn of the 20th century remains one of the flagship examples of orientalist narratives, which have been told and retold over time. The story, which was first published in 1887 by a French novelist and naval officer Pierre Loti, was later revisited by an American writer and lawyer John Luther Long. His novella *Madame Butterfly* (1898) was in turn adapted for the stage by David Belasco in 1900 and subsequently became one of Puccini's greatest operas – *Madama Butterfly* in 1904. Other important instances of the said narrative include the mega-musical *Miss Saigon* (1989) and a post-colonial play *M. Butterfly* (1988) by David Henry Hwang.

In my paper, I succinctly examine the story of *Madame Butterfly*, cutting across time, genres and borders, focusing on how theatre picks up loose ends and recreates the same story over time. Looking at the selected theatrical adaptations as products of their time, I contextualize them within the encompassing socio-political situation, but also consider the ramifications of the past and present-day adaptations/revivals from the 21st century perspective in the light of the current struggle for (adequate) representation. Hence, I focus not only on how the story is told, but also who is telling it. Lastly, I examine how the change of a social context influences the perception of orientalist works and whether post-colonial perspectives can be ignored or ineligible when staged in predominantly racially homogenous countries on the example of the production of *Miss Saigon* (2019-2022) in the Music Theatre of Łódź, Poland.

CV

Magdalena Szuster is affiliated with the Department of North American Literature and Culture, University of Łódź. She specializes in American theater and drama, and works now in the area of stage adaptations of plays by North American playwrights in Poland. She holds an MA in American Literature and a PhD in Literary Studies.

Since 2014, she has been collaborating with the Music Theatre of Łódź, where she now designs and coordinates theatre education programs. She has collaborated with the Zbigniew Raszewski Theatre Institute and is partaking in the Institute's educational networking programs. She is a theatre ed leader at the City Council of Łódź on behalf of the Music Theatre and a recipient of the Minister of Culture and National Heritage Fellowship for cultural education.

MAGGIE INCHLEY

QMUL, UK

General Panels

TRANS SONORITIES: FRANCES POET'S ADAM (2017)

ABSTRACT

This paper attends to the aesthetic integration of the Adam World Choir (AWC), whose members consisted of trans people, which was convened by the National Theatre of Scotland in digital space and used to accompany and enhance the story told in Frances Poet's play *Adam* (Traverse Theatre, Edinburgh 2017) of its eponymous protagonist's migration from Egypt to Scotland. In addition to reflecting on the AWC's convention of trans people from around the globe, I will reflect on the idea of 'trans singing' as a process of embodied social potential that takes place across time and space, and its reorchestration of a world where cisgender experience is centralised, and trans experience is understood as peripheral. In singing, writes musicologist David Burrows, 'anatomy extends into temporality' (Burrows, 1990). His comments speaks to the way that embodiment and temporality are related in trans experience, and to the effort in trans studies of articulating bodies as materiality in motion. In trans studies, 'trans-ing' is 'a practice that takes place within, as well as across or between, gendered spaces' (Stryker et al, 2008). 'Belonging and legibility', writes musicologist Dana Baitz, are 'inscribed deeply' into the body and the music it makes (Baitz, 2018). Given these emphases in trans studies on bodies in motion and on processes of affective inscription, it seems possible to understand 'trans singing' as a practice which breathes in that 'in-between space, between worlds we share and worlds we don't, moving between them, shifting their boundaries, changing the relationship between them' (Stryker et al, 2008). Sonority and song in performance might therefore

instantiate the 'different practices of place, movement, and affect' that trans scholars have argued are 'constitutive of trans life', and stir the affective dynamics that hold dominant notions of sex and gender in place. The sonorous interventions made by trans performers might affect and influence not only how they understand themselves to belong, but also the terms in which trans people are recognised socially (Crawford, 2008). Approaching singing and song as productive sites of critical understanding in relation to the affects that circulate around and through trans lives, I argue that listening to trans singing is not only an important act of political solidarity, but also an act of attention that conveys listeners across time and space in ways that changes affective and cognitive understandings. In the timbre and temporality of trans voices, in the 'vibration across bodies' (Magnat, 2020) that vocality sets in motion, embodied and relational knowledge is shared with listeners which has the capacity to catalyse adjustments to dominant terms of recognition. In the movements that are made in listening to aesthetic sonority, the centre that is held in place by a dominant understanding of bodies shifts. This paper will explore how in convening its audiences through the 'centripetal energies' of music (Burrows), and moving them through a choral practice that mobilised and blended recognisable and less familiar forms to its UK audiences, the AWC achieved an affectively uplifting and inter-experiential reterritorialization of social space.

CV

*Dr Maggie Inchley is a Senior Lecturer in Drama, Theatre and Performance at Queen Mary University of London with a background in teaching and directing. She is interested in political and cultural audibility, and the intersectional, social and aesthetic aspects of vocal performance. Her publications include *Voice and New Writing 1997-2007* (Palgrave, 2015); and "'It's Alive": Towards a Monsterized Theatre with Beatbox Academy's Frankenstein: How to Make a Monster (2018 -)', *Contemporary Theatre Review*, 31 (2021), 307-322. Maggie is Principal Investigator of the collaborative practice-based research project, *The Verbatim Formula with care-experienced young people*, which aims to support adults working in care and education in their listening practices: <https://theverbatimformula.org.uk/>.*

MAGNUS TESSING SCHNEIDER

Stockholm University, Sweden

General Panels

DEMYTHOLOGISING THE EXPLORERS: THE OPERA COOK O SIA GL'INGLESI IN OTHAITI (NAPLES, 1785)

ABSTRACT

Cook o sia Gl'inglesi in Othaiti (Naples, 1785) is the first opera ever to depict contemporary history. With a libretto attributed to Ranieri Calzabigi and music by Giuseppe Sarti, it is based on the recent accounts of the voyages of James Cook (from 1773, 1777 and 1784), which had achieved Europewide popularity. It describes an invented love story between Cook and the Tahitian queen Oberea of Eparra (the historical chieftainess Purea of Paparā), as the British explorers intervene into a tribal conflict, supporting Oberea against a rival ruler of the island.

*Scholars have described the libretto as a eulogy to Cook, perpetuating the 'noble savage' myth integral to the period's colonialist ideology. But that is to ignore its critical dimension, which is consistent with that of Calzabigi's *Amiti e Ontario o I selvaggi* (1772), which pits Pennsylvanian settlers against Native Americans, and of his *Elvira* (1794), which pits eighth-century Visigoths against the Arab invaders of Spain. Like these works, Cook exposes the chauvinism inherent in European self-images. Hence, the Englishmen's grandiose justification of their defence of Oberea, repeatedly referring to their 'duty', 'honour', 'glory', 'justice' and 'reason', is undercut by the pragmatism underlying their actions. They need a safe harbour when they return to Tahiti. And they abandon Oberea to an uncertain fate the moment she is no longer of use to them, as imperialists have so often done before and since. Only, the libretto makes a distinction between the idealism of Cook, who believes firmly in the higher purpose of his mission, and the cynical utilitarianism of his subordinate officer John Gore.*

*When read as a radical work of the late Enlightenment, in fact, Cook not only turns out to challenge the colonialist assumptions implicit in the exoticism of Voltaire's tragedies *Zaire* (1732), *Alzire ou les Américains* (1736) and *Les Guèbres ou la Tolérance* (1768). It also subjects the classic European myth of exploration and empire, Virgil's tale*

of *Dido and Aeneas* – especially in its operatic adaptation, Pietro Metastasio’s libretto *Didone abbandonata* (1724) – to critical scrutiny, pitting the operatic hyperbole of the colonisers against the humanity of the colonised.

CV

*Magnus Tessing Schneider, PhD, is a docent and postdoctoral fellow in Theatre Studies, Department of Culture and Aesthetics. He specializes in seventeenth- and eighteenth-century theatre; relations between dramaturgy, aesthetic theory and scenic-vocal performance practice in Shakespeare and Italian opera; the operas of Claudio Monteverdi, Francesco Cavalli, C. W. Gluck and W. A. Mozart; the librettos of Giovan Francesco Busenello, Ranieri Calzabigi and Lorenzo Da Ponte; historical singers and interrelations of singing and acting; allegory and theatricality; theatre and the Enlightenment; and issues relating to historically informed performance practice. In addition to working as a researcher, he serves as a dramaturgical-historical consultant for opera directors, singers and conductors around the world. A cofounder of the Copenhagen-based Nordic Network of Early Opera, he has also directed three operas. He is the author of *The Original Portrayal of Mozart’s Don Giovanni* (Routledge, 2021) and has edited *Felicity Baker’s Don Giovanni’s Reasons: Thoughts on a Masterpiece* (Peter Lange, 2021) as well as (together with Ruth Tatlow) *Mozart’s La clemenza di Tito: A Reappraisal* (Stockholm University Press, 2018). His current research project, ‘Enlightenment Anthropology and Italian Opera: The Revolutionary Theatre of Ranieri Calzabigi’, is funded by the Swedish Research Council.*

MAGRET BERGER

Institute for Rural History (IRH), Centre for Historical Migration Research (zmhf), Austria

General Panels

OPPORTUNITIES IN PERIPHERAL SPACES – FEMALE THEATRE MANAGERS IN THE 19TH CENTURY HABSBURG MONARCHY

ABSTRACT

Keywords: female theatre managers, centre/periphery, mobility, Habsburg Monarchy, 19th century, theatre history, women’s history

Our proposed paper for the IFTR World Congress 2022 examines women who held managerial positions in German-speaking theatre in the nineteenth century Habsburg Monarchy, focussing on how “peripheral spaces” provided opportunities for entrepreneurial activity inaccessible in the commonly outlined theatre-centres of the metropolises (such as Vienna).

Against the prevailing social norms, women were involved in the artistic and commercial management of theatre companies in various ways throughout the whole nineteenth century. But the professional activity of women as theatre managers, owners, lessees and directors in the (late) Habsburg Monarchy has historically and in the present barely been noticed and remains a desideratum in academia. Although women still managed some of the biggest theatre businesses in Vienna, an identifiable pattern shows female theatre managers were more likely to succeed in what can be called “peripheral spaces”, at smaller stages, theatres in provincial regions or itinerant theatres.

In an innovative approach we combine quantitative and qualitative methods from (theatre) historiography and the digital humanities. In a first step, a digital analysis on the basis of nineteenth century theatre almanacs (“Universale Theateralmanache”) will render centre-periphery dynamics and gender relations within the German-speaking theatre topography. The specifically assembled dataset thereby compiles information of more than 200 theatre almanacs. Emerging patterns will then be contextualised and challenged by microhistories of selected case studies using qualitative approaches from theatre, biographical and mobility research.

To those theatre entrepreneurs examined in our paper, the periphery was the “centre” (of their work). A preliminary survey of theatre almanacs as source material showed that almost 10% of all named theatre managers were actually women, and that in relative numbers most of them were active in the Habsburg provinces and therefore outside of Vienna and other major cities. Complementing this macro perspective, supported by quantitative analysis and geographical visualisations, with in-depth protagonist-centred microhistories of two or

more different case examples of female theatre managers, such as Marie Arthur (1835–1888) and Anna Blumlacher (1823–1907), allow us, to investigate their practises in a male-dominated social space. Their biographies and career paths illustrate significant differences in the work and reception of women between centre and periphery. While women who managed renowned and bigger theatres in Vienna were indeed confronted by discrimination on the basis of gender, their work was mostly well appreciated at smaller stages, theatres in provincial regions or itinerant theatres. The latter travelling theatre companies of the late nineteenth century have especially often been managed by women, indicating the importance of small-town and rural areas as a starting point for their entrepreneurial activity.

For women, these peripheral spaces offered an expanded scope for agency inaccessible in the (theatre-)centres, as our paper will highlight. However, further studies are necessary to investigate if and how careers in the “periphery” could then lead to a management position in the “centre”.

CV

Magret Berger is a graduate student of the Master’s programme “Austrian Studies – Cultures, Literatures, Languages” and PhD candidate at the University of Vienna. She is currently working at the Centre of Historical Migration Research at the Institute for Rural History (in St. Poelten, Austria). Her PhD-project is concerned with women in leading positions in theatres and their role between theatre business and the bourgeois ideal of women. In her research she focusses on theatre in provincial and suburban spaces (centre/periphery), women’s and social history, mobility/migration, social origin and bourgeoisie in the nineteenth century. She also has first experiences in attending and presenting at a conference (International Nestroy Talks / Internationale Nestroy-Gespräche 2019) and co-authored a scholarly article on a (travelling) theatre manager (“Ambulantes Theater in den Habsburgischen Provinzen. Die Reisende Gesellschaft der Anna Blumlacher in der Steiermark” 2020, together with Patrick Apret, IKT/OeAW).

MAIYA MURPHY

National University of Singapore, Singapore

Performance as Research WG

DISTRIBUTED COGNITION FOR NAVIGATING SHIFTING CENTERS

ABSTRACT

Distributed cognition is normally considered a framework to describe cognition as spread across agents, objects, and spaces. Most famously articulated through Edwin Hutchins’s work on boat navigation (1995), scholars such as Evelyn B. Tribble (2011, 2016, 2018), John Sutton (2011, 2018), and Karen Pearlman (2018) have shown how creative activity can also be productively understood through the framework. This conversation thread proposes to explore how distributed cognition may be transformed from a descriptive framework into a research and creation tool for performance in the face of shifting centers. The case study for this discussion is my devised work with *Autopoetics*, a movement theatre collective based in Singapore. While it might seem obvious that the collaborative nature of devising more overtly shares and spreads the cognitive activity of performance making and research across multiple sites of action, I began a research initiative to discover if overtly foregrounding and experimenting with the distribution of cognitive and creative activities could solve several problems we were facing. These problems included the challenges of incorporating new collaborators into our processes, the desire to develop better documentation practices for our movement-driven performance development, and then unexpectedly, the reality of continuing our project in the face of ongoing COVID-19 constraints. All of these problems threw us off balance, which strengthened my desire to create durable and flexible devising practices that did not rely on concentrated centers of organization and agency. By developing distributed cognition as a tool for performance creation and research, I aim to create an interdisciplinary future system for absorbing change and redistributing vectors of agency even when our devising conditions face the most unexpected of storms.

CV

Maiya Murphy works at the confluence of performer training, creation, movement, and cognitive approaches to understanding theatre. She is the author of *Enacting Lecoq: Movement in Theatre, Cognition, and Life* (2019). Her work has also appeared in *Phenomenology and the Cognitive Sciences*, *Constructivist Foundations*, *Theatre, Dance and Performance Training*, *New Theatre Quarterly*, *Theatre Survey*, *The Routledge Companion to Jacques Lecoq* (Mark Evans and Rick Kemp, eds.), and *The Oxford Handbook of Dance and Theater* (Nadine George-Graves, ed.). She is an Assistant Professor in the Theatre Studies Programme at the National University of Singapore and makes theater with her collective, *Autopoetics*.

MAJEED MIDHIN

University of Anbar, Iraq

Asian Theatre WG

THE SOFT WAR IN THE IRAQI THEATRE POST-2003

ABSTRACT

Historically, globalization has represented a source of concern, even danger, to Eastern societies. It is represented as a 'monster' that wants to devour indigenous cultural values and traditions. Today, modern technology such as the Internet and the various flavours of social media play a considerable role in framing Eastern culture, especially in the Arab world. Its impact goes beyond social issues to penetrate into political life as well. Starting from Tunisia and Egypt, globalized technological movements, in the form of peaceful demonstrations, continue to change the political phase of various Arab countries. The employment of global technology goes hand in hand with peaceful demonstrations that are deeply suppressed by military forces.

Iraq is one of the Arab countries that has been highly influenced by these globalized technological movements. This global technological movement that was launched on the 25 February 2011 was intended to improve social and public services.

Intellectuals take part in peaceful demonstrations, calling for improvements to peoples' economic and social lives; however, because of the strict rules in the region, they find it difficult to stand up to their ruling political parties. Consequently, they embrace modern technologies to resist such adverse forces and to encourage people to go on demonstrations to achieve justice.

However, to avoid being directly confronted with the ruling authority, playwrights employ social media such as Facebook and Twitter to stimulate people to revolt against the 'evil-doers' in society.

In a new fake democracy after 2003, writers are still in danger of being censored or arrested by ruling political parties.

CV

My name is Majeed Mohammed Midhin. I am from Iraq. I have MA in English literature from the University of Baghdad- College of Languages in 2002. In 2017, I got a PhD in Literature from the University of Essex. It is under the supervisions of Dr. Clare Finburgh and Dr. Elizabeth J. Kuti. My field of interest is contemporary and modern British drama which touches the immediate needs of people in society. I have participated in many colloquiums, conferences and seminars inside and outside UK. Now I am a teacher at the University of Anbar, Iraq.

MALLARIKA SINHA ROY

Jawaharlal Nehru University, India

Feminist Research WG

PERFORMING MOTHERHOOD, ON AND OFF STAGE: SOVA SEN AND POSTCOLONIAL BENGALI THEATRE

ABSTRACT

The idea of motherhood as natural and universal rarely considers mothering as experience where acquired knowledge, deliberate intention or developed skill come together in performing a social role. Inherent in this naturalized image are prejudices and appreciation that demarcate 'good mother' and 'bad mother' within specific societies. Actresses as mothers have, perhaps, faced prejudices concerning bad motherhood across cultures due to their social perceptions as women of disrepute working in an industry of performing arts. In the history of theatre, different representations of 'motherhood' on stage have opened new areas of feminist research. In the context of Indian theatre history, feminist explorations are fairly new and one of the millennial contributions in the field of theatre studies in Bengal is the development of a definitive feminist lens towards writing theatre histories with actresses as protagonists. Drawing from this history it is possible to argue even when theatre became a cultural practice of political protest and intellectual pursuit circa 1950, actress-mothers remained tied to the dilemma of being a good domestic mother and an exemplary public performer. This paper aims to explore performances of maternity, both on and off stage, by the iconic actress in postcolonial Bengali theatre - Sova Sen (1923-2017).

*I have focused on three 'mother'-roles played by Sen on stage – in *Kallol* (*Sound of the Waves*, 1965), in *Barricade* (1975) and in *Titu Mir* (1978). In the landmark production of *Kallol* on the naval mutiny of Indian sailors against the British in 1946, Sen played the hero Shardul Singh's mother Krishnabai – a working-class Marathi woman, who trips and balances amongst motherly love, revolutionary commitment and women's solidarity. Inge Tsaowitz in *Barricade*, a play on the anti-fascist struggle in early twentieth century Germany, is a middle-class middle-aged German woman who becomes acquainted with communist ideology through her son after her husband's assassination by the fascists. As Jonjali in *Titu Mir*, a play on an episode of anti-colonial peasant revolt in early nineteenth century Bengal, Sen struggles with revolutionary violence as her illegitimate son becomes the enemy of the peasants. These different shades of motherhood established Sen as a formidable performer of strong women characters who could successfully translate the tension between care and heroism through minimalist physical gestures and voice modulation.*

In private life Sen was a mother of two, a daughter with playwright, director, actor Utpal Dutt whom she married in 1961; and a son from her previous marriage. Sen's performances of motherhood – as an actress, as a member of the theatre group, in her relationship to her family and domestic roles – blur the distinctions between stage and life, between script and improvisations. Sen claims the authorship of all these roles without shying away from the practical difficulties, prejudices, emotional hurdles and her own anxieties. Her claim destabilises the 'good mother'/'bad mother' binary since she refuses to pit domestic roles against public performances on the one hand, and on the other hand reflects on her roles – both on and off-stage – as a process of learning.

CV

*Mallarika Sinha Roy is an Assistant Professor at the Centre for Women's Studies in Jawaharlal Nehru University, New Delhi. She received her D.Phil (PhD) from University of Oxford in 2008. Her research monograph is titled *Gender and Radical Politics in India: Magic Moments of Naxalbari (1967-1975)* (2011, Routledge). She has published essays in edited books like *Routledge Handbook of Contemporary India* (2016) and *Women, Gender and Everyday Social Transformation in India* (2015, Anthem), *Love and Revolution in the Twentieth Century Colonial and Postcolonial World* (2021, Palgrave Macmillan) as well as in peer-reviewed journals like *Feminist Review*, *Indian Journal of Gender Studies*, *Contemporary South Asia*, *Feminism and Psychology*, *South Asian History and Culture* and *Journal of South Asian Development*. She has co-edited *What the Nation Really Needs to Know: JNU Nationalism Lectures* (2017; Harper Collins) along with Janaki Nair, Rohit Azad and Mohinder Singh. She has recently co-edited *Displacement and Citizenship: Histories and Memories of Exclusion* (2020, Tulika Books). Her research interests include social movement studies, ethnography and oral history, gender and political violence, history and politics of South Asia.*

MANTRA MUKIM

University of Warwick, UK

BREATH, VOICES, FOAM: BECKETT IN THE GREAT NOWHERE

ABSTRACT

*The proposed paper argues that it is only by palpably breathing and thinking about breath, in its various potentialities and restrictions, that Beckett's late plays come to speak and exist as 'objects' in a given space. These spaces in plays such as *Breath*, *Rockaby*, *What*, *Where* and *Not I* are singular in their material construction, but they are also unique in how they allow, accommodate and curb the presence of human voices and breaths amidst this space. Although these spaces explicitly avoid markers of historical or geographical specificity, the paper contends that they remain tied to breathing and voices in ways that bring to surface spatial and post-human tensions that are rare in Beckett's larger oeuvre. Even if these voices emerge from nowhere and are spoken onto a nowhere, without a designated addressee, nowhere is still a space, however slippery and incomprehensible such a space might be. This paper, thus, studies the triangulated relation between voice, breath and spatiality to argue that nowhere remains central to how the subject operates in these theatrical productions.*

*The paper also demonstrates that plays such as *Breath*, despite gasping, embracing silences, are not operating at the final frontiers of language, as has been commonly read, but are offering us a voice that is situated at an inaugural and infantile moment of language. The space imagined in conjunction with such a voice is embryonic and yet not regenerative, and it imagines a voice that is still not domesticated by language, something that is made apparent in the plays through the quality of breathing, vegetative sounds and use of audio recordings. The paper provides a theory of the voice, specifically Beckettian voice, in order to offer a more comprehensive understanding of nowhere and its spatial contours.*

This paper also attempts to bring into conversation new theories of spatiality by Peter Sloterdijk with theories of voice by philosophers already dominantly studied in Beckett scholarship such as Agamben and Derrida. In doing so the paper will benefit from Sloterdijk's idea of the 'exquisite nowhere', which formulates a new geopolitical space that is both constituted by co-existence and is extremely fragile, intensely interiorised and out of bounds. The paper uses Sloterdijk's writing on 'foam' as a specific kind of spatial and architectural construct to trace how the gestures of voicing and breathing in Beckett's plays construct a radically new spatiality, one that like foam is both co-dependent and abjectly isolated.

CV

*Mantra Mukim is a doctoral candidate in Department of English & Comparative Literary Studies, University of Warwick. He co-edited a collection of essays with Prof. Derek Attridge titled 'Literature and Event: Twenty-First Century Reformulation', published by Routledge in 2021. His essays have appeared in *Textual Practice* and *Irish Studies Review*.*

MARCELA OTEIZA

Wesleyan University, USA

Theatre & Architecture WG

PORO©ITY IN THE DARKNESS: FEMINIST SCENOGRAPHIES AND THE PUBLIC SPACE

ABSTRACT

In this talk, we bring forward the notion of poro©ity - within the context of feminist scenographic practices - as an unpredictable body whose own porousness is now even more socio-politically altered, by simultaneously locating our female-identifying bodies, our geographical and creative work's permeability within the discipline of performance, and the cities we inhabit (Corfu, Montreal, and Santiago). From this inter-connectivity and positioning, we discuss the current shifts and the possible multidirectional futures that occur within these different intersectionalities; considering the idea of decentering and the shifting of our realities and perceptions by recognizing the poro(c)ity of our own work, bodies, and place orientation. Here, we propose to use darkness as a

device to ignite our practical and theoretical inquiries. Darkness is defined (Cambridge Dictionary) as lack of light, the quality of being without light, or a situation in which there is little or no light; a quality of being sad or without hope or as well as a quality of the secret or hidden. Darkness thus can be an idea, a feeling, or atmosphere that envelopes subjectivity and,, in this way, darkness can be understood as a porous concept that when contested, and/or embraced can help us engage with creative methods of decentering our research and practices. How can the poetic interventions of our work/self/place disclose new female practices to rethink the relationship between the gendered body and urban space? How might feminist practices decentre gendered experiences of urban space? We explore these questions through some of our theoretical and practical work, such as: *Spirals* by Associate Professor Hari Marini; *Desiring the Dark: Feminist Scenographies, the City, and the Night* by Associate Professor Shauna Janssen; and *Editing the Dark: DelightLab Projections at Plaza Dignidad, Santiago, Chile* by Associate Professor Marcela Oteíza.

Keywords: Feminism, Performance Intervention, Porosity, Public Space, Urban Architecture, Scenography

CV

Marcela I Oteíza, Associate Prof of Dance and Theater and scholar, her research in scenography crosses multiple artistic and academic practices. Her current research focuses on urban space performance objects, feminism and activism. Her articles in *Street Performance-Scenography* have been published in the *Series Scenography Expanded: An Introduction to Contemporary Performance Design*, edited by Joslin Mckinney and Scott Palmer, Bloomsbury Academic, 2017, and in *Theatre and Performance Design Magazine*, Routledge, 2018. Oteíza "Things are alive, photo-essay." And "Living objects: Street performance design, essay." In *Anthropocentrism versus Ecocentrism – Valuing the Other*, coexplore 2019, College of the Environment, Wesleyan University. Prof. Oteíza teaches in the departments of Theater and Dance, The College of the Environment, as well as in the Integrated Design, Engineering, & Applied Science program (IDEAS) at Wesleyan University.

MARCILENE DE MOURA

Processus De Création / The Creative Process WG

RECURRENT ASPECTS IN THE DYNAMICS OF COLLECTIVE CREATION PROCESSES

ABSTRACT

My paper proposes a reflection on some recurrent aspects in open and collaborative creative processes. According to a systemic point of view, the dynamics of interactions within a creative system can lead to different degrees of complexity. Each theatrical system has its own logic of functioning that allows for the construction of more stable dynamics or more complex and unstable dynamics. Experiences of communal scenic writing increase the autonomy of the artists and generate less hierarchical and more unpredictable interactions. We will ask to what extent more unstable dynamics can lead to a more performative and complex theatre scene. More specifically, I will discuss some aspects of the creative process of Brazilian artists such as Enrique Diaz and Christiane Jatahy, with whom I have worked as an actor. I will make a counterpoint with my observations on the creative process of Joël Pommerat, with whom I collaborated as assistant director during the creative laboratory Couloir at the KVS theatre in Brussels in 2013.

CV

PhD in theater (co-tutelage between Sorbonne Nouvelle-Paris 3 and the Federal University of Rio de Janeiro State -Unirio), with the thesis "The process of Enrique Diaz's creation or the construction of fuzzy systems". She graduated from and mastered in theater theory. Prior to her theatrical graduation, she earned a bachelor's degree in Computer Science, followed by 10 years of experience as a computer systems analyst. Currently, her research is focused on theater, performance, new technologies and complex systems. Her artistic practice is focused on directing and working as an actress in theater and movies.

MARCIN KOŚCIELNIAK

Jagiellonian University, Poland

Historiography WG

A HORIZONTAL HISTORY OF THE PERFORMATIVE TURN

ABSTRACT

I want to discuss the problem center/periphery in relation to historiographical studies, postcolonial studies, and archive theory (within the meeting 'The Centre Cannot Hold' proposed by IFTR Historiography Working Group).

The starting point will be a reflection on the category of horizontal art history by Piotr Piotrowski. Piotrowski called for a historiography that destabilizes the center/periphery system of the so-called universal (i.e. Western) history of art. He proposed a horizontal history: decentralized, 'networked', 'weak', focused on bringing out the local specificity of art, basing on historical, social, and political context.

In my presentation I want to use the theory of horizontal history to reflect on the history of the performative turn in Polish art of the 1960s and 1970s. The situation here is unique. On the one hand, the work of Jerzy Grotowski and Tadeusz Kantor is considered paradigmatic of the performative turn in Western art (cf. Erika Fischer-Lichte, Hans-Thies Lehmann), which disturbs the image of Polish art as peripheral. On the other hand, the art of Grotowski and Kantor is contested by the majority of contemporary Polish artists from the field of the so-called second performative turn (cf. Agnieszka Sosnowska). Instead they reach for the tradition of Western post-modern dance or Western performance art. As a result, unrecognized remain various phenomena of Polish performing arts of the 1960s and 1970s, which were shaped in the shadow of Grotowski and Kantor, and could be inspiring for today's relational, intermedial and participatory art (so-called open art and theatre).

The question of a horizontal history in the case of Polish performing arts is therefore a specific one: it's not so much about crossing the center/periphery division as it's about crossing the logic of the archive of art – the logic based rather on 'circulating' and 'recycling' the canon than questioning and enriching it.

CV

*Assistant professor with post-doctoral degree ('habilitation') at the Jagiellonian University in Krakow, Faculty of Polish Studies, Chair of Theatre and Drama. Head of the Theatre Studies Programme. Editor of the academic journal „Didaskalia. Gazeta Teatralna” (www.didaskalia.pl/en). Member of the editorial committee of the book series *Teatr/Konstelacje* at the Jagiellonian University Press.*

*Researcher in the field of performing arts and cultural studies. His main interests are: political and participatory theatre, archive theory, memory studies, historiography. Author of three monographs: *Prawie ludzkie, prawie moje. Teatr Helmuta Kajzara* (Almost human, almost my own. Helmut Kajzar's Theatre, 2012), „*Młodzi niezdolni*” i inne teksty o twórcach współczesnego teatru ('The young incapable' and other essays on makers of modern theatre, 2014), *Egoiści. Trzecia droga w kulturze polskiej lat 80.* (Egoists. The third way in Polish culture of the 1980s, 2018) and a volume with a selection of Helmut Kajzar's texts *Koniec półświni. Wybrane utwory i teksty o teatrze* (2012). Co-editor of books: *20-lecie. Teatr polski po 1989* (20 years. Polish Theatre after 1989, 2010), *1968/PRL/Teatr* (1968/Polish Republic of People/Theatre, 2016), *Teatr a Kościół* (Theatre and Church, 2018).*

MARCO GALEA

The University of Malta, Malta

Political Performances WG

CHOOSING A SPOON SIZE TO SUP WITH THE DEVIL OR ENGAGING WITH POLITICALLY REPULSIVE PERFORMANCES

ABSTRACT

The issue of engaging with a performance or a body of performances that one feels is politically objectionable has recently been brought to light, not for the first time, through the events surrounding the Sydney Festival in

January 2022. Many performers boycotted the festival as a reaction to the festival's sponsorship by the Israeli embassy, and therefore the political conditions imposed on the festival through this relationship, and urged spectators to do likewise. Taking my cue from this controversy, but moving into another context, my presentation will focus on the situation the spectator finds themselves in when choosing to watch or not watch a performance that they know, or at least suspect, to be based on political values that they will never entertain. Should an intelligent theatre-goer, for example, consider attending a play that is unashamedly fascist or racist? (I am assuming that an intelligent person cannot be a fascist or a racist).

My test case will be a play, *Ix-Xiġa* (*The Old Woman*) scheduled to be performed in Malta in April-May 2022, about the assassinated journalist Daphne Caruana Galizia. It was written by Mario Philip Azzopardi, a director/playwright/impresario/artistic director who certainly did not see eye to eye with the journalist during her lifetime, very often being attacked in her articles, and he confirmed under oath during an official inquiry that he commissioned a play entitled *Min Qatel lil Daphne?* (*Who Killed Daphne?*) some time before she was actually assassinated. Azzopardi forms part of an influential sector of Maltese society which demeaned the journalist during her lifetime and continues to denigrate her after her death and has publicly declared that he is happy that she can no longer write. I expect the play, advertised as a tragi-comedy, to reflect this vision and would like to share the considerations that will lead to me making a decision whether I should watch the play or not. In doing so I will try to look into the relationship that one develops with a performance as a critical spectator, specifically with the political content of a play, and whether this engagement can take the form of choosing not to watch the play. Can attendance to a performance, by a singular spectator, be seen as an endorsement of its content, considering that the success or otherwise of a production is often measured by the number of spectators it attracts? And if one chooses to attend, and is estranged by the performance, how can they avoid becoming part of a presumably appreciative audience within the conventions of theatre-going?

CV

Marco Galea is head of department of Theatre Studies and director of research at the School of Performing Arts at the University of Malta. He has published several works on Maltese theatre history and on postcolonial theatre, and edited volumes on Maltese and European theatre-makers. A book of theatre reviews he edited won the Malta National Book Council Prize for Research for 2017. One of his recent publications is *Redefining Theatre Communities* (co-edited with Szabolcs Musca for Intellect Books, 2020).

MARCUS TAN

Nanyang Technological University, Singapore

Music Theatre WG

THE CURIOS CARNIVAL: BETWEEN THEATRICALITY AND MUSICALITY

ABSTRACT

*Theatricality in music performances is often regarded as extraneous or detrimental to the sense of musicality and the music. Excessive gesturing, movement, expression and gestures that are not demanded by the music is seen as inappropriate stage deportment and a revelation of a musician's poor musical understanding. Such perspectives, prevalent, in the classical music world disregard the intermediality between theatricality and musicality – theatrimusicality – and the ways it contributes to the musical creative process and the reception of the work. Renowned avant-garde pianist Margaret Leng Tan, however, exploits this intermediality in her works to demonstrate how theatricality is imperative to the receptive experience of the music. Tan is an internationally renowned concert pianist who is perhaps better known as a professional toy pianist. Despite her classical training, Tan's preference for avant-garde pianism sees her embrace and exploit – theatricality – movement, gestures, costumes, masks and the voice – in her musicking and performing. Such theatrimusicality has become Tan's hallmark; her performances and performative style exemplify the ways in which musicality collaborates with, and is consequential of, theatricality. This paper examines the intermediality of theatricality and musicality - theatrimusicality – in Tan's works, specifically *Curios* (2015), to posit the integrality of theatricality in (some) music*

performances. The interpretative depth of *Curios* becomes evident only when Tan's musicality is 'seen' with theatrical frames. Inspired by a photograph of three Kassino clowns at a carnival, the work alludes to, though not consciously or intentionally, Mikhail Bakhtin's ideas of the medieval carnival. Bakhtin saw the carnival as a site of subversion, contradiction, and cohabiting dualisms: fascinating yet grotesque, humorous yet poignant. This sense the carnivalesque is evident in *Curios* and possible only because of the work's theatrimusical composition and Tan's exploitation of theatrimusicality.

CV

Marcus Tan is Assistant Professor of Drama at the National Institute of Education, Nanyang Technological University Singapore. His publications include *Acoustic Interculturalism: Listening to Performance* (Palgrave Macmillan, 2012), *Performing Southeast Asia: Performance, Politics and the Contemporary* (Palgrave Macmillan, 2020), and other book chapters and articles in journals such as *TDR, Theatre Research International, Performance Research and Contemporary Theatre Review*. Marcus is also Associate Editor of the *Journal of Interdisciplinary Voice Studies*, co-convenor of the Music Theatre Working Group, International Federation for Theatre Research, online content manager for *Theatre Research International* and Secretary-General (Communications) of the IFTR. His main research areas include intercultural theatre, performance soundscapes and acoustemologies. He is currently examining performance in immersive virtual environments as means of empathic learning, as part of a research grant awarded by the Ministry of Education. With another grant also awarded by the Ministry, Marcus is working with the National Archives of Singapore to create a Singapore sound library and sound map.

MARGARET AMES

Aberystwyth University, Wales

Performance and Disability WG

THE MESH THAT HAS NO FRAME: EMBRACING ASSEMBLAGE IN DISABILITY PERFORMANCE

ABSTRACT

Cyrff Ystwyth, the practice led research group I am at the centre of takes a new turn in 2022. This paper thinks about the future, in a context where the focus has been shifting away from learning disabled colleagues being the centre of their own work, and towards a manifestation of the term 'diversability'. My paper considers, how these shifts might undo disability as a centred object while enmeshing its materiality. Goodley et al. question the intersectional turn that critiques different exclusionary practices that interweave, and ask, 'if this decentres or sidelines disability; rendering disability but one of a number of identity positions that must be attended to' (2019, n.p). They ask who owns disability theory and if it produces its own exclusionary practices.

With the onset of the pandemic, like so many others, during lockdown, Cyrff Ystwyth turned to Zoom, resulting in a shift of hierarchies amongst our collective. These experiences lead me to re-consider who is at the centre of our work. For a while the process afforded access and voice to some disabled colleagues, but not for learning disabled colleagues. Infrastructures of technologies and disciplinary forms have delimited and re-arranged our way of going on.

Thematic materials and bodies performing always produce uncertainties and challenges. Understanding what is still in process as perhaps akin to Timothy Moreton's ecological thought: we now appear to each other as strange strangers (2010), not knowing our places. The hierarchical frame of theatre is unclear, boundaries challenged. Is it possible to move from disability at the centre of the frame towards what Braidotti terms nomadic subjectivity, (2021) that creates a web, or in Moreton's terms, a mesh that has no frame? What impact might that have on audiences and performers who might continue to read familiar reifying narratives of lack, heroism, therapy etc. diminishing the bodies of disabled performers? Might our work refuse acquiescence to peripheral and centre, and instead embrace the assemblage despite existing within a determined hierarchical context that will, inevitably resist this ambition?

CV

Margaret is a Senior Lecturer at Aberystwyth University. She is a practice-based researcher. Her interest is in how live performance work created by and with learning disabled people challenges and contributes to theatre practices and aesthetics, and how such work might reveal embodied expert knowledge that is communicated via performance.

MARIA DELGADO

The Royal Central School of Speech and Drama, University of London, UK

General Panels

TESTIMONY AND THEATRE: PEDRO ALMODÓVAR'S 'MADRES PARALELAS'/ 'PARALLEL MOTHERS' (2021)

ABSTRACT

It is thought that over 130,000 disappeared persons lie in mass graves in Spain – victims of the Spanish Civil War and the brutal aftermath that followed Francisco Franco's victory in 1939. A number of artistic works have sought to provide a public space for the testimony of those who lost loved ones during this time, testimony that successive People's Party governments have sought to silence and marginalise in a desire to erase the human rights abuses that marked this period. In examining how 'Parallel Mothers' engages both with Lorca's significance as a key cultural icon and the final play the dramatist premiered in Spain before his assassination at the beginning of the Civil War. Furthermore, the film's referencing of Raúl Quirós Molina's verbatim play on Baltasar Garzón's attempts to secure justice for the families of the disappeared, 'El pan y la sal' / 'Bread and Salt', further reinforces Almodóvar's commitment to engaging with other civic attempts to keep Spain's disappeared in the public domain. In tackling the intersection of these different cultural intersections, this paper examines how a difficult past can be enunciated, reframed, and positioned from the peripheries to a more central position as a call for reparative justice.

CV

Maria Delgado is Professor and Vice Principal (Research and Knowledge Exchange) at The Royal Central School of Speech and Drama, University of London. She has published widely in the area of twentieth-century Spanish-language theatre and film, European theatre and translation for the stage. Her books include Federico García Lorca (Routledge 2008) and 'Other' Spanish Theatres (MUP, 2003), republished in an expanded Spanish-language edition, "Otro" teatro español by Iberoamericana/Vervuert in 2017, and over a dozen co-edited volumes including Contemporary European Playwrights (Routledge 2020) and the revised second edition of Contemporary European Theatre Directors (Routledge 2020). She is one of the editors of Contemporary Theatre Review and is currently on the Executive Committee of IFTR.

MARÍA ESTRADA FUENTES

Royal Holloway, University of London, UK

General Panels

A GRAMMAR OF CARE: EMBODIMENT AND TRANSITIONAL JUSTICE IN CONTEMPORARY COLOMBIA

ABSTRACT

This paper explores how we negotiate the moral character of our relationships with others when engaged in secondary-care practices for those who have been directly involved in war-related violence. At its core, the paper explores the intersections between arts-based conflict transformation initiatives that take into account the aesthetic and affective dimensions of care within Transitional Justice. It thus approaches the question of how embodied practice contributes to a better understanding of the emotional labour of care for ex-combatants in the context of the Colombian armed conflict.

The paper draws on a 3-year applied-theatre collaboration between the University of Warwick, Royal Holloway University of London, and the Colombian Agency for Reincorporation and Normalization [Agencia Para la Reincorporación y la Normalización]. The latter is the government organisation that designs and implements public policy on reintegration for adult ex-combatants of guerrilla and paramilitary organisation in Colombia. The project worked through the transition between face-to-face fieldwork (2019) to the isolation of the pandemic (2020-21) and how the body and embodied engagements with others were shaped by this in the Colombian context. In exploring the twofold role of care in institutional and private settings, the paper explores the Grammar of Care that emerged from this project.

CV

María Estrada-Fuentes is Lecturer in Latin American Performance Cultures at Royal Holloway, University of London. Her research interests include arts-based conflict transformation, gender and complex victimhood, gendered and domestic violence in transitional contexts, politics and performance. Between 2018-2021 she was co-investigator in the international research project 'Towards a Moral Grammar of Transitional Justice: Secondary Care Practices to Support Conflict Transformation in Colombia'.

MARIA GULLSTAM

Stockholm University, Sweden

General Panels

PERFORMING SUBJECTIVITY – WOMEN’S POLITICAL AMATEUR THEATRE BETWEEN ENLIGHTENMENT AND ROMANTICISM

ABSTRACT

Since women dramatists of the late 18th and early 19th century were marginalised from the public theatre institutions, they sought alternative stages to challenge the notions of equality and subjectivity of the time. Consequently, amateur and non-institutional theatres run by women and dramas written by women playwrights are central to an understanding of female political identity in this period. This paper presents an initial analysis of the emergence of the modern female subject through studies on women’s involvement with amateur theatre between 1770 and 1830. Since Paris was the epicentre of Enlightenment ideas on autonomous and political identity, I focus on three prominent French women who all created their own respective amateur theatre troupe – Olympe de Gouges, Félicité de Genlis and Germaine de Staël. Through these three dramatists, I examine in what ways women created room for negotiation concerning their subjectivity, their political identities and rights through writing and performing amateur theatre in the transition between Enlightenment and Romanticism.

Part of Curated Panel: Performing Citizenship.

Social and Political Agency in Non-Professional Theatre Practice 1780-1850.

Amateur theatre played a significant role in the formation of a modern concept of citizenship that emerged during the Enlightenment and took shape during the American and French Revolutions. Around the social activities enacted and texts performed a broad-based movement developed between 1780 and 1850 that, arguably, had more impact than professional theatre which has previously been the almost exclusive focus of theatre studies. In the period, non-professional theatre offered huge educative possibilities for the acquisition of skills and competences deemed essential to becoming a ‘good citizen’. With the proposed panel we would like to launch the ERC project “P-Citizens” (2022-2026) studying European amateur theatre’s impact on social change in a historiographical perspective.

Panelists: Meike Wagner, Maria Gullstam, David Coates

CV

Maria Gullstam is a postdoctoral researcher within the ERC-project ‘Performing Citizenship. Social and Political Agency in Non-Professional Theatre Practice in Germany, France, Britain, Sweden and Switzerland (1780-1850)’.

She finalised her PhD in Theatre studies in 2020 at Stockholm University with the thesis Rousseau's Idea of Theatre: From Criticism to Practice.

MARIA IGNATIEVA

The Ohio State University, USA

General Panels

STANISLAVSKY AND THE MOSCOW ART THEATRE FEMALE DIRECTORS

ABSTRACT

My paper will be dedicated to Stanislavsky's work with female directors. Stanislavsky, as well as Nemirovich-Danchenko, believed in the great pedagogical talent of their female colleagues. At the same time, as Stanislavsky said while touring the US, "Telesheva and Litovtseva by no means could be considered anything else but directors-pedagogues ... they cannot stage plays..." (Olga Bokshanskaya to Nemirovich-Danchenko). From the 20s, MAT practiced the dual directors' teams, usually male and female, following Stanislavsky's recommendation that female directors "always must be paired with directors (male, MI) who can [stage plays]." Although Stanislavsky never recognized a single female director as an independent auteur, he, at the same time, instigated the creation of working conditions at the Moscow Art Theatre favorable for women to become directors. Serafima Birman could be called his first success story: encouraged by Stanislavsky and despite Mikhail Chekhov and Evgeny Vakhtangov's mockery, she started directing scenes from various plays while being first a student and then an actor at the First Studio. Later in life, Birman became a co-director and director of many productions at the MAT II. Since the 10s of the 20th century, Stanislavsky appointed Nina Litovtseva as a director-pedagogue, both in Russia and during the MAT tour in the US. Although Litovtseva excelled as a pedagogue, she was unable to go beyond basic realistic mise-en-scenes when it came to staging. (Thus, Stanislavsky changed Litovtseva's mise-en-scenes for Ostrovsky's "Talents and Admirers" in their entirety.) But, as usual, Stanislavsky viewed the future of the Moscow Art Theatre directing in all its present contradictions: unlike women directors, male directors of the second-generation often came up with extravagant and original mise-en-scenes but, as a rule, they were unable to incorporate the System into rehearsals. Were women and men fated to become the MAT co-directors forever? In the 30s Stanislavsky's general understanding of the profession was changing: he no longer believed that one must be born a director. Instead, he emphasized the importance of one's practical apprenticeship in theatre, the necessity to learn the craft by directing regularly, and ALWAYS being guided by the System.

At the end of his life, seeking female support in his work at the Opera-Dramatic Studio, Stanislavsky already relied not only on the pedagogical talents of his sister, Zinaida Sokolova, and his wife, Maria Lilina but also on the practical skills and experience of three younger female directors. Not only did they have their apprenticeship at the Art Theatre but all three mastered their directing skills by incorporating the System into daily rehearsals. Elizaveta Telesheva, Ksenia Kotlubai, and Maria Knebel very soon would be successfully directing in different Soviet theatres and promoting female directing in the years to come.

CV

Dr. Maria Ignatieva is the Martha W. Farmer Endowed Professor in the Ohio State University Department of Theatre, Film, and Media Arts. Ignatieva is a specialist in Russian theatre, film, and culture. Before coming to the US, Ignatieva taught at the Moscow Art Theatre School Studio, Russia, and worked as a theatre and film critic. Ignatieva has over 50 articles in English and Russian, authors a book "Stanislavsky and Female Actors," UPA, 2008, and published chapters in various anthologies on Russian theatre, Anton and Mikhail Chekhov, Stanislavsky, female actors. In 1995, Ignatieva initiated the program "Theatre for Young Audiences" at the Ohio State-Lima, having written and directed over 12 plays. Ignatieva's play "The Journey of a Duppy Boy" was also performed in Osijek, Croatia.

MARIA LITVAN

The Graduate Center, CUNY, USA

New Scholars Forum

THE CHARRÚA: RECONSTITUTING THE INDIGENOUS IDENTITY IN URUGUAY

ABSTRACT

The Charrúa were the dominant tribe of indigenous people in the region known today as Uruguay. In 1831, Uruguay's first president, Fructuoso Rivera, led the massacre of Salsipuedes (Get-out-if-you-can) in an attempt to exterminate the indigenous people. Surviving Charrúas were sold as slaves to wealthy families in Montevideo, separating children from their mothers in order to eradicate their language and culture. Uruguay established itself as a country with no "Indians." Only in the 1990s did descendants of the Charrúa slowly start to reclaim their ancestry. In 2004, a group of artists created the "Grupo Choñik," a Charrúa collective dedicated to the recuperation of their cultural heritage. One of the group's main projects is the dual recovery of their ancestors' musical instruments and the Charrúa language, as they work towards performing with ancestral instruments and singing in their originary language—from which only seventy words have survived the cultural genocide inflicted upon the Charrúa. Also as part of the Grupo Choñik's efforts to spread and promote Charrúa identity, they offer workshops in various schools and community centers. These workshops often conclude with a public theatrical performance about the history, myths, and experiences of the Charrúa, contributing in this way to a new understanding of Uruguay's indigenous past and present. This paper introduces the methods of the Grupo Choñik as they resurface a culture that was officially declared extinct and reconstitute an indigenous identity through artistic performance and ritual practices.

CV

Maria Litvan has an M.A. in Individualized Studies at Gallatin, NYU, with a concentration in perception, mysticism, and performing arts, and is currently pursuing doctoral studies in Theatre and Performance at the Graduate Center, CUNY. Her research focuses on questions of embodiment. The questions at heart are: why do we need a body to experience? How does embodied experience contribute to the development of individual consciousness and the construction of societies? She is interested in ritual, and in particular in the link between ritual, the sacred, and the political in the indigenous cultures of the Americas.

MARIA TIVNAN

National University of Galway, Ireland, Ireland

Performance in Public Spaces WG

FINDING PLACE(S) TO BE: PERFORMING 'HOME' IN PUBLIC SPACE

ABSTRACT

This presentation will perhaps ask more questions than provide answers, but such is the nature of searching for home through performance practice. I offer an analysis of a series of performances currently at the early development stage, which will occur in both outdoor and digital spaces. The presentation will look at the potential of performances in public space in questioning ideas of belonging and home making. To place this performance process in context it is necessary for me to describe briefly, where I am coming from. My name is Maria Tivnan, I am a third year doctoral candidate with the National University of Galway, pursuing practice-based research into how artists create and challenge meanings of home in Galway, Gaza and Mexico City. I follow this research journey as an Irish theatre artist living in Galway City for over twenty years, who as of yet has never physically set foot on the grounds of Mexico or Gaza. Physically travelling to either of these places has not been possible due to the restrictions of the pandemic, my position as a mother of two young children and the geopolitical complexities of gaining entry to Gaza. I have however formed strong relationships with artists in Mexico and Gaza through online interactions such as Zooms, Instagram posts, Facebook messaging, emails, and the exchange of thoughts,

photos, and stories. Some of these interactions occurred in times of crisis and urgency, and all have shaped my understanding and feelings around how ideas of 'home' are circulated culturally. These relationships have also changed my sense of home as both a private and public space. I have completed two performance iterations; *Is this Home?* performed and filmed in the O' Donoghue theatre, NUI, Galway in October 2020, and *Mi Cuerpo Mi Casa* a co-created digital performance which explored both internal and external landscapes of home in Mexico and Galway through a focus on the female body. The female body, an entity that blurs, battles, suffers, illuminates, and often shatters the boundaries between public and private space. It is here I begin again, building from and of these performances and look to creating a series of short performances in outdoor spaces of Galway City and county. These performances aim to explore how public space may be artistically questioned, redefined and reclaimed and are influenced by artists and activist groups in Mexico and Gaza. As of now, I am uncertain as to whether I will perform short installation type pieces based on home making practices or a walking performance perhaps in parallel to artists walking in Mexico City and Gaza. Indeed the performances may involve all of these elements and go between public spaces digitally and physically.

CV

Maria is a third year Irish Research Council doctoral candidate with the National University of Ireland, Galway. Her practice based project examines how theatre artists create and/challenge meanings of 'home' in Galway, Gaza and Mexico City. Maria is the artistic director of Fregoli Theatre and co-chair of Galway theatre collective Theatre57. She holds a BA in Psychology (NUI Galway), an MA in Modern Drama (University College Dublin) and an MA in Social Work (NUI Galway). Maria has also worked as a youth worker, mental health care professional and drama teacher, lecturing on various modules for theatre devising at NUI Galway.

MARIANNE BETZ

Hochschule für Musik und Theater Leipzig, Germany

Music Theatre WG

THE HISTORY OF AN UNPERFORMED OPERA: GEORGE WHITEFIELD CHADWICK'S THE PADRONE

ABSTRACT

The Padrone might have become a role model for American opera – had it not been rejected by the Metropolitan Opera House in 1913. American opera, meaning opera in English as well as opera as an American artefact, had already been intensely discussed in musical circles. Chadwick (1854-1931), who had studied in Germany, was a successful composer, well-known for his symphonies, string quartets, the oratorio *Judith* and several operettas. Boston-based, he had grown up with the obstacles opera faced in New England. Now, for the first time, he was trying his hand at this genre. Searching for a new approach he wanted American opera to depict the United States as a current and future-oriented country, certainly not backward-looking.

The Padrone tells the story of Italian immigrants arriving in the U.S., a topic reflecting the public's concern over the unceasing wave of immigration since the 1890s. The confluence of ethnic diversity and social conflict made the work extraordinary and daring, especially for opera as a pillar of upper-class culture. Focusing both musically and dramatically on the encounter of Italians and Americans, Chadwick successfully created an American version of verismo, while crafting an opera that is musically quite naturally related to the international repertoire, and at the same time a unique and innovative example of American theatre.

The Padrone was returned from the Met with the cursory reply that the work was too realistic and thus unsuitable for a production. Even today it has never received a professional stage performance. Against the backdrop of its now published first edition, this paper will explore the multi-faceted strands of the opera. It will address the complex topics of (post-)colonialism and migration in the context of American music theatre at the turn of the century.

CV

Marianne Betz is Professor of Musicology at the Hochschule für Musik und Theater "Felix Mendelssohn Bartholdy" Leipzig. Her research explores transatlantic relations, focussing on American music of the 19th and 20th century,

as well as on *Early Music*. Her publications include articles for the *Handwoer-terbuch der musikalischen Terminologie*, *Musik in Geschichte und Gegenwart*, *Archiv fuer Musikwissenschaft*, *Die Musikforschung*, *Musical Quarterly*, *Zibaldone*, the *Yearbook of the American Music Research Centre* (Boulder, CO), and the *Oxford Handbook of Opera*. She is editor of *G. W. Chadwick's String Quartets* and his opera *The Padrone*, as well as the author of a monograph on Chadwick. A history of American music in German language is in preparation. From 2007-12 she was the president of the Anton-Bruckner-Privatuniversität (Linz/ Austria).

MARIANNE ØLHOLM

Department of Arts and Cultural Studies, University of Copenhagen, Denmark

General Panels

LILI ELBE'S LIFE NARRATIVE BETWEEN HISTORICAL CASE AND CONTEMPORARY RE-ENACTMENTS, PANEL: TOPOGRAPHIES OF CULTURAL MEMORY: THE RECEPTION OF THE 1930S IN SHIFTING HISTORICAL CONTEXTS

ABSTRACT

"From Man into Woman: Lili Elbe's Confessions" describes the Danish painter Einer Wegener's transformation into Lili Elbe and is the first (auto)biographical narrative of a subject who undergoes gender transformation surgery. It was published in parallel versions in Danish in 1931, in German in 1932, and in English in Britain and the U.S. in 1933. The parallel editions of the narrative have been made accessible in *"The Lili Elbe Digital Archive"* (www.lilielbe.org) edited by Pamela L. Caughie, to which I have contributed the first translation into English of the Danish version from 1931. In recent years, there has been a renewed interest in Lili Elbe's life story, and the historical case has become the subject of artistic re-interpretations in several media. The novel *"The Danish Girl"* by David Ebershoff was published in the U.S. in 2000, and the Hollywood movie by the same title, directed by Tom Hooper and starring Eddie Redmayne as Lili, appeared in 2015. In 2021, a dance performance also by the same title, choreographed by Tim Rushton, was produced by the Danish Dance Theatre. The title of Ebershoff's novel, *The Danish Girl*, is repeated in the titles of these works and anchors the narrative in the geographical periphery of Europe. However, the account of the surgical transformation takes place in Germany with links to Magnus Hirschfeld's institute in Berlin, and the artists' lives of Einar Wegener and his wife Gerda Wegener revolve around Paris connecting the narrative to the cultural centres of Europe. The autobiographical text places itself at the intersection between art and historical document, and the focus of my paper is on the narrative as a literary construction in multiple versions and on the re-enactments and re-activating of the historical text in a contemporary context.

The paper is intended as part of the joint panel: Topographies of cultural memory: the reception of the 1930s in shifting historical contexts

The panel critically analyses the legacy of the 1930s in contemporary art and politics, as well as contemporary representations of the 1930s in art, culture, and political debate. Focusing on avant-garde traditions, the present panel applies the question of shifting centers metaphorically to history and addresses how certain groups or individuals, and certain political or aesthetic perspectives, are acknowledged or rendered invisible throughout history, according to changes in political and discursive power structures. What is the role of art and theatre in these processes, and how can artistic interventions into political and historical debate contribute to cultural memory? The presentations cover an interdisciplinary range of topics with a focus on performative aspects of the representation of the 1930s in contemporary art and theatre and a mapping of the 1930s as both a break with and a continuation of the experiments of the historical avant-gardes.

CV

Marianne Ølholm (Ph.D. editorial assistant, University of Copenhagen) has published two books on contemporary Danish and American poetry, *"Det uforståelige som æstetisk strategi"* (*Illegibility as aesthetic strategy* 2009) and *"Postmoderne lyrik – konstituerende træk og læsestrategier"* (*Postmodern poetry: constitutive features and reading strategies* 2001). In addition to this she has published a number of articles on avant-garde writing and

contemporary poetry, including an article on “E-Poetry - Literary Experiments in the Digital Medium,” in *Media and Materiality in the Neo-Avant-Garde* (Peter Lang, 2012), “The Alphabet as World Picture – Inger Christensen’s *Alfabet* and Ron Silliman’s *the Alphabet*” in *Beyond Given Knowledge – Investigation, Quest and Exploration in Modernism and the Avant-gardes* (De Gruyter, 2018), ““Everybody must participate in everything” – Cross-Aesthetic Practices in and around the Danish Magazine *linien* (1934–1939)” in *A Cultural History of the Avant-Garde in the Nordic Countries 1925-1950* (Brill 2019) and most recently “Women Artists in and around the Danish Journal *linien*” in *Modern Women Artists in the Nordic Countries, 1900-1960*. (ed.) Kerry Greaves. (Routledge 2021). She works as an editorial assistant on the ongoing publication of *A Cultural History of the Avant-Gardes in the Nordic Countries* at the Department of Arts and Cultural Studies, University of Copenhagen.

MARIE-CHARLOTT SCHUBE

Freie Universität Berlin, Germany

Historiography WG

CHALLENGING MONUMENTS IN HISTORIOGRAPHY: A METHODOLOGICAL APPROACH ON THEATRE ARCHITECTURE

ABSTRACT

The paper is allocated at the intersection of theatre, architecture and historiography. It is contextualised by a PhD-project dedicated to research on evolving knowledge orders of theatre architecture in post-war Germanies with regards to the diverging building traditions of 'Theaterbau' in the FRG and 'Kulturbauten' in the GDR during the re-construction and configuration of democratic societies after 1945. The project engages in elaborating an understanding of theatre buildings as discursive objects determined by interactions of historical knowledge and discourses involving various stakeholders, like architects, theatre professionals, politicians and the public. Inspired by Koselleck's notion of "the simultaneity of the nonsimultaneous", the paper examines the potential of this historiographical approach on the public monuments as a discursive field of negotiation of conflicting ideas and concepts of theatre, correlating societal ideas and notions of culture and art. Drawing on perspectives in theatre/performance historiography informed (e.g.) by semiotics and spatial theory that address theatre architecture as the place and/or space of theatrical and performative events (Carlson 1989, Wiles 2003), it seeks to discuss a methodological approach from an epistemological perspective, shifting the focus towards projections of 'theatre' – shaping both, knowledge and aesthetics – and a cultural history of German post-war theatre architectures. Reflecting on archival objects like plans, sketches and photographs contextualised by the case example of the reconstruction of the National Theatre Munich (1954-1963) it aims to encompass questions like: How do those documents reflect certain ideas of theatre, and which? How were they functionalized during project planning and realisation effecting the architectural design? Which theatre histories are attached to them and what can theatre architecture as a historiographical challenge reveal about the respective post-war societies and their ideas of theatre?

CV

Marie-Charlott Schube studied theatre studies and philosophy. Since 2020 she works at Freie Universität Berlin as a research assistant in the interdisciplinary project “Theatre – Architecture – Knowledge. Epistemic Continuities and Ruptures in Light of the Theatre Architecture Collection at the Technical University of Berlin” (funded by the DFG). In the project's context, her PhD-research focusses on the formation of research and education institutions for theatre architecture in post-war Germany and the societal implications.

MARINA HADJILOUCA

Rose Bruford, UK

Theatre & Architecture WG

MARGINAL SCENOGRAPHICS: THE CASE OF NICOSIA, CYPRUS

ABSTRACT

This paper will explore the notion of urban scenographics around marginal spaces. Specifically, it will focus around the buffer zone of Nicosia, in Cyprus. It will look at how artists are currently challenging divisive histories and narratives and are exploring post-conflict and post-colonial cultural identities through performativity, space and histories. Through cases studies such as the Buffer Fringe Festival, an annual performance festival, and a recent performance based on Becket's Waiting for Godot, which took place at the buffer zone of Nicosia, the paper will discuss the role of scenographics and performance design tactics around conflict transformation and co-existences. The paper acts as a provocation and aims to open a discourse around the role of performance design tactics in marginal spaces and how these processes or methods which allow us to transform a space through objects, movement and the bodily presence, can transform the practice into an interventional political form.

CV

Dr Marina Hadjilouca is a performance designer and an academic, currently based at Rose Bruford College. As a researcher Marina focuses on the use of performance design as a methodology for politicised practices. Marina's research interests lie in the synergies between social art practice and performance design. She has presented her research in conferences and symposiums in Europe and the UK and has published papers in conference proceedings. Marina is one of the organisers of the Socially Engaged Design (SED) Conference in Cyprus. As a practitioner, Marina creates scenographic interventions in contested public spaces and designs sets and costumes for theatrical performances.

MARION BOUDIER

University Picardie Jules Verne, France

Processus De Création / The Creative Process WG

REHEARSING BY LISTENING? PROCESS OF RESTITUTION OF AUDIO DOCUMENTS BY THE PERFORMERS OF EMILIE ROUSSET AND JORIS LACOSTE / RÉPÉTER À L'OREILLE ? PROCESSUS DE RESTITUTION DE DOCUMENTS SONORES PAR LES INTERPRÈTES D'EMILIE ROUSSET ET DE JORIS LACOSTE

ABSTRACT

My contribution proposes to compare the creative processes of two French companies working with sound recordings: Emilie Rousset's company John Corporation, which constructs shows from audiovisual archives replayed on stage by actors equipped with headphones, and Joris Lacoste's collective L'Encyclopédie de la parole, which collects and indexes recordings of all kinds reproduced in the form of solos or choirs. I will study how the actors of these companies rehearse from recordings extracted from reality and not from a theatrical script, and how these sources induce particular times of production and creation. What do the actors do with these sound documents and, conversely, what do these sources displace or transform in the acting process? What mediums (recording, transcription, score) do they use? From the use of these audio sources as raw material for creation, can we conclude that there is a new model or musical invariant of repetition and interpretation? My analyses will be based on several interviews conducted with performers as part of the ADOC project (The Actor and the Document).

Ma contribution propose de comparer les processus de création de deux compagnies françaises travaillant à partir de documents sonores : la compagnie John Corporation d'Emilie Rousset qui construit des spectacles à partir d'archives audiovisuelles restituées au plateau par les acteur-rices équipé-es d'oreillettes, et le collectif L'Encyclopédie de la parole de Joris Lacoste qui collectionne et répertorie des enregistrements en tout genre reproduits sous la forme de solo ou de chorales. J'étudierai comment les acteur-rices de ces compagnies répètent à partir d'enregistrements extraits du réel et non d'un script théâtral, et en quoi ces sources induisent des temps de production et de création particuliers. Que font les acteur-ices avec ces documents sonores et, inversement,

que viennent déplacer ou transformer ces sources dans les processus du jeu ? A partir de quels médiums (enregistrement, transcription, partition) travaillent-ils ? De l'usage de ces sources sonores comme matière première à la création peut-on conclure à un nouveau modèle ou invariant musical de la répétition et de l'interprétation ? Mes analyses s'appuieront sur plusieurs entretiens réalisés avec des interprètes dans le cadre du projet ADOC (L'Acteur-riche et le Document).

CV

Marion Boudier is lecturer in theatre studies at the University of Picardie Jules Verne, member of the Centre for Research in Arts and Aesthetics (CRAE), delegated to the Institut Universitaire de France. Her work focuses on contemporary textual and scenic writing, dramaturgy, creative processes, the actor and the document, the links between art, pedagogy and research. She has been co-leader of the research programme "Performing knowledge" with Chloé Déchery since 2018. She is also a dramaturg and has worked with Joël Pommerat and La Compagnie Louis Brouillard on theatre and opera projects. She co-authored the lexicon "De quoi la dramaturgie est-elle le nom ?" (L'Harmattan, 2014) with the Agôn review collective and she received the Prix du Syndicat de la critique for "Avec Joël Pommerat (tome 2), the writing of Ça ira (1) Fin de Louis" published by Actes Sud in 2019. Marion Boudier est maîtresse de conférences en études théâtrales à l'Université Picardie Jules Verne, membre du Centre de Recherche en Arts et en Esthétique (CRAE), en délégation à l'Institut Universitaire de France. Ses travaux portent sur les écritures textuelles et scéniques contemporaines, la dramaturgie, les processus de création, l'acteur-trice et le document, les liens entre art, pédagogie et recherche. Elle est co-porteuse du programme de recherche Performer les savoirs avec Chloé Déchery depuis 2018. Également dramaturge, elle accompagne notamment Joël Pommerat et La Compagnie Louis Brouillard pour des projets au théâtre et à l'opéra. Elle a co-écrit le lexique De quoi la dramaturgie est-elle le nom ? (L'Harmattan, 2014) avec le collectif de la revue Agôn et elle a reçu le Prix du Syndicat de la critique pour Avec Joël Pommerat (tome 2), l'écriture de Ça ira (1) Fin de Louis paru aux éditions Actes Sud en 2019.

MARISA LAMBERT

Campinas State University (Unicamp), Brazil

Performance as Research WG

DISPLACING HEGEMONIC REFERENCES: AN EXPERIENCE OF PAR IN THE FIELD OF BRAZILIAN PERFORMING ARTS

ABSTRACT

This proposal intends to take part in the Performance as Research Working Group, within the Performance Conversation format, by sharing the experience of the research group 'Practice as Research: production processes in the contemporary scene' - a permanent nucleus of investigation tied to the Performing Arts Graduate Program, Arts Institute/Unicamp, Brazil.

Created in 2014, the group involves a shared leadership among three professors - Ana Terra, Marisa Lambert and Silvia Geraldi - and is composed of their master's and PhD students from different regions of Brazil who bring a wide variety of realities and backgrounds. This collective has been a specific space for knowledge production through practice as research from a critical and situated perspective. In this sense, by decentralizing hegemonic references, it investigates the epistemological, methodological and political implications of PaR in the field of Brazilian performing arts, in view of its possible contributions to a scenario marked by profound systemic and global inequalities.

The concept of practice has constantly been in questioning within the nucleus. It is about approaching it as a destabilizing element, through which new problems are identified in facing what is usually established as the contemporary art scene, its processes, products and contexts. To do research, therefore, is to produce problems and not formulate answers (although this may occasionally happen).

The practice is also understood in an expanded sense, as part of a learning process common to a set of subjects, organized around a shared practical knowledge or the collectivization of research production modes. The

production of investigative procedures is no longer individual but expands to a network of processes capable of converting the logic of centrality in the self into the production of new knowledge (and also non-knowledge) in a relational sphere. As important as the investigation of new practical research procedures is the collective dimension of knowledge production: the experience of being part of a “learning community” from which a cross-fertilization of multiple surveys becomes possible.

In the group, the notions of practice and research are also informed by the somatic studies and their modes of practical-conceptual knowledge in relation to the scenic field. The 'somatic awareness' is understood from a critical perspective, investigating how the scenic body can think of itself as a political and ethical project, mobilizing renewed dynamics both in scenic production and pedagogical processes, as well as in habits, affections, behaviors and ways of life. This approach promotes a dialogue with the idea of ecologies of knowledge. In this context, the body reinforces its value by making connections from the scenic investigation setting to address social, environmental, cultural and historical issues, among others.

In the midst of the pandemic, the nucleus intensifies the desire to further excavate its production and exchange its South American experience with others. The proponents see in this event an opportunity to share this accumulated experience by disseminating and investigating it beyond the group itself.

CV

Marisa Lambert is an Associate Professor of the State University of Campinas (UNICAMP), São Paulo, Brazil, integrating both the Performing Arts Graduate Program at the Art Institute and the bachelor's and teaching certification programs in dance at the Corporeal Arts Department, in which she he has also served as a coordinator from 2017 to 2021. Doctor in Arts from UNICAMP with research on Scenic Expressivity through the perception/action flow; Certified in Movement Analysis (CMA) by the Laban/Bartenieff Institute of Movement Studies, NY/USA; Bachelor in Fine Arts, Concordia University, Montreal/CA, and in Pedagogy, PUC, SP/Brazil. As a teacher, artist and researcher, Marisa develops works that intertwine the art of dance and the human dimension, being interested in somatic-expressive practices, movement analysis, ethics and poetics of body/space or subject/world relations, always with an attentive look at contemporary scenic, social and environmental issues. Integrates de shared leadership of the research group 'Practice as Research: production processes in the contemporary scene', accredited by the National Council for Scientific and Technological Development/Brazil (CNPq).

MARISSA BARNATHAN

Arizona State University, USA

Music Theatre WG

MUSICAL THEATRE AND CIVIC ENGAGEMENT IN THE UNITED STATES

ABSTRACT

Existing evidence in the performing arts field proves how theatre, music, and dance each individually impact civic engagement, but there is a dearth of knowledge about the relationship between civic engagement and musical theatre specifically. As an artist-activist with a background in musical theatre, I wrote this paper as the first step in a comprehensive investigation of the following questions: Does musical theatre (defined here as theatre that includes music and dance) influence US American adults (ages 22-55) to become more civically engaged? And if so, why, and how? I survey the existing literature by mapping connections between the performing arts and civic engagement, casting my net broadly into theatre, music, music education, dance, musical theatre, psychology, and political science. I analyze the impact of both watching musical theatre (as audience) and participation in the creation and performance of musicals. I frame this journey through both my own personal artistic practice within musical theatre and Theatre of the Oppressed as well as my own experiences working and volunteering as a political organizer. I also look at possible models for using musical theatre to increase civic engagement such as the Hendricks Method and current social justice-focused musicals like WE WON'T SLEEP. Finally, I map next steps necessary to conduct a study to fully investigate both short term and longitudinal correlations between musical

theatre and positive civic and social engagement that prioritizes equity, respect, empathy, accountability, and benevolence.

CV

www.marissabarnathan.com

- My website serves as a portfolio of my work as a theatre artist, including directing, choreography, performing, and teaching.

- I am currently pursuing my MFA in Directing at Arizona State University in Tempe, AZ. Prior to starting this MFA program in August 2021, I was a Part-time Lecturer at Rutgers University – Camden, teaching Musical Theatre Dance, Ballet, and Jazz.

- From 2012-2021, I worked professionally as a theatre artist in Philadelphia, PA. On my website, you can access my resumes for directing, choreography, performing, and teaching to see the greater breadth of my work experience. Most of my theatre work has been in musical theatre. I have also worked and volunteered in political and community organizing.

- As for my education and training, I received my BA from Washington University in St. Louis in 2012, with a double major in Drama and Psychology and a minor in Ballet. In 2019, I trained in Theatre of the Oppressed with Lisa Jo Epstein at Just Act in Philadelphia, PA and in Theatre for Living with David Diamond in Vancouver, Canada. I will be returning to Vancouver this August 2022 to complete Level 2 of the Theatre for Living training.

MARK D. PRICE

Lenkiewicz Foundation, UK

Performance, Religion, and Spirituality WG

LETTING NOTHING DO ITSELF

ABSTRACT

Western thought emphasises rival schools winning or losing debates: it speaks of knock-down arguments, fatal inconsistencies, of destroying, attacking, and defending positions. 'Philosophical triumph' is a sublimated mode of WOUNDING and SHAMING any opposition. The ancient Greeks used the word 'aischuné' to talk of an opponent being 'put to shame' – a feminine noun. The 'loser' of an argument is (dis-)figured as less rational, less human. Their Otherness is amplified until they capitulate. Canonical references to thinkers as midwives, nurses, or mothers of ideas are rare: such metaphors imply intimate co-operation and the fleshy, impure materiality of thought. Yet attempts to vanquish the canonical masculine-dominator style of thought with some version of a non-wounding, compassionate mode of thinking readily mimic the power-structures and gender-binaries they seek to oppose. This 'war-model of thought' is ultimately nihilistic – it characterises differences as antitheses, then seeks to destroy the 'opposition'. Such is the problem we seek to address.

During the last two years we have explored philosophical, theological, and aesthetic issues via a praxis-led 'Ornamentation' method. Starting from NOTHING, we allow elements which seem meaningless in themselves to 'flash up' (Barad 2017), entangle through intra-action, accumulating and complexifying the material 'on its own terms', becoming poetic, scholastic and ecstatic. Unknown to one-another, neither contributor has any 'territory' or 'position' to attack or defend. This is not a dialogue, a dialectic, nor even 'two persons making something together'. It is a trans-human performance, a method for allowing the space and material between the contributors to "endlessly open [...] to a variety of possible and impossible reconfigurings" (Hinton 2013:182); "blasting, bursting open, and scattering [...] to effect a complete reorganization of meaning" (Barad 2017:41); becoming a/live environment - an ecology in which the world can create itself.

Ref.

Barad, K. (2017). What Flashes Up: Theological-Political-Scientific Fragments. I: Keller, C. & Rubenstein, M.-J. (eds.) Entangled Worlds. Religion, Science, and New Materialisms. Fordham University Press, New York, 2017. Pp. 21-88.

Hinton, Peta (2013). *The Quantum Dance and the World's 'Extraordinary Liveliness': Refiguring Corporeal Ethics in Karen Barad's Agential Realism*. *Somatechnics*, 3.1:169-189.

(Abstract also at: <https://www.researchcatalogue.net/view/1516617/1516618>)

CV

Rev. Dr. Mark D. Price is an independent researcher in aesthetics, philosophy of religion, mysticism, English Alchemy, and political thought. He is a practising poet and musician. His exoteric achievements include two PhD qualifications (2002 BIHE, *Violence and Value in Post-Kantian Philosophy* and 2016 MMU, *Form and Force in Poesis and Apophenia*). Poems set to music include the 2019 series 'Language' (see Mark D Price on bandcamp) and the 'Dekalog' collection, 2021, Black Box Record Label). Since 2017 Price was lead researcher for the Lenkiewicz Foundation and sole author of "Lenkiewicz: The Life. 'All Are Welcome' Vol. I" (2021). Vol II will appear in 2022. From 2020 onwards Price has worked with Dr Belgrano on the 'No Self Can Tell' project to develop 'counter-nihilistic ornamentation techniques'. Preliminary findings indicate it is a transferable, repeatable method for cross-disciplinary communication and int/er/ra-faith/no-faith creativity. Link to 'No Self Can Tell' Exposition: <https://www.researchcatalogue.net/view/980511/988893>

MARK FLEISHMAN

University of Cape Town, South Africa

African and Caribbean Theatre and Performance WG

WHAT IS A CLASSIC? 3.0: SHIFTING CENTRES AND CLASSICAL FORMS IN SOME CONTEMPORARY SOUTH AFRICAN THEATRE

ABSTRACT

This presentation is conceived as another in a series of lectures on the theme: "What is a classic?" by artist/theoreticians who were born outside of Europe but to some extent lay claim to a tradition of the 'classic' in relation to their identity and their work. The first of these is T.S. Eliot who presented his lecture on the topic to the Virgil Society in London in October 1944. Eliot was of course an American who 'became' English and claimed an apparently European line of descent from Virgil, for himself and for his fellow Englishmen which, as JM Coetzee put it, "they have not always been eager to embrace". The second is Coetzee himself who presented his lecture in the early 1990s at Michigan State University but was, at the time, living in South Africa where he was born (he now lives in Australia and might have 'become' Australian). And now, there is me in 2021, a theatre-maker who is also an academic, born in Africa, still living and working in South Africa, but perhaps only provisionally or partially African and indebted to a tradition of European classics that I do not necessarily or always want or own, but which difficult histories and complex presents make it impossible to disown entirely.

My intention in this presentation is to examine the ways in which what might be called 'classics' are used or continue to be used by contemporary theatre-makers in the South African context, in the aftermath of formal colonialism and apartheid. I will do this through an examination of the work of Magnet Theatre, the independent South African theatre company that I established with Jennie Reznick in 1987 and which we now run together with Mandla Mbothwe.

The questions I hope to engage, and that are linked to question of shifting centres are:

- *What is the status of the so-called European 'classic' in the colonial aftermath? And are there African 'classics' that either counter or are in conversation with, the European 'classic' in the aftermath? And if so, who might lay claim to these different kinds or classes of 'classic'?*

And then,

- *How do these 'classics' function as formal devices in the dramaturgy of contemporary theatre in works produced by Magnet Theatre?*

CV

Mark Fleishman is Professor of Theatre in the Centre for Theatre, Dance and Performance Studies at the University of Cape Town. He is also a co-artistic director of Magnet Theatre, an independent theatre company established

in 1987. He has created and directed many performance works for the company that have been performed nationally and internationally over the past 33 years and is involved in development projects in urban townships and rural communities using theatre as a tool for social justice and transformation.

His articles have appeared in the *South African Theatre Journal*, *Contemporary Theatre Review* and *Theatre Research International* as well as in numerous edited collections, most recently in *The Routledge Companion to Theatre and Politics* (2019), *International Performance Research: The Unconditional Discipline?* (2017), and *Magnet Theatre: Three Decades of Making Space* (2016). He is editor of *Performing Migrancy and Mobility in Africa: Cape of Flows in the Studies in International Performance* series at Palgrave (2015) and two special issues of the *South African Theatre Journal* on *Translation & Performance* (2019 & 2020) that emerged from a multi-year collaboration with colleagues in the Netherlands and India. He is currently principal investigator on the project *Re-imagining Tragedy from Africa and the Global South* funded by the Andrew W. Mellon Foundation.

MARK HARVEY

University of Auckland, New Zealand

Theatre & Architecture WG

WEED WALK

ABSTRACT

Weed Walk will be a day-long durational performance where to begin with Mark Harvey will manually pull out a Woolly Knightshade tree (*Solanum Mauritianum* from South America) on his neighbour's property. The tree is officially classified by local and national authorities in New Zealand/Aotearoa and throughout much of the Pacific as an invasive pest species to our native ecosystems that is often toxic to humans. Harvey will then drag it while walking 21km through a range of suburbs of different demographics to the Auckland City Council head office in the central city, 'to hand it over to them' and 'give it back' for their removal. Meanwhile the tree will wear down as it is dragged along the roadside, creating a biodegradable line drawing in the urban landscape that marks Harvey's passage and directly connects the seat of the governmental decision makers to his neighbourhood. The performance will be shown through video documentation and Harvey will speak in conversation with it in this session over the period of 15 minutes.

Besides the potential gag of the concerned citizen 'doing the job of the council like a vigilante', underpinning this work for Harvey are questions around our politics of belonging, exclusion and displacement – for instance why and how have we come to define this as a weed and who gets to decide on it? Also, how does this reflect our often very exclusionary New Zealand migrant policies? Some other intended questions here centre around what does it mean to have a white passing man (Harvey) performing this act of weeding and delivery? This draws on reflections around colonial masculinity in Aotearoa (such as the books Jock Philip's *A Man's Country?* (1996) and the widely considered toxic masculinity preaching John Mulgan's *Man Alone* (1939)). The work also attempts to respond to aspects of Francis Alys's works such as *Paradox of Praxis 1'* (1997), where the privileged subject (a white man) moves his object (melting ice) through a city of 'the other' to the Western European eye (Mexico City), as though he is 'a saviour to the daily struggles incurred through poverty'. Further shadowing this project is how the appearance of Woolly Knightshade (just like white men) is the result of Pākehā colonisation (European of mainly British descent) and Harvey also intends to play on this by giving himself in his colonial image back to the authorities.

CV

Mark Harvey (Pākehā, Māori/Mātāwaka iwi/Ngāti Toa,) is an artist working especially in performance, video, social strategies, often engaging with promises of productive idiocy, physical endurance, social psychology, social justice, politics, Pākehā colonisation, mātauranga Māori, climate change, conservation and ecologies. He has presented extensively including: the 55th Venice Biennale for Visual Arts, ANTI Contemporary Art Festival (Finland), New Performance Turku Festival (Finland), Performance Space, Sydney, Trondheim Kunstmuseum (Norway), ZET (Amsterdam), Hitparaden (Copenhagen), Laznia Contemporary Art Centre (Gdansk), Climarts

Festival (Melbourne), Artspace, The Physics Room, City Gallery and the NZ International Festival of the Arts, Te Uru, Te Tuhi, Govett Brewster, St Paul St, Letting Space, Blue Oyster, Performance Arcade and Enjoy. With a PhD (AUT) he is a Senior Lecturer (CAI, The University of Auckland).

MARLEENA HUUHKA

Tampere University, Finland

Intermediality in Theatre and Performance WG

VIDEO GAMES AS PERFORMANCES: FIVE CATEGORIES

ABSTRACT

This presentation is based on my on-going PhD project Exploring Counterplay in Video Games through Artaudian Performance Theory. My thesis aims to explore the ways performance as an approach may create space for counterplay and revolutionary acts within video games.

Performing arts and playing video games are both forms of human creativity. They are also a form of leisure, a way of expression and a part of economic structures. They offer a position for both the performer and the audience. Further, both playing and performing are processes, which in most cases do not produce any material products. An artistic performance ends, and player reaches an end in the game, but the enjoyment depends on the process. Both activities are about the journey, not the destination per se.

In this presentation I will offer five different perspectives on video games as performance and as part of performance. This divide is not definite, but shows us different sides of both human-game-interaction and performance as a medium. The categories I suggest are: video games as an aesthetic resource; video games as a structural category; performances staged inside video games; performances made with video games; and last, gameplay as performance.

Categories presented range from usage of video games as a prop or additional media resource in conventional theatre to gameplay as performative activity. The aim is to extend the concept of gameplay through performance theory. The frame of performance is a playful attitude, which shifts the gaze from stories to actions by emphasizing performance's processual nature.

CV

Marleena Huuhka, MA, is currently working as doctoral researcher in the Centre for Practice as Research in Theatre in the University of Tampere. Her PhD thesis examines video game worlds as places of performative resistance, and searches for new counterplay practices.

MARLINE LISETTE WILDERS

University of Groningen, The Netherlands

General Panels

METHODOLOGICAL APPROACHES IN STUDYING EUROPEAN THEATRE AUDIENCES: CHALLENGES IN SURVEY DESIGN AND DATA ANALYSIS IN THE CONTEXT OF INTERNATIONAL COMPARATIVE RESEARCH

ABSTRACT

This presentation is part of a panel and draws on the experiences within one of the largest coordinated efforts to survey the theatrical audience experience, the City Study of the Project on European Theatre Systems, which conducted large-scale quantitative research and dozens of qualitative interviews and focus groups with audience members from four mid-sized, decentralised (non-capital) cities across Europe. The study aimed to capture the details of how audiences perceive and value theatre, and resulted in a data set which, while imperfect, has no precedent in scale and comparability for theatre studies, as far as we are aware of. To create this data set,

however, STEP had to develop its own methods for understanding and capturing the theatrical audience experience, which evolved over the study, some more successfully than others.

This presentation will discuss the methodological choices underpinning the development of the survey for the study, the analytical approach that we took to compare the survey results from the individual cities and the challenges that come with this type of comparative international research. I will outline how the city-survey stands in line with two distinct threads in the history of audience and reception research: first, the audience research grounded in demographics and sociology; and second, the more psychologically-based reception research. This is reflected in the survey's aims; 1) to get insight into the demographic background of audiences in the four cities where the survey was distributed and in addition, to measure the use these audiences made of the supply in these cities (see also the first presentation in this panel). The aim of gathering the latter was to enable a calculation or at least an estimate of how many inhabitants of a city actually make use of (which parts of) the theatre supply and how often they do so, by genre and venue. 2) to get insight into the nature of the experiences generated and the values attached to these experiences amongst the audiences in these cities. I will discuss the operationalisation of theoretical notions about the theatrical experience into survey questions; for grasping the experiential values, the survey questions are derived from the thematic, narrative, theatrical, communicative and contextual dimensions of the performance according to the TEAM (Theatrical Event Analysis Model). One of the challenges that comes with comparative research in different language area's, is that the survey had to be translated to the local languages concerned. I will highlight the discussion needed to correctly translate terms in the respective languages and to fit the particular cultural context considering the way people speak about theatre in their respective culture and language the best.

This paper will be presented in the curated panel that consists of three presenters: Hedi-Liis Toome, Marline Lisette Wilders and Attila Szabó. Joshua Edelman (Manchester Metropolitan University) and Antine Zijlstra (University of Groningen and NHL Stenden University of Applied Sciences) both STEP members and participants in the STEP-City project, will join in for the discussions and are ready to be chairs for this panel.

CV

Marline Lisette Wilders is Assistant Professor in Arts in Society at University College Groningen and the Department of Arts, Culture and Media at The Faculty of Arts. She specialises in empirical research methods, more specific in audience and reception research, studying aesthetic experiences in relationship to the experience of space and place. She received a 2-years Rubicon grant from the Netherlands Organisation for Scientific Research (NWO) for the project *From Working Space to Theatre Space: the user perspective, on the effects of adaptive reuse of industrial heritage sites for the functioning of the performing arts and built industrial heritage in society*. A second post-doc period concerned the uses and re-uses of different types of heritage through the study of jazz and improvised music festivals, within the project *Cultural Heritage and Improvised Music in European Festivals (CHIME)*, which was funded by the European Union. Currently she is second year coordinator of the Research Master Cultural Leadership. At UCG she teaches *Artivism, Visual and Arts Based Methods* and gives project-based education. She is Community of Practice Leader Interdisciplinary teaching for employability, lifelong learning and citizenship for the Teaching Academy Groningen.

MARTA ROSA

Centre for Theatre Studies, University of Lisbon, Portugal

General Panels

RECENTERING WOMEN ON STAGE: THE CONTROVERSIAL ROLE OF FEMALE ARTISTS IN 18TH CENTURY PORTUGUESE THEATRE

ABSTRACT

In Portugal, mid-eighteenth-century women still lived a very secluded life, especially in the higher classes. Their role should be restricted to motherhood and domestic care; they should not make themselves noticed, have opinions or knowledge beyond the necessary for them to exemplarily manage the family home. In contrast to

these women, there were female artists: singers, actresses and dancers who exposed themselves to the public eye, expressed feelings and opinions through their characters, had eccentric behaviors, and compelled the public to develop a new perspective towards women in general.

It is within this historical and cultural context that I propose to approach how theater women were perceived at a time when legal regulations were created specifically for them. Recognizing the value these women had and the interest they arouse, Portuguese political power decentralized women by removing them from the spotlight of theaters and casting men in female roles. Although this was not an exclusive practice in Europe, it was quite retrograde in relation to the theatrical venues of other western countries. This fact drew peculiar criticisms from foreign visitors (e.g., France, England), who, from a self-centered view and culture, observed these different shows as something eccentric. Against this backdrop, another form of decentralization emerged, as it was only in the capital city, the center of the country, that women were removed from theatrical venues. Marginalized women artists were thus able to occupy the center of the stage in the periphery of Portugal.

*It is in this oscillation between the margins and the center, the eccentric and self-centered that I will examine the paradoxes of the female presence in Portuguese theaters in the transition to the Contemporary Age. I will present reflections and share discoveries resulting from the ongoing project *The feminine paradox in the Portuguese eighteenth century theatre*, which focuses on the presence, importance, and impact of female performers in coeval society.*

CV

Marta Brites Rosa has a degree in Portuguese Literature, a master's and a PhD in Theater Studies from the Faculty of Arts of the University of Lisbon. Since 2001 she has been a researcher at the Center for Theater Studies at the Faculty of Letters of Lisbon, conducting research on Portuguese theater in the 1960s, specifically the playwright Luís de Sttau Monteiro, on radio theater and, more recently, centered on the second half of the 18th century, with special focus on the edition of manuscript plays and on the theatrical activity of the empresario and playwright António José de Paula (17 ?? - 1803).

In 2021 she started a research project on the role and presence of 18th century women in Portuguese theater, "The feminine paradox in the Portuguese eighteenth century theater", supported by the Scientific Employment Stimulus.

MARTIN KENNY

National University of Ireland, Galway, Ireland

General Panels

GIVING UP THE GHOST – INVESTIGATING EDWARD MARTYN’S HAUNTING OF IRISH THEATRICAL HISTORY THROUGH PRACTICE-AS-RESEARCH

ABSTRACT

As one of the founding figures of the Irish Literary Theatre in 1899, the organisation that would become Ireland’s national theatre, Edward Martyn’s (1859 – 1923) role is often maligned in history due to his inscrutable nature. A devout Catholic to a monastic degree, a significant patron to the arts in Ireland, a playwright, the first President of Ireland’s Sinn Féin political party, and perhaps most significantly suspected to be homosexual, he is not easily summarised. Added to this, his own diaries that may have shed light on his complexity were lost soon after his official biography was written in 1930, 7 years after his death, relegating him to the dark margins of history. His presence has largely gone unrecognised, especially when compared to his contemporaries, W.B. Yeats and Lady Augusta Gregory. His peripherality has haunted the central narrative of the founding of Ireland’s national theatre. Gordon highlights how haunting within the sociological imagination produces a sense of “something-to-be-done” and the previously silent spectre is “very much alive and present, interfering precisely with those always incomplete forms of containment and repression ceaselessly directed towards us”. The ghost “has a real presence and demands its due”. Therefore, what’s to be done with the ghost of Edward Martyn? Why does it hang on the periphery and resist, or perhaps is forced away from, the centre of the narrative? Through this paper, I will chart

my investigation into this question through practice-as-research undertaken at the National University of Ireland, Galway, and highlight how a dramaturgy that engages with the hauntedness of theatre itself can reveal new avenues for interpretation of past historical figures, one that disrupts teleological time and hegemonic centres that have been enshrined in the historiography of canonical theatre.

CV

Martin Kenny is a second year PhD candidate in the Drama and Theatre Studies discipline at the National University of Ireland, Galway. He is currently in receipt of the Irish Research Council Postgraduate Scholarship. His practice-as-research focusses on temporalities within queer dramaturgies in Irish theatre and how these destabilise master narratives of nation, history and identity in Ireland

MARTINA FLORES MENDEVILLE

University of Amsterdam (Faculty of Humanities – Amsterdam School for Cultural Analysis), Netherlands

New Scholars Forum

MEDEA MATERIAL (1991) BY MAPA TEATRO: RECONFIGURING HEINER MÜLLER'S POSTCOLONIAL REWRITING OF THE MEDEA MYTH FROM A COLOMBIAN PERSPECTIVE AND HYBRID THEATRICAL LANGUAGES

ABSTRACT

This presentation focuses on the theatrical and musical production Medea material (1991) by Colombian theatre company Mapa Teatro, which stages Despoiled Shore Medeamaterial Landscape With Argonauts (1982) by East-German dramatist Heiner Müller. While interested in cultural translations of Western sources, Mapa Teatro's work is rooted in the violent social reality of Colombia, their poetic-political performances stemming from artistic laboratory practices. Regarding Medea material, I aim at addressing the aesthetic choices of this performance as well as Mapa Teatro's work with Müller's text, in order to give a possible decolonial approach to a deconstructive form of dramatic writing. I'd like to delve in how text and performance relate to colonial tensions, and to which extent they resonate with decolonial epistemologies. On one hand, Mapa Teatro acknowledges Medea as a colonial subject matter, especially through Müller's re-writing: while Müller introduces Medea as Jason's subaltern in a postcolonial setting, Mapa Teatro focuses on the figure of Medea (as a colonised woman) insisting on the destruction of Colchis (land of the colonised) from the "barbarian's perspective. This creates resonances between Western narratives, the downplaying of colonial violence and the persistence of mechanisms of violence in the specific Colombian context. On the other hand, following Müller, Mapa Teatro interrogates aesthetic Western canons and their relevance, especially in non-Western contexts. Said otherwise, the performance attempts at challenging a texto-centred dramatic model by refusing to illustrate the text, instead reconfiguring textual material through fragments in an experimental transdisciplinary performance that resists the established readings of the Medea myth, let alone a straightforward interpretation.

CV

Martina Flores Mendeville (Santiago, Chile) is a second-year PhD candidate at the University of Amsterdam, member of the Amsterdam School for Cultural Analysis (ASCA) from the faculty of Humanities (FGW). She obtained a bachelor's degree of Performing Arts in 2018 and a master's degree in 2020 in Theatre studies (Arts, letters et civilisations – parcours théâtre) at the University of Caen. Her current research focuses on the reception and translation of the theatre of Heiner Müller in Latin America since 1989. She is interested in crossroads such as aesthetics and politics, performance and violence, as well as Western and non-Western epistemologies.

MARTINA PETRANOVIĆ

Croatian Academy of Sciences and Arts, Croatia

General Panels

VOICING THE MARGINAL – THEATRE PROJECTS OF OLJA LOZICA

ABSTRACT

Since the beginnings of her professional career over a decade ago, theatre projects of the Croatian playwright, dramaturge and stage director Olja Lozica continuously reveal her deep artistic concern with representing, asserting and voicing the position of various individuals and groups who are socially disadvantaged, vulnerable, oppressed, stigmatized or marginalized within both national and international context. The paper will therefore focus on several Lozica's theatre projects turned towards socially deprived working classes, precarious workers, unemployed and old aged (Reces i ja 2010 and Sada je, zapravo, sve dobro 2013), poverty, disability, old age, gender and ethnic minority (Gozba 2014), autism (Vincent 2015), dementia (Prvi put kad sam ti vidjela lice 2015), and depression (Dobro je ništa 2020), and explore different forms, objectives and effects of her approach to theatre representation of minority groups and socially constructed identities that fall outside the dominant and normative matrix (disclosure and subversion of discriminatory practices; visibility, empathy, and inclusion of underprivileged, etc.). Even though her projects critically discuss socially engaged and sometimes provocative topics, typically her productions are not aggressive or politically charged theatre events but emphatic and meticulously nuanced studies and commentaries of human psyche and social relations that prefer posing questions and stimulating intimate self-exploration rather than offering definite solutions or clear-cut answers. Further dimension of the paper will be developed in the analysis of her unconventional, non-hierarchical and open theatre process in production rehearsals during which she not only assumes different roles for herself, shifting between the position of the playwright, dramaturge and/or stage director from project to project or within the project, but also co-creates her project in active, dynamic, and imaginative artistic cooperation with the actor, the set and costume designer, and more and more prominently with the sound designer/composer and/or live music performer working closely with the actor on stage. Sometimes she is a playwright and director of her own plays written before the rehearsals, sometimes she is a dramaturge and director who gives the idea to the actors and then develops the text during rehearsals or uses only text provided by the actors, sometimes she abandons the written text altogether, introduces the postdramatic elements and procedures and focuses on the nonverbal expressions and interaction of performers.

CV

Martina Petranović, PhD, is a theatre scholar and scientific advisor in the Division for the History of the Croatian Theatre at the Croatian Academy of Sciences and Arts in Zagreb. Her main research interests are stage design, contemporary Croatian drama and theatre, and theatre historiography. She is the author of several books on Croatian stage design: Recognizably Different – Costume Designer Ika Škomrlj (2014), From Costume to Costume Design. Croatian Costume Design (2015), Kamilo Tompa and Theatre (2017), Vanda Pavelić Weinert (2018), with G. Quien, and A Painter in Theatre – Zlatko Kauzlarić Atač (2020); the author of two collections of theatre essays, On Stage and Around It (2013) and Theatre and (Hi)story. Essays on Theatre Historiography (2015), and the co-author of The Répertoire of Croatian Theatres (2012), with L. Ljubić, and The Idea of Synthesis. Set and Costume Design in the 1950s (2019), with A. Lederer.

MARTYNAS PETRIKAS

Vilnius University, Lithuania

General Panels

MEDIATIZED THEATRE: STRATEGIES AND DEMAND

ABSTRACT

The aim of this paper is to discuss sustainability of different strategies of coping with COVID-19 pandemic related restrictions, which were demonstrated by theatre organizations worldwide in 2020 and 2021. As the theatres could no longer perform in the usual premises, and rehearsals were restricted, these unprecedented circumstances significantly changed the usual processes of creative work throughout the sector. Theatre makers

reacted differently to the new conditions. From perspective of communication at least three distinctive strategies have emerged. First two could be termed indirect and direct mediatization to use terminology proposed by Stig Hjarvard (2013). An instance of indirect mediatization in theatre could be pre-recorded performance made available online. The direct mediatization of theatre, however, would mean a production made without any physical equivalent and intended for experiencing online. The third, hybrid strategy, which became popular in Lithuanian theatre, was invented long before the pandemic broke – streaming live performances in cinemas, would be a notable example.

In this paper indirect, direct and hybrid mediatization of theatre will be discussed with a particular focus on Lithuanian productions. Data used for research behind this paper comes from the reports from state funded Lithuanian theatres. Analysis of data sets reveal the change in audience behaviour and openness to the mediatized forms of theatre. This paper argues, that pandemic experiences in 2020 and 2021 are indicative of the sustainability of mediatized theatre and thus are important factors for audience development in the future.

CV

Martynas Petrikas (dr.) is an associate professor at Faculty of Communication of Vilnius University. His research scope includes history of Lithuanian theatre with special emphasis on its political and social implications as well as international dimension of its development. M. Petrikas has published articles and made numerous presentations at conferences on reverberations of historical experiences in contemporary theatre as well as on relations between Lithuanian and Polish theatre in 20th century. His key publications are contributions to collective monographs "Post-Soviet Lithuanian Theatre: History, Identity, Memory" (in Lithuanian, 2014) and "History of Polish Theatre" (Cambridge University Press, 2022).

MARY CAULFIELD

The State University of New York at Farmingdale State College, USA

Performance in Public Spaces WG

DECOLONISING SPACES OF HISTORY WORKSHOP

ABSTRACT

Sociologist Judy Wajcman defines museums as 'key public spaces that, beyond hosting exhibitions promote debates and dynamic activities for wide variety of publics'. For Alison Landsberg, museums offer the public an opportunity a space to position 'their bodies to be better able to understand an otherwise unthinkable event'. Wajcman and Landsberg articulate the potency and paradox of the heritage museum; it operates at the intersection between a lived present and a revised past for its visitors to engage with but can also offer a space for the public to renegotiate their position within colonial and empirical power structures. The core focus of this presentation is Historic Deerfield; a public heritage site that recreates 18th-century life in small town Massachusetts with ties to the northern colony slave trade. Our work at Historic Deerfield is a first step of within a larger project that is dual-funded by the NEH and AHRH entitled, 'Designing Mixed Reality Heritage Performances to Support Decolonisation of Heritage Sites'.

Decolonisation 'concerns the proactive identification, interrogation, deconstruction and replacement of hierarchies of power that replicate colonial structures'. Victoria Grace Walden, in the AHRC funded *Uncomfortable History*, argues that artistic practice is an excellent tool to challenge traditional Western historical narratives, allowing more nuanced approaches to those histories through a process of decolonization, turning cultural institutions into, 'sites of transcultural listening where dialogues about the complexities of histories are encouraged rather than narratives of History dictated'. The participatory nature of immersive heritage performance has proved popular to both attract and educate heritage audiences by emphasizing embodied and affectual engagements with heritage sites, historic artifacts, or archival material on display. Our project focuses on public engagement with research as a fundamental tool in decolonizing curatorial practice. The larger project seeks to accomplish what our title details. With this specific presentation we hope to workshop and devise ways

in which we can challenge audience relationships to heritage sites through the decolonizing process and to explore how space changes through reorienting history.

MARY NOONAN

University College Cork, Ireland

General Panels

THE PERFORMANCE OF MARGINALITY IN SIMONE BENMUSSA'S "THE NOT-SO-SINGULAR LIFE OF ALBERT NOBBS"

ABSTRACT

In 1977, a play, "La Vie Singulière d'Albert Nobbs", adapted from the George Moore story ('Albert Nobbs', 1918), was written and directed by Simone Benmussa, and performed at the Théâtre d'Orsay, Paris. The French play was then translated by Barbara Wright, and performed in Manhattan at the Manhattan Theatre Club in 1982, under the title The Singular Life of Albert Nobbs. The New York production starred Glenn Close in the leading role, and was directed by Benmussa. Having played in many other venues over the years, The Singular Life of Albert Nobbs came full circle in May 1996, when it returned to George Moore's home-place of Galway, where Benmussa was invited to stage the play for the Druid Theatre Company.

Commenting on one of her other plays, Benmussa stated that she 'thought it would be interesting to start with a text that was not theatrical, as it would enable us to avoid the habitual theatrical yoke, the yoke that constricts the actors' freedom and forces them to keep on the rails of theatrical 'language'. The text came from elsewhere.' The adapted text must in some way 'not fit' in the new medium or genre – the text's discomfiture opens the opportunity for exploration of marginality, exclusion, authority and legitimation.

The story of Albert Nobbs is one of doubling, of plurality. Set in a Dublin hotel in the 1860s, Moore's original tale presents the story of a dependable hotel waiter, who goes quietly about his business, until his death reveals that he is, in fact, a woman. Benmussa's stage version of Moore's story shows very clearly that narrative, and by extension, narrativity, reinforces the power relations created by sexual difference, implicating audience members in the coercive desire to consume the silent woman at the heart of the story. I will show that in adapting George Moore's work of fiction for the stage, Benmussa created a play that is, to a large extent, a meditation on the marginal position of the feminine within the patriarchal narrative.

The paper will use detailed analysis of Benmussa's staging strategies to show that by taking a 'text from elsewhere' and transposing it to the stage, Benmussa enabled the gaps and silences created by the shift from one medium to another to come to the fore. Appropriation of George Moore's original narrative enables an intense form of creative play, where multiple versions of Albert become manifest on the stage, creating a space of fluidity between genders and genres. The paper will argue that Benmussa mines – and exposes – the layers of exclusion underpinning the original story, and that ultimately she achieves her stated aim of upsetting 'the restrictive ordering of space and time imposed on us by the powers that be.'

CV

Dr Mary Noonan is Lecturer in French at University College Cork, where she teaches modern and contemporary French theatre and poetry, and contemporary French cinema. She has published widely in the field of contemporary French theatre, including articles and chapters on the theatres of Marguerite Duras, Nathalie Sarraute and Hélène Cixous, the history of French women playwrights of the twentieth century and the work of contemporary playwrights Noëlle Renaude and Marina Carr. She has also written on the poetry of Valérie Rouzeau. Her research monograph, "Echo's Voice: The Theatres of Sarraute, Duras, Cixous and Renaude", was published by Legenda, Oxford in 2014. She co-edited, with Joëlle Pages-Pindon, a collection of essays entitled "Marguerite Duras : Un théâtre de voix / A Theatre of Voices" (Brill, Amsterdam, 2018).

MATEUSZ CHABERSKI

Jagiellonian University, Poland

General Panels

GEODESIGN FOR DECENTRED FUTURES IN CONTEMPORARY PERFORMATIVE ARTS

ABSTRACT

In recent years we have witnessed a proliferation of ecological technoscientific projects such as carbon sequestration, sustainable design and de-extinction, most notably the de-extinction of the woolly mammoth, which serve to conserve, manage environments and mitigate the effects of the ongoing ecocrisis. Those projects are often referred to as “geodesign” (Desch et al. 2017, Page 2021). This umbrella term encompasses various (bio)technologies – often automated and AI-driven – which serve less as utopian technofixes to the ongoing eco-predicament than ways of designing new roles for humans on the planet, alternative to their assumed master position staged by modern (neo)liberal extractive capitalism.

Drawing on the findings of speculative and decolonial studies, this paper investigates speculative gestures (Stengers and Debaise 2015) of contemporary performative arts which mobilize geodesign strategies to offer spectators situated and affective experiences of possible futures alternative to ecologically unsustainable discourses and practices of Western modernity. First of all, strategies of decolonizing nature (Demos 2016) will be analyzed to unravel possible distributions of agency in more-than-human assemblages alternative to the modern ways of thinking about nature as inert matter. Secondly, strategies of (re)sensing the Anthropocene (Zylinska 2018) will be investigated to unveil possible ways of experiencing the world that question the dominant sight-centred Western experiential hierarchies. Finally, strategies of decoloniality (Demos 2020) will be scrutinised to show how geodesign might not only critically reflect on the entanglement of the current eco-ecocrisis and global inequalities but also project more just planetary futurities.

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CV

*Mateusz Chaberski is assistant professor in the Department for Performativity Studies of the Jagiellonian University in Kraków, Poland. In 2016 he won a Foundation for Polish Science scholarship for innovative research in Humanities. His academic interests range from performance studies, affect, and assemblage theories to Anthropocene studies. In 2015, he published *Doświadczenie (syn)estetyczne. Performatywne aspekty przedstawień ((Syn)aesthetic Experience: Performative Aspects of Site-Specific Performance)* and in 2019 *Asamblaże, Asamblaże. Doświadczenie w zamglonym antropocenie (Assemblages, Assemblages: Experience in the Foggy Anthropocene)*. Together with Mateusz Borowski and Małgorzata Sugiera, he edited *Emerging Affinities: Possible Futures of Performative Arts (Transcript Verlag 2019)* and with Ewa Bal *Situated Knowing: Epistemic Perspectives on Performance (Routledge 2020)*.*

MATTEO BONFITTO

State University of Campinas - UNICAMP (www.unicamp.br), Brazil

Embodied Research WG

EXCAVATING PRESENCE: TRIGGERS, FISSURES, THRESHOLDS

ABSTRACT

As pointed out on the ERWG's page, many problems have occurred since the emergence of the COVID-19 pandemic, a fact that has deeply affected us artists and researchers. In this regard, the proposal I make here intends to cultivate a specific perception, thanks to which we can also see the crisis produced by COVID-19 as an opportunity to deepen and problematize relevant notions associated with embodied knowledge, such as "presence." Exploring three audiovisual creative experiences as case studies, I will refer to different notions of presence as possible tools that may deal with questions such as "what is the online body?" From this point on, other questions arise: can the tension between presence and absence and its nuances produce creative triggers and fissures? Can the exploration of such triggers and fissures lead us to recognize unexpected thresholds? In practical terms, this path will function as a creative plateau that can generate a psychophysical experiment with the participants of the working group. If, on the one hand, I see authors such as Derrida and Gumbrecht as important interlocutors, on the other, the perceptions produced by the three experiences already mentioned will work as the main vectors here. Having described the framework of this proposal, which can contribute to the investigation of embodied practices, I recognize its direct relationship with two of the main strands of ERWG's activities, namely interdisciplinary connections and multimedia publications.

CV

Matteo Bonfitto, Ph.D. (Royal Holloway University of London) is a performer, theatre director, a researcher and full professor at the Arts Institute, State University of Campinas. His practical investigations focus on acting processes, perceived in this case as catalysts of different fields of knowledge. Besides publishing articles, chapters and books in different languages, he is the artistic director of Performa Teatro (www.performateatro.org).

MATTHEW MCFREDERICK

University of Reading, UK

Samuel Beckett WG

'STAGE IN DARKNESS BUT FOR [THE DESIGNER AND STAGE MANAGER]'

ABSTRACT

The Covid-19 pandemic has reiterated the importance of creative and technical roles across the theatre industry. Many individuals in these key freelance roles have, unfortunately, been left behind at a time of crisis, but despite their essential contributions to productions, their reluctance to seek the limelight, as well as their need to undertake multiple jobs, has meant they often find themselves at the periphery of performance histories. Beckett studies represents a fitting case study in this respect, as existing narratives on productions of Beckett's theatre are dominated by directors, actors and, of course, Beckett himself. But what influence have set designers, lighting designers, costume designers and stage managers – to give a selection of examples – had on shaping notable performances? And how might their archives and oral histories offer new insights into Beckettian production histories and practical approaches to staging Beckett?

*This paper will seek to answer and explore these questions by focusing on the essential, but neglected roles designer Jocelyn Herbert and stage manager Robert Hendry played in two productions at the Royal Court Theatre, London, in the 1970s with particular emphasis on Beckett's short plays: *Not I*, *Footfalls* and *That Time*. With the support of original archival findings, it will return to these British and world premieres to reconsider how their precise planning, problem-solving and artistic interventions ensured that they were 'wholeheartedly in harmony' with the productions they created (Beckett qtd in Courtney 1993: 219). By shifting the central narratives of these performances to concentrate on Herbert and Hendry's impact, the paper will investigate – with the support of historiographical methods – what can be unearthed about their scenographic and technical contributions to the realisation of these productions and suggest ways of recalibrating performance histories in light of the pandemic.*

CV

Dr Matthew McFrederick is a Lecturer in Theatre at the University of Reading, where his teaching and research interests range from Samuel Beckett and contemporary British theatre to scenography and performance archives.

He was previously a Jocelyn Herbert Post-Doctoral Research Fellow at the University of the Arts London and the National Theatre Archive, where he co-organised two theatre design symposia at the National Theatre – Staging the Real and Staging Mixed Reality. His recent publications are available in Staging Beckett in Great Britain, Samuel Beckett Today/Aujourd'hui, Contemporary Theatre Review and Beckett and Politics.

MATTHEW SOSON

Arizona State University, USA

New Scholars Forum

NOVEL AFFORDANCES OF PRESENCE IN MIXED REALITY NARRATIVES

ABSTRACT

Headset-based XR technologies have advanced exponentially in the past decade. With each iteration, developers seek a greater sense of presence in virtual worlds, and lower discernibility between digital and physical realities. The majority of this research in presence and discernibility has been focused on hardware and software solutions, increasing visual realism to better match human optics. Sound has played a crucial role as well, with the increasing complexity of ambisonic audio that can distribute a field of sound in dialogue with participants. In addition, there have been developments in machine-based haptics to simulate the sensation of touch in virtual landscapes, and with virtual humans. These three paths toward a greater sense of immersion in XR narratives rely solely on the fidelity and physics of hardware/software systems. Our research explores new opportunities within mixed reality theatre that take advantage of recently developed passthrough or VST systems. The ability to mix live stereoscopic visuals with pre-recorded models or other media allows for the novel application of human-based haptics, alternative somatics, ritual, scenography, dramaturgy, and sensory coherence in techno-physical narratives. The presented resulting processes and production, and the comparison of their efficacy towards presence in relation to current purely "technical" solutions, centers these theatrical and artistic crafts as the main affordances of presence, immersion, and a lack of discernibility in mediated mixed reality narratives. Cumulatively, they represent efforts towards building a cohesive craft around mixed reality development, spanning both artistic and technical workflows.

CV

I create work as a designer, director, writer, and performer through media, experiential installations, immersive theatre, somatic practice, dance, poetry, film, and in virtual worlds. Trained in acting and directing at Brown University's Theatrebridge, UCLA School of Theatre, and MFA candidate in Interdisciplinary Digital Media Performance at Arizona State University. Past work has been show at Thymele Arts, The King King, humanspacehuman, Three Clubs, The Dragonfly, Opera Omaha, The Underground Theatre, The Complex, and more.

MAYA ARAD YASUR

Tel-Aviv University, Israel

General Panels

THE PERFORMATIVE NARRATOR AS INTERMEDIAL, INTERSPATIAL AND INTERTEMPORAL: A NARRATOLOGICAL ANALYSIS OF MILO RAU'S PERFORMANCE LA REPRISE

ABSTRACT

In the program of La Reprise – Histoire(s) du théâtre, Milo Rau describes his theatrical reconstruction of the murder of Ihsane Jarfi with the question: "how do you recreate this case on a stage?"

This is a narratological question, based on the narrative model of narratologists Seymour Chatman and later, also Gerald Prince, who described a narrative by a two-tiered structure: the story level (histoire) which includes the chain of events, the characters, the setting, and can be roughly defined as the content, and second tier which is

the discourse level (discours) - the means of communication of the story aspects to the addressees, the agent of which is the literary narrator.

Historically theatre and narratology have been in opposition because narratologists excluded the dramatic text since it lacked the narration level and was therefore labeled as a non-narrative text. But the performative turn in theatre studies in combination with relatively recent trends of postclassical narratology enable, as I will show, the dramaturgical use of narratology as a methodology for analysis of a theatre performance.

I will analyze Milo Rau's performance borrowing concepts from classical and postclassical narratology to show how a theory which was traditionally marginal if not excluded from theatre studies, can shift to the center when circumstances allow.

CV

*Maya Arad Yasur is PhD candidate at the Tel-Aviv University supervised by Prof. Gad Kaynar Kissinger and Prof. Kati Röttger. She is researching the potential of Theatre Narratology to serve as a dramaturgical matrix for analysis. Maya holds an MA in Dramaturgy from the University of Amsterdam where she graduated cum laude. Her MA thesis was published as a book by Tectum Verlag titled: *Focalizing Bodies: Visual Narratology in the Post-Dramatic Theatre*. Maya is also a playwright known for her knotty and complex form of fractured narratives. Her plays are published and staged worldwide.*

MEG CUNNINGHAM

Middlesex University, UK

Scenography WG

SCENOGRAPHY-AS-METHOD

ABSTRACT

This paper will de-centre performance studies by introducing several design discipline methodologies as additional approaches to collaborative, scenographic practice-research. Several approaches to design research—for example, “designerly way of knowing” (Cross 1982, 2001) and the development of design knowledge through practice (Lawson 2008)—inform research about and through scenography. I propose aligning a practical research investigation into scenographic thinking with design methodologies that integrate practice, process and reflection.

I propose a scenography-as-method that is founded upon both the rich research-focused discipline of design and the fundamentally collaborative practice of scenography. Scenography-as-method embraces the entire process of a design inquiry with a collaborative team—from the conceptualization of a project and the establishment of research questions, through the realization of the design and the analysis of the research inquiry. It manages the thinking and doing of a scenographic design process (see ten Bosch et al 2013). Thereby, scenography-as-method interlinks a research method with the design process being investigated. I discuss the practice-research and research practices of Yaron Shyldkrot (2019), David Shearing (2015) and Kathleen Irwin (2008) as foundational practitioners in centralizing design-process approaches to research. And I briefly describe my own application of scenography-as-method to my collaborative PhD practice-research with theatre collective Dank Parish on several professional projects in 2018 and 2019. Through defining and applying this scenographic-centric methodology, I propose a practice-research that centralizes the collaborations between people and processes.

CV

*Meg is a designer, researcher and teacher. Meg's design work includes a wide range of environmental experiences seen in collaborative theatre, spatial installation and themed entertainment. Originally from California, she holds a Bachelors of Architecture and an MFA in Scenic Design from Carnegie Mellon. Before moving to London, Meg was an Art Director for several themed entertainment design companies in Los Angeles, where she worked on multiple theme park projects and attractions, including interactive rides, walk-through attractions and family entertainment centers. As part of her practice-based PhD at University of Surrey, Meg designed environments for several immersive theatre productions/festivals in England, including *The Legitimate Peaky Blinders Festival*,*

Boomtown Fair and London's VAULT Festival. Both Meg's practice and research explores how architectural and scenographic design helps tell the story of an immersive world. Meg is a Lecturer of Scenography at Middlesex University.

MEGAN SHONE

Coventry University, UK

New Scholars Forum

QUEERING THE THEATRE 'FAMILY'. LGBTQ+ INVOLVEMENT IN THEATRICAL PRACTICES

ABSTRACT

Utilising Braithwaite et al's (2010; 2016) concept of 'convenience family' this presentation will investigate the way in which respondents discussed their own involvement in theatre as having helped to shape their identities as LGBTQ+ people. Thematic analysis of seven in depth semi-structured interviews with self-identified LGBTQ+ persons involved in theatre identified the notion of a sense of 'family' as being a significant factor for involvement of many of the respondents. These relationships were identified as being transient, limited to the time spent in the group or working on the production, but significant for that time. By offering a supportive environment in which individuals are granted the opportunity to roleplay as different characters and behave in new ways without fear of admonishment respondents recognised that they had the ability to test out new behaviours and identities in a safe environment before they began incorporating them into daily life. This was encouraged by the theatre's longstanding history of ties to the LGBTQ+ community (Pearce, 1981; Sinfield, 1999; Raymond, 2007; Rumens and Broomfield, 2014). Can these groups then be identified as performing significant familial functions for LGBTQ+ persons? Performance is interwoven with many queer people's experience of identity, in both the conforming and non-conforming to societal norms (Wolowic et al, 2017). By necessity rather than by choice, performance wove its way into the queer experience in a significant way and this presentation will explore the extent to which performing with a 'convenience' family offered support to respondents in developing a queer identity.

CV

Megan Shone is a theatre practitioner who has spent time working with both female focussed and LGBTQ+ theatre. She is currently studying at Coventry University in the Centre for Dance Research to complete her PhD which investigates the theatre 'family' and the modes through which community theatre can work to unsettle strict gender binaries. She has recently spent time facilitating a theatre group working with LGBTQ+ youths to explore issues of identity and produce new works that represent their experiences.

MEIKE WAGNER

Stockholm University, Sweden

General Panels

PERFORMING CITIZENSHIP – BETWEEN 'GESELLIGKEIT' AND DECISION-MAKING

ABSTRACT

In my paper I will analyse the citizenship practices of German amateur theatricals in a late-absolutist context. At the time, Berlin develops from a rather provincial town into a German cultural and political hub. The semi-private and proto-institutionalized structures of theatre associations offered protection from the late-absolutist powers: they developed aesthetic education for the emancipated citizen and probed equal rights and legal certainty (valid decision making, guaranteed freedom of speech, reliable rules and regulations) granted by their associative constitutions. By focussing on case of the theatre association Urania, I will shed light on the meaning of theatrical practice to the members' lives and their identity as citizens. Through aesthetic education and the day to day practice of citizen rights within the organisation they became more confident in their role as citizens in a city,

where social strata became more and more flexible as bourgeois groups gained ever-increasing influence on economics, politics and cultural life.

Part of Curated Panel: Performing Citizenship. Social and Political Agency in Non-Professional Theatre Practice 1780-1850.

Amateur theatre played a significant role in the formation of a modern concept of citizenship that emerged during the Enlightenment and took shape during the American and French Revolutions. Around the social activities enacted and texts performed a broad-based movement developed between 1780 and 1850 that, arguably, had more impact than professional theatre which has previously been the almost exclusive focus of theatre studies. In the period, non-professional theatre offered huge educative possibilities for the acquisition of skills and competences deemed essential to becoming a 'good citizen'. With the proposed panel we would like to launch the ERC project "P-Citizens" (2022-2026) studying European amateur theatre's impact on social change in a historiographical perspective.

Panelists: Meike Wagner, Maria Gullstam, David Coates

CV

*Meike Wagner is Professor of Theatre Studies at Stockholm University. She is the author of *Sutured Puppet Bodies. On the Theatre Body and the Medial Gaze*. Bielefeld 2003, and *Theatre and the Public Sphere in 'Vormärz'*. Berlin, Munich and Vienna as Playgrounds of Bourgeois Media Practices, Berlin 2013. She is PI of the ERC project „P-Citizens. Performing Citizenship. Social and Political Agency in Non-Professional Theatre Practice 1780-1850 (2022-2026).*

MELINA SCIALOM

Hong Kong Academy of Performing Arts, Hong Kong

Embodied Research WG

SOMATIC-PERFORMATIVE LABORATORIES: REMODELLING COLLECTIVE EMBODIED RESEARCH

ABSTRACT

Embodied research in theatre and dance studies faced many challenges with the widespread of the Covid-19 pandemics. Activities that used to be led and performed with groups of people in the studio had to be remodelled to fit online environments. The adaptation of performative practice within online environments has been the theme of many conferences and symposiums around the world from 2020 onwards. However, not as many discussions relate to the actualisation of research methodologies that have in their roots collective in-person practice. Within such context this paper/presentation aims at discussing a particular methodology that I have been using for embodied research in performing arts - Ciane Fernand's (2015, 2017) Somatic-Performative Research (SPR) and how it was remodelled to be carried out during the pandemics in the Zoom online platform. Following the 20 founding principles of the methodology, which are inspired in Rudolf Laban's praxis, this presentation proposes to discuss how the remodelling operated and how a new practice emerged in order to transpose the principles onto a virtual group activity.

CV

Melina Scialom is a performer, choreologist, dramaturge and dance researcher. With a PhD in Dance from the University of Roehampton, UK and a Specialist Diploma in Choreological Studies (Trinity Laban, UK), her current interests lie in contemporary practices associated to Laban praxis, practice-based and somatic research enquiries in the field of dance making and dramaturgy. She is artistic director of the dance company Maya-Lila (since 2005) where she performs and dramaturges dance performances.

MELISSA BLANCO

Northwestern University, USA

Choreography and Corporeality WG

SCRIPTIVE THINGS AND AESTHETIC DISPLACEMENTS IN SANKOFA DANZAFRO'S LA MENTIRA COMPLACIENTE

ABSTRACT

Afro-Colombian contemporary dance company Sankofa Danzafro's piece La Mentira Complaciente (The Accommodating Lie) relies on particular cultural scripts from Colombian folkloric performance. This paper argues that in La Mentira, live musicians, dancers and raffia (used in both costume and set design) dance around one another to destabilize cultural scripts in which Colombian blackness married to raffia results in exotic imaginaries of primitivist fantasy. Instead, the piece constructs a Colombian blackness from the perspective of these same Afro-Colombians: their feelings, situated knowledges, artistic training, thoughts and lived experiences while Black. My theoretical entry point relies on the work of performance historian Robin Bernstein. I also engage in comparative analysis by situating La Mentira alongside the choreographic legacies of Germaine Acogny (with whom choreographer Rafael Palacios trained), Pina Bausch and William Forsythe. Ultimately, I argue for the significance of Sankofa Danzafro within Black diasporic contemporary dance histories.

CV

I am an Associate Professor of Theatre at Northwestern where I am the Director of the Dance Program. My research interests include Blackness in Latin America, critical dance studies, performance studies/performative writing, popular dance on screen, feminist (auto)ethnography, feminist historiography, and the digital humanities. I am the current president of the Dance Studies Association.

MICHA BRAUN

University of Leipzig, Germany

General Panels

"THIS IS A CIRCUS." THEATRE PRACTICES UNDER THE DECENTRED CONDITIONS OF INTERWAR CENTRAL AND EASTERN EUROPE

ABSTRACT

Today's international political landscape is shaped by a perception of mounting crisis and decentring. Populist politics and rising nationalism render a societal climate remarkably similar to the situation in Central and Eastern Europe around and after World War I—a region that, in addition to general cultural ruptures, was plunged into the uncertainty of post-imperial re-nationalisation. At the turn of the century, large parts of the Western world were marked by an enormously heightened perception of crisis, which related in large parts to technical and social developments of industrialisation and urbanisation, the alienation of labour, and the 'invention' or 'discovery' of psychoanalysis. Developments that again are highly contested today, such as the pluralisation of perspectives and worldviews, the recognition of different identities, genders, or ethnicities, as well as their increased urge for representation and political participation, were often perceived then—at least by the conservative elites—as processes of segmentation. This experience of decentring and cultural decline, the increasing diversification of societies that were previously considered to be more or less homogeneous into sub-communities, social cliques and identity groups was met with both affirmative and reactionary narratives and practices—from utopian concepts of a golden future, to social and political fantasies of doom, to mythical narratives of a resurrection of pre-Christian origins.

Contemporaries might thus very well look for practices and coping strategies from that time and place that could help us deal with our experience of crisis today. Especially in the theatre avant-gardes of Central and Eastern Europe, in the shifting centres and peripheries of the former Habsburg Empire, which had now dissolved and reformed into newly emerged nation states, questions of space and time, of new public spheres and a surprisingly changeable future were of great importance. In my paper, I would like to focus on some of these theatre practices in their relation to the political and social changes and challenges of the interwar period: how they created new spaces of identity and counter-discourse, which developed and offered strategies for coping with crisis. In cities

like Cracow, Poznań or Prague, new theatre ventures were founded by transnationally oriented artists who had no reservations about touching low-level and crowd-oriented art forms such as circus, cabaret, revue, and film that led special attention to the body, the grotesque and the non-normative. Avant-garde (and at the same time amateur) groups and theatres like Teatr Cricot in Cracow, Teatr Nowy in Poznań, or Osvobozené Divadlo in Prague worked quite successfully with the challenges of their time. They could help us today to re-imagine theatre not only as an artistic, but also as a social practice that still can have an impact outside its smaller cultural circles and functions as a means of coping and 'healing' in the crisis-ridden contexts of both the post-war and post-millennial times.

CV

Micha Braun, Dr. phil., is Associate Lecturer at the Institute for Theatre Studies and Academic Coordinator of the Centre of Competence for Theatre (CCT) at Leipzig University. Before that, he was part of the DFG-funded research project "The Theatre of Repetition" (lead by Günther Heeg). Micha earned his MA in Theatre Studies and Political Science in Leipzig, before he went for a while into film production. A four year-stipendiary at the DFG Graduate School "Critical Junctures of Globalisation" got him back to Leipzig, where in 2011 he finished his dissertation on history and storytelling in Peter Greenaway's artwork ("In Figuren erzählen", Bielefeld 2012).

His main research areas are strategies and practices of repetition and remembrance in the arts, theatre and film of the 20th and 21st century with a key focus on Central and Eastern Europe. Since 2019, he is Vice President of the International Brecht Society and was guest editor for the "Brecht Yearbook" 45 & 46 (2020/21). Further publications comprise: „Rekonstruktion und Reenactment. Das Theater der Wiederholung II“ (Berlin 2022, with H. Wölfl, forthcoming); "Die Praxis der/des Echo. Zum Theater des Wiederhalls" (Frankfurt, Bern, New York 2015, with V. Darian, J. Bindernagel and M. Kocur); "Reenacting History: Theater & Geschichte" (Berlin 2014, with G. Heeg, L. Krüger and H. Schäfer).

MICHAEL BACHMANN

University of Glasgow, UK

Historiography WG

WHAT REMAINS: WALKING SIMULATORS AS MODELS OF HISTORIOGRAPHY

ABSTRACT

Digital walking simulators such as 'Dear Esther' (2012), 'Gone Home' (2013), and 'What Remains of Edith Finch' (2017) invite the player to explore largely abandoned or ruined game worlds, for instance empty houses and remote islands. Regardless of genre, videogames tend to be invested in the present. This is most evident in time-critical action games where, in order to succeed, the player constantly needs to act. In contrast, "walking simulators" are games that can be said to privilege the past, putting the player in a mode of constant belatedness. The events have always already happened: paraphrasing Rebecca Schneider (2011) and Odai Johnson (2018), their "performance remains" through objects, diary entries, visual clues, marked absences and, in the case of 'Edith Finch', the players' re-enactment of lives long gone. Comparing the logic of walking simulators to certain forms of immersive theatre, Melissa Kagen has argued that both can be understood as archival adventures, "games composed of ludic repositories of material [...] which the player turns into a narrative adventure by the way in which they choose to navigate the given space" (2017, p. 1008). In this paper, I am interested neither in a straightforward relationship between games and history (e.g., in educational games) nor in a comparative analysis of games and theatrical practice (e.g., immersive performance or walking art). Instead, informed by Gina Bloom's (2018) and Natasha Korda's (2021) recent calls to bring a "more ludic sensibility" to theatre and performance historiography, I ask what walking simulators may contribute to historiographical thinking. What can we learn from walking simulators' multi-layered temporalities, their spatialised and fragmented histories, their unstable and shifting narratives, and the productive tension between constraint (game rules) and playfulness that they operate within?

CV

Michael Bachmann is Senior Lecturer in Theatre Studies at the University of Glasgow. He is a theatre and media historian, with a focus on the nineteenth and twentieth century and on contemporary European performance. Michael is particularly interested in cross-media dramaturgies as well as in the relationship of theatre and performance to other art forms and institutions (including radio, film, literature, museums/archives, legal discourse and the digital). Recent publications include the co-edited collection 'Live Art Data: New Strategies in Theatre Archiving' (2021) and a chapter on "German Radio Drama and the 'Cultural Formation' of Interiority" ('Routledge Companion to Theatre and Performance Historiography', 2020).

MICHAEL MEEUWIS

University of Warwick, UK

General Panels

NEW PERIPHERIES TO PROPERTY IN POST-BREXIT LONDON THEATRE

ABSTRACT

Private property ownership centres the aesthetic worldview of post-Brexit London theatre, as theatres respond to the knock-on effects of the London property market in daily life. This paper synthesises a stage aesthetics of private property ownership in the Young Vic's 2016 "Yerma," adapted from the Lorca play by Simon Stone. Stone turns Lorca's peasant children into new middle-class property owners, whose purchase of a house in a gentrifying neighbourhood like the Young Vic's own displaces all earlier trace of the city's history. Staging choices made by the production, its glass box set and auditory shocks to the audience, envelop the audience in the characters' perspective, again to the exclusion of a wider range of experiences Yerma was also simulcast around the world as part of the NT Live program of Internet broadcasts to movie theatres, a further displacement of local conditions. In contrast to Yerma, I want to consider how two plays by non-white playwrights, each initially presented at smaller venues, think around or challenge this aesthetic hegemony of private ownership. "The Diary of a Hounslow Girl" (Ovalhouse/2015) and "The Sun, the Moon, and the Stars" (Stratford East/2021) both return to an older English understanding of collective or state property ownership to develop a new aesthetics of life amidst property.

CV

Michael Meeuwis is Associate Professor in the Department of English and Comparative Literary Studies at the University of Warwick. He is the author of "Everyone's Theater: Literature and Daily Life in England, 1860-1914" (University of Michigan Press, 2019) and "Finance and Property on the Post-Brexit London Stage: We Want What You Have" (Routledge, 2021). A literary historian of performance of the English eighteenth through twenty-first centuries, he is currently at work on a book on Jane Austen and a new intersectional history of English theatre of the 1950s and 1960s.

MICHAL GROVER FRIEDLANDER

Tel Aviv University, Israel

Music Theatre WG

CHOREOGRAPHY OF VOICE AND VOICELESS-NESS

ABSTRACT

In my paper I introduce my approach to staging contemporary opera and music theatre. I call this approach "Staging Voice" reflecting the primacy of the voice, or on what it would mean to take opera's voice as the foundation of its staged performance. I suggest that the staging of voices both transforms our listening as well as our experience of the performance.

I outline an initial classification of possible modes of staging voice.

1. Through the 'choreography of the voice' voices transform gesture, movement and dance.
2. 'Voice in between' denotes staging ambivalent relations between materiality and abstractness, specifically placing voice between music, text, set and body.
3. With 'vocal disturbance' I refer to incongruences in the treatment of the voice that call attention to it: For instance, when a voice belonging to one performer is re-embodied in another, or when the one voice is multiplied, divided or echoed in other performers.
4. 'Hollowed-out voice' denotes the staging of mere traces or remnants of the voice, aural shadows often on the threshold of the audible. These traces may be whispers or breaths, voices drained of melody and timbre,
5. 'Voicelessness' or 'vocal muteness' presents, shows or points towards instances where singing is heard, yet at the same time, in some way also stifled or barred.

CV

Associate Professor Michal Grover-Friedlander is head of the Musicology Program at Tel Aviv University, Israel. Her book publications include *Vocal Apparitions: The Attraction of Cinema to Opera* (Princeton, 2005), *Operatic Afterlives* (Zone, 2011), and *Staging Voice* (Routledge, 2022). She has published several articles and book chapters, among them, "Voice", in *Oxford Handbook of Opera* (2014), "Whale Wonder" in *Journal of Interdisciplinary Voice Studies* (2020) and "Eurydice's Voice in Contemporary Opera" in *The Female Voice in the Twentieth Century* (2021). Grover Friedlander is also a director choreographer and artistic founder of TA OPERA ZUTA an ensemble specializing in contemporary opera, music theatre and collaborative projects. She has directed in Israel, Italy, Germany and Japan.

MICHELE CAROLINA SILVA

Unicamp, Brazil

New Scholars Forum

PROCEDURES OF APPROXIMATION AND PERMANENCE: URBAN INTERVENTION AS A DISRUPTIVE PRACTICE OF THE URBAN ECOSYSTEM.

ABSTRACT

This presentation intends to share "Procedures of Approximation and Permanence" - an ongoing practice carried out by the author with Coletivo Ruínas in São Paulo, Brazil, and to discuss, through the performing arts, the intrinsic relationships that bodies establish with the environments. This is a master's research developed at the Performing Arts Graduate Program/Unicamp.

The city of São Paulo has more than 12 million inhabitants (2020) and an area of 1,521 km². There are many cities within the city. In the last two decades, real estate speculation and international investments have significantly altered the topology of the city, promoting intense homogenization of forms and ways of life. Realizing myself living in a geography in constant transformation, has led to practices and reflections about how much of me is shaped by the environment. Interventions seek to disrupt these hegemonic centralities, promoting temporary shifts in the centre of attention. The research establishes a dialogue with several authors such as Paola Jacques Berenstein, Emanuele Coccia and Francesco Careri.

The performative practice in question is an experience of metamorphosis forced by a hostile and arid urban environment. How to allow oneself to sensitize and metamorphose in a hostile environment? Is the city nature? How much forest is there in a building? What are the resources to understand the complexity of relationships between species in an environment dominated by human presence and cement?

The presentation will consist of sharing a short video with selected excerpts from Urban Interventions and Performances and a speech.

CV

Michele Carolina is an artist, researcher, educator and producer. Interested in the relational ethics between bodies and environments. Its poetic trigger is dance investigations in places that are subject to speculation, topographical changes and conservation areas. Creator and dancer of Coletivo Ruínas, an independent artistic

platform for transdisciplinary investigation, research and creation, which develops scenic works, installations, urban interventions and performances in intersection with expanded audiovisual, music, dance, theatre and technologies (project currently awarded by a public dance notice of Sao Paulo city). Master's student at Arts Institute/Unicamp, Brazil with the current research project "Body and environment: from vibrational perception to scenic creation. Study on the clash of forces in urban residential construction sites".

MICHELLE LIU CARRIGER

UCLA, USA

General Panels

TIME TRAVELER DAY AT THE RENAISSANCE FESTIVAL

ABSTRACT

This panel investigates the histories, bodies, and places that might exist "in the middle of nowhere," perilously (un)attached to their referents. Morphing with and through the constraints of genre, the constitutive powers of media, and the collaborative world-building of participatory fandom, this panel will examine non-places, no-bodies, and false timelines for their effects on the so-called "real world."

Sean Metzger will discuss the non-place of the Vietnamese refugee camp as it gets reimaged through various popular genres--romantic comedy, action flick, road movie—in Qui Nguyen's Vietgone. Nguyen's play further facilitates an interrogation of the category of liminal personhood (the refugee) that exists between an assumed homeland and a desired locale. Metzger asks how those who occupy spaces between these places help us to understand the human. This presentation is excerpted from Metzger's book in progress on Asian American theatre. The example serves as one illustration of a research process that excavates theory from theatre making; it offers ways to consider how race is embodied, enacted, and potentially shared.

Michelle Liu Carriger continues the examination of nowhere with a different kind of no-place: the immersive imaginary world(s) of contemporary fantasy role-playing, like Steampunk conventions, Goth gatherings, and Renaissance Festivals. Such participatory performance locations function especially oddly when the participants come dressed for a different flavor of fantasy—an occurrence that has become so common that most Renaissance Festivals host a "time traveler" day or weekend now specifically for Steampunks. Even Disneyland, "the happiest place on earth," has capitulated to one annual day of darkness when goths descend on "Bat Day." More than merely suggesting that costume fans stick together, Carriger uses these two juxtaposed scales of immersive imaginary behavior (the festival/con/theme park and the costumed subculture) to draw out larger questions about what real effects these non-places and non-people may have.

Lindsay Brandon Hunter turns to the literal no-bodies of GAN-generated human likenesses to consider how digital images of people that don't exist interrupt conventional and theatrical models of representation, even as they may evoke similar anxieties. From the photorealistic portraits featured on the site "This Person Does Not Exist" to deepfake videos that appear to document what never occurred, the potential for AI-generated likenesses to approximate the actual can be disconcerting. Rather than parse the threat that "fake people," in particular, might present, Hunter considers how these performances accomplish the work of resemblance from outside—or at least the periphery of—presumed representational logic. The no-bodied non-people produced by GANs hold the potential to uncouple portraiture from subject, image from referent, and performance from human actor; as such, they offer a compelling opportunity to re-investigate the indexicality that putatively joins people to their images and avatars.

CV

*Michelle Liu Carriger is a faculty member in Theater and Performance Studies at University of California, Los Angeles. Her articles have won the ATHE Outstanding Article Prize, the Gerald Kahan Prize from ASTR twice, and the TDR Student Essay Contest. Her first monography, *Theatricality of the Closet*, is forthcoming from Northwestern University Press.*

MIHAI FLOREA

University of Bristol, UK

General Panels

EXPULSION OF HUMANS FROM THE THEATRE – THEATRE OF CHTHONIC PERIPHERIES

ABSTRACT

*In the Covid-19 lockdowns, it was the first time in a long time (in the Western world, especially) when theatres were forced to close. Like other disasters in the past, the pandemic has managed – for a limited time – to expel the humans from the theatre. We all became actors and spectators of our arbitrary, unexpected, frustrating expulsion/evacuation from the comfortable, warm home of the theatre. Contemplating images of empty theatres on our computer screens, locked indoors, our minds resurrected images of theatres ruined by war or by the elements; deserted theatres in places where the demography or economy have been particularly cruel; ruins of ancient theatres. The image of Treplev's (from Chekhov's *The Seagull*) abandoned lake-bound, makeshift theatre reemerged together with the abandoned, nostalgic makeshift theatres of our childhood, of our dreams.*

Who performs in the theatre after the humans are expelled from it? Why are we fascinated by spectating empty, deserted stages? Why are we also afraid of the spectacle of deserted theatres?

*Taking its cue from the subtitle – *In the Middle of Nowhere* – my presentation will talk about deserted, ruined theatres as of openings towards a spectacle of the other side, of (the middle of) nowhere. Windows into death, wormholes that connect us to the troupes of a chthonic periphery: once the human has been decentered and eliminated from the stage ghosts and other such presences, chthonic entities, and the non-human enter stage. Contemplating the empty theatres from which we have been banished exercises a sinking, sucking, draw effect into a chthonic mulch, into the margins and the dark peripheries of ourselves.*

In the last scene of "The Chairs" Ionesco insists that, when the 'real,' physical characters of Old Man, Old Woman and Orator have disappeared, the void stays on to perform on stage and the presences in that void are no less real than the in-the-flesh characters played by the actors.

Banished from theatre and contemplating its emptiness from afar, we are looking straight into the burning dark suns of our death, failure, loss. The pandemic executed a radical decentering of theatre, by replacing the physical presence of the human on stage with its deadly, unfriendly, cold periphery. The pandemic made explicit chthonic spectacles of present, dancing absence, allowing us, the expelled spectators and actors – if not too afraid - to "be swept along by the current flowing from the background to the foreground, from Lethe into the clearing, from enfolding onto unfolding." (Peter Sloterdijk)

A theatre of chthonic peripheries: a theatre of death decentering life. The pandemic brought into the light, unconcealed, the spectacle of latency, of ignorance, of failure, of decay and death, of that which we never really dare to reveal on stage: the nowhere of our being.

CV

*Bogdan Mihai Florea is a professional actor and a researcher in Theatre Studies at University of Bristol, UK. He has recently finalised a Duignan bursary-funded PhD thesis titled *Actor in a Second Language*. Mihai has presented academic papers at a number of universities in the UK, Finland, Switzerland and Lithuania. He is an Associate Member of the Brokering Intercultural Exchange group, a global network of academics and cultural managers, and a co-founder of Nu Nu, a theatre company that supports professional actors who use English as a second (non-native) language. One of his articles, entitled 'Egg-fying' Hamlet: The Second Language Actor and Shakespeare Grammaticality' has appeared in April 2019, in *Shakespeare Jahrbuch* 155. A second article - entitled 'BANDIT: Here to Haunt You! On Why I Became an Émigré Theatre Maker' - will be published in December of this year in *Journal MIK - Art History and Criticism Reviews*, published by the Faculty of Arts, Vytautas Magnus University, Kaunas, Lithuania. The article titled 'I'll do it when Dame Judi Dench does it. Song of Romania versus Arts Council England: the question of public engagement, relevance and diversity in theatre-making' has appeared in the *Arts Management Quarterly (AIA) journal* in 2020. I am currently preparing the chapter entitled 'The Bard is a Foreigner' to be published in *Social and Political Suffocations*, 2023.*

MILENA GRASS

Pontificia Universidad Católica de Chile, Chile

General Panels

TO BE OR NOT BE -AN IMPOSTOR

ABSTRACT

“Based on real events. In truths that are lies. In lies that are true.” These are the opening lines of “Impostoras”, by Chilean playwright and director Mariana Hausdorf Andrade. The production brings together three women who have become notorious by faking their identities: Tania Head, a fake survivor of 9/11; Rachel Dolezal, a dubious Afro-American activist, and Ursula Nawa-Wanecki, body double of German Chancellor Angela Merkel. In so doing, Hausdorf takes Spaniard writer Javier Cercas' idea of the individual's inscription in history to theatre, thus exploring the limits of the autobiography as a narrative to fulfill one own's desire for social recognition. Devised as a trilingual production, subtitles are intended to let us understand what the characters are saying; nevertheless, as everything else in this play, the efficacy of translation is revealed as an illusion. Illusion was also thought, once, as the cornerstone of theatre; in its linkage to falsehood, illusion has mostly disappeared in the contemporary cleavage of theatre and the real. In the last decades, theatre has apparently become the site where conflictual truths might be spoken out loud -or so we like to think. “Impostoras” draws our attention to the way in which the narratives of truthfulness are built and the ethical problems they usually obscure.

CV

Milena Grass Kleiner. Translator and theater scholar, Full Professor at the Faculty of Arts, Pontificia Universidad Católica de Chile. Director of the Millenium Nucleus Art, Performativity and Activism, and Vicepresident of the International Federation for Theatre Research. Her Spanish translations of English, American, and French plays, have been produced by leading Chilean directors, and have also been published along with her various translations of books and papers on Chilean history, and theater studies. Her main fields of interest focus on the various research methodologies in the arts; traumatic memory, post-memory, and theater in post-conflict societies; and the analysis of performativity in social mobilization as an expression of citizenship. She's currently leading the research project Regimes of Referentiality in Chilean Theatre 1950-2018 (Fondecyt Regular 1201195), to which this presentation is indebted.

MILLIE TAYLOR

University of Amsterdam, Netherlands

Music Theatre WG

GLOBAL MARKETS AND LOCAL COMMUNITIES: MUSICAL THEATRE IN THE NETHERLANDS

ABSTRACT

Many of the discussions around the spread of global megamusicals relate to branding, neoliberalism and the transnational flows of capital. But there is another argument one can make in relation to the imperialism of the branded or ‘Broadway-style’ musicals (Savran 2014) that have colonized cities around the world. Although far from being the earliest examples of touring by British, European or American musicals, the so-called McMusical (Rebellato 2009) developed its global structures in the 1980s just as the deregulation of neo-liberalism allowed its capital flows; a process that has continued to expand in the productions of Cameron Mackintosh, Really Useful Group and latterly, Disney. However, if we consider this as a cultural imperialist project rather than a neo-liberal one, it is possible to see the emergence of ‘post-colonial’ or hybrid works.

Frantz Fanon in The Wretched of the Earth (1961) described the necessary response to colonialism as violence, but he also identified the importance of moving from that reactive position to reconstruction and evolution. Global megamusical productions imposed structures, practices and cultural frameworks that could certainly be

perceived as oppressive, but they also required buildings and educated practitioners. The market needed technical knowledge and creative artistry even as it imposed labour controls and stylistic parameters. While it is true that the frameworks of musical theatre are those that have arisen in New York and London, the vocal styling is Broadway specific and the music somewhat generic, we can also start to see a different process beginning to emerge. As producers have built theatres, performing arts schools, regenerated theatre districts and stimulated tourism an infrastructure has developed that has, in some places, begun to promote new hybrid works that reflect local identities. The combination of creative education, the increased financial security of the cultural sector, and the material fabric of the theatre estate has stimulated local musical theatre works that incorporate local traditions, diverse identities and stories of lived experience. After documenting some of the structures of the colonialist market in musical theatre, this chapter will take Amsterdam as a case study to analyse whether there is the potential for local de-centred and politically relevant works to emerge, or whether this is simply the utopian fantasy of a mutating megalithic industry.

CV

Millie Taylor holds the Van den Ende Chair of the Musical at the University of Amsterdam. She began her career as a freelance musical director and, for almost twenty years, toured Britain and Europe with a variety of musicals and pantomimes including *West Side Story*, *Rocky Horror Show*, *Little Shop of Horrors* and *Sweeney Todd*.

Her publications include *Theatre Music and Sound at the RSC: Macbeth to Matilda* (Palgrave, 2018), *Musical Theatre, Realism and Entertainment* (Ashgate Press, 2012/ Routledge 2016), *British Pantomime Performance* (Intellect, 2007), *Singing for Musicals: A Practical Guide* (Crowood Press, 2008). She is co-author of *Studying Musical Theatre* (Palgrave, 2014), and *British Musical Theatre Since 1950* (Methuen, 2016) and co-editor of *Gestures of Music Theater: The Performativity of Song and Dance* (Oxford University Press, 2014).

MIRANDA LAURENCE

Coventry University, UK

General Panels

“NOWHERE-IN-PARTICULAR”: THE PROBLEM WITH DRAMATURG AS CARTOGRAPHER

ABSTRACT

Scholarship on dance dramaturgy grapples with the dramaturg as a figure traditionally representative of power and control over the concept or direction of a performance (Behrndt, 2010; Bleeker, 2003; Profeta, 2015; Van Imschoot, 2003). To resist this conception of dramaturgy practice, scholars have offered approaches to dismantling the association of dramaturgs, and dramaturgy practice, with objectivity, rationality and theory. Connotations of objectivity reside in the traditional understanding of dramaturg as an outside observer of the creative process; however, some scholarship which resists the dramaturg associated with theory does not provide adequate alternatives for the notion of dramaturg as outside observer (Lepecki in DeLahunta, 2000; Stalpaert, 2009; Van Kerkhoven, 1994). Resistance to the hegemonic dominance of mind over body struggles to evade the mind-body dualism altogether, simply shifting the emphasis to the “other side” (Bleeker, 2003, p. 163) (Bauer, 2015; Stalpaert, 2009).

In this paper, I consider the use of the metaphor of dramaturg as cartographer in scholarship (Turner & Behrndt, 2008) to investigate the implications of the dramaturg’s material and metaphorical location(s) in relation to the creative process. Perspective is a key concept: the notion that a dramaturg should be in some way above, outside, or distanced from the process, to have a “wide angle perspective” (Williams cited in Turner & Behrndt, 2008, p. 179) underpins the metaphor of dramaturg as map-maker.

I will refer to Tim Ingold’s discussions of cartography and mapping, in which he criticises the implication of cartographer as occupying a ‘nowhere-in-particular’ space to afford a perspective that is “independent of any point of observation” (Ingold, 2000, p. 191). Building on this, I demonstrate the way in which the dramaturg-as-cartographer metaphor upholds the concept of dramaturg as rational, intellectual and objective.

My concept of dramaturg-as-wayfinder proposes using Ingold's concept of wayfinding as "exploratory movement" (p.239) on the ground to introduce a new conceptualisation of dance dramaturgy practice, which suggests 'movement-between' perspectives to offer a way of side-stepping the mind-body dichotomy altogether.

CV

Miranda Laurence is currently in the first year of her PhD at Coventry University and Aarhus University, on a studentship as part of the 'Mobilizing Dramaturgy' co-tutelle programme. Her research explores dance dramaturgy practice in relation to theories and concepts of spatiality and spatial design. Previously she has worked over 10 years as a cultural producer, with emphases on strategic development, producing and commissioning community-facing arts projects across all art forms, and commissioning public art. She also has a freelance practice as a dance dramaturg with collaborators working in a range of dance forms, from Kathak to screen dance. Miranda regularly facilitates and convenes workshops, discussion events and conferences for cultural venues, organisations and festivals.

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MIRJAM KREUSER

Johannes Gutenberg-University Mainz, Germany

Performance and Disability WG

(DE)-ORIENTATED CENTRES – ON CRIP-QUEER COMPLICITY AS A SUBVERSIVE TACTIC IN THEATRE AND PERFORMANCE ANALYSIS

ABSTRACT

According to Sara Ahmeds critically acclaimed work on queer phenomenology our being in space and time is formed by being orientated towards certain objects and not others. Intertwining special practices and the subject inhabiting them, they inversely constitute and form each other, causing bodies not only to dwell in social spaces, but to take on orientations previously and reiteratively reproduced in and by spaces. Normative social scripts reinforce themselves affectively onto the body, suggesting a certain way of being orientated towards a normative centre in biographical paths and everyday patterns in relation to space, time and other people. Creative subject of the analysis will be the Swiss artist duo Edwin Ramirez and Nina Mühlemann, known as Criptonite and Finnish director Essi Rossi's performance Ejaculation Falls. While addressing crip and queer as certain orientations towards the world in their performances, Criptonite also forges critical alliances between young crip queer artists against traditional representation of disability and queerness as well as ableist theatre structures. Essi Rossi invites 6 unprofessional performers to the stage to engage in open-hearted talks about bodily experience evolving around sexuality with the ensemble and the audience alike, centring one lived experience after another. I suggest reading these work practices as complicity. Following German cultural scientist Gesa Ziemer's work on the term, the accomplices' relation isn't implemented by the outside system but rather comes to live as a new mode of being orientated deviating from normative directories. Complicity comes to life as a gamete inside a system, mischievously ignoring its mode of operation in their practices while acknowledging the accomplices' different dispositions. In the phenomenological mindset previously implemented I suggest complicity as a mode of orientation. It can be understood as a practice of being orientated towards one another that social scripts neither suggest nor suspect. The concept of complicity offers performance analysis two valuable starting points: First, it can be understood as a phenomenological approach to de-centring traditional values of aesthetic representation in crip-queer performance. Second, it offers a category for analysing the social relations between performers and audience. Complicity explicates the heterogeneity of its accomplices and thus is an attempt of stressing individual dispositions and orientations as a newly centred social element in theatre rather than collectively understanding the audience as an entity which opposes the acting performers as their watching counterparts. For performance analysis this might mean rather than centring the orientations towards the performance from the audience, it might explore how crip-queer performances address and affect crip and/or queer audience members differently from abled-bodied and heterosexual members. Criptonite and Ejaculation Falls engage both in artwork which

can be read as complicity, between crip or queer artists and disabled or queer audience members as well as a complicity between crip and queer identities in general.

CV

Mirjam Kreuser is working as a research associate at Johannes Gutenberg-University of Mainz at the Institute of Film, Theatre, Media and Cultural Studies. Kreuser majored in Theatre Studies at the same institute while studying Educational Science as a minor subject in her Bachelor studies. Continuing her Master studies in Theatre Studies in Mainz, she has recently completed her Master thesis "Crip-queer complicity. Orientation processes in theatre and Theatre studies", an approach to a critical phenomenology of theatre centring artworks of crip and queer artists. She is part of the Collaborative Research Centre (CRC1482) "Studies in Human Categorization" (Humandifferenzierung), in the project focussing on Disability Performance as Human Categorization. Joining the project, she took up her work on her PhD thesis on mental disabilities, focussing on madness in the context of theatre and in disability performances. Together with Benjamin Wihstutz and Daniele Vecchiato, she is co-editing a volume collecting the results of two subsequential conferences on transformation processes in theatre during the Covid-19 pandemic, which will be released in autumn 2022 by Theater der Zeit, Berlin

MITALI BHATTACHARYA

Guru Gobind Singh Indraprastha University, India

New Scholars Forum

INTERACTION BETWEEN THE CENTRE AND MARGIN: A POSTCOLONIAL STUDY OF SELECT INDIAN AND NIGERIAN PLAYS

ABSTRACT

The nations of India and Nigeria have endured prolonged British rule and experienced transfers from colonial rule to post-colonial experience. In colonial and post-colonial discourse, hybridity is an essential concept that entails the interweaving of elements of the coloniser and colonised. In this interaction, the existence of an essentialist cultural identity gets nullified. The centre keeps on shifting as the identities become fluid giving rise to what Homi Bhabha calls "third space". According to Bhabha, this hybrid third space is an ambivalent space where cultural meaning and representation have no 'primordial unity or fixity'. This paper aims to examine this aspect of the interaction between the centre (colonizers) and margin (colonised) through a postcolonial analysis of Indian and Nigerian plays.

The paper intends to understand the interplay between the Western dramatic tradition and indigenous dramatic forms of postcolonial culture (in this case, India and Nigeria). Along with these examinations, the paper also aims to interrogate the centrality of the European contribution to Drama and Performance Studies and evaluate the positioning of the Indian and Nigerian drama in the same field. For this, the paper would delve deep into the meaning of 'centre' as a site of interconnectedness where the margins meet and interact to form a new centre. To support the paper's above-mentioned intentions, it would take into consideration the reading of select plays of Rabindranath Tagore, Girish Karnad, Wole Soyinka and JP Clark.

CV

I have completed M.A. (English) and MPhil (English) from Guru Gobind Singh Indraprastha University, Main Campus, New Delhi. Currently, I am pursuing PhD (English) from the same university. Apart from this, I have four years of experience in content writing and research. I have also made several paper presentations at national and international conferences. One of the books has got published by Notion Press titled "Enroute". Apart from this, my papers and poems have got published in anthologies, offline and online journals. I intend to keep working in the field of academics and research.

MONIKA JAŠINSKAITĖ

University of Tartu, Estonia

New Scholars Forum

THE ROLE OF SYMBOLIC CAPITAL IN THE LITHUANIAN PERFORMING ARTS FIELD

ABSTRACT

There are more than 80 performing arts companies in Lithuania, a small North European country with less than 3 million residents. To present their works and to attract audiences they all compete for certain resources that are distributed unevenly. While ¼ of these companies get a lion share of the public budget, as if they still operate under centrally planned economics like 30 years ago, the rest ¾ struggle for red cents in open calls for project funding under neoliberal law of free markets.

In my research, I explore the main struggles that performing arts organizations face in the Lithuanian system by applying the field theory of Pierre Bourdieu. Although the economic capital is crucial for making theatre productions, there are other meaningful resources that help the performing arts companies to gain a better position in the market and proceed with their activities.

Here, in my presentation, I show how symbolic capital, such as critical reviews, awards, and invitations to present their work in show-cases, functions as an instrument for power in the Lithuanian performing arts field. Besides other records, I use statistical data from the survey "Lithuanian Theatre in Numbers" I conducted on behalf of the Performing Arts Critics Association in Lithuania in 2020.

CV

Monika Jašinskaitė developed an interest in performing arts when studying Arts History and Criticism at Vytautas Magnus University (Kaunas, Lithuania) a decade ago. She began writing about theatre for cultural media and became involved in questioning conditions for creation. She was engaged in activities within a few performing arts companies, such as independent Artūras Areima Theatre and regional state institution Juozas Miltinis Drama Theatre. Besides, she contributed to several productions as a dramaturg. In 2019 she started a statistical survey on behalf of the Performing Arts Critics Association of Lithuania. Now she is a Ph.D. student at the University of Tartu.

MONIKA KWAŚNIEWSKA-MIKUŁA

Jagiellonian University, Poland

Feminist Research WG

NEW THEATRICAL PRACTICES (ON THE MARGIN OF THE DEBATE ON VIOLENCE)

ABSTRACT

The subject of violence - sexual, psychological, economic - is still alive and unresolved in Polish theatre. Instead of focusing on the problems, I would like to look at the changes brought to Polish theatre by the new generation of directors, playwrights, actresses and theatre managers. Developing new, safe and non-violent theatre practices is not about adopting solutions from other countries, although artists do draw inspiration from them. Instead, the attempt to develop new rules resembles a process of artistic research, where during the creation of a performance, one examines not only the topic undertaken, but also the very conditions of working on the performance, the rules of cooperation and relations within the group.

The performance "The Club" is an excellent example of such a process. The work on it was initiated by the actress students of the Theatre Academy in Warsaw. The actresses began by analysing the mechanisms of discrimination they had experienced during their studies. Then, in consultation with the Ombudswoman for the Rights of Students of the Theatre Academy, they invited the director Weronika Szczawińska, known for her feminist projects, to collaborate. The process of working on the performance did not resemble the practices the actresses knew from theatre school (it was inspired by devised theatre). The actresses themselves choose the text to work

on ("Klubben" by Matilda Voss Gustavsson), and adopted it with director, adding to the script their own experiences. Group together created "rules of cooperation", a psychologist took part in the process, rehearsal relationships were based on respect for the potential, psycho-physical condition and time of each of the participants.

In this paper I will analyze the process of working on "The Club". I will place it both in the context of the discussion about violence in theatre and the activities of the ever-widening "margin", where the necessary change of artistic practices towards safety, empathy and respect is postulated and projected (the projects "Change now!", "Borders in theatre", the activity of the Guild of Polish theatre directors).

In looking at new practices in theatre, I will also argue that they are deeply feminist. This is not only because the initiators of most of them are feminists, but also because they are guided by a feminist ethic of care, they value the effect as much as the process of work, productive work as much as reproductive work.

CV

Monika Kwaśniewska-Mikuła is a Polish scholar working as Adjunct at the Theatre and Drama Chair, Jagiellonian University, Kraków, Poland, and editor of *Didaskalia. Theatre Journal*. In her research she explores contemporary acting in the performative and institutional perspective, institutional critique in theatre and visual arts, and the #MeToo movement in the theatre. She published three monographs: „Od wstrętu do sublimacji. Teatr Krzysztofa Warlikowskiego w świetle teorii Julii Kristevej” [From Disgust to Sublimation: the Theatre of Krzysztof Warlikowski in the Light of Julia Kristeva’s Theory] (2009), „Pytanie o wspólnotę. Jerzy Grzegorzewski i Jan Klata” [A Question about the Community: Jerzy Grzegorzewski and Jan Klata] (2016), “Między hierarchią a anarchią. Teatr - Festiwal - Instytucja” [Between Hierarchy and Anarchy. Theater - Festival - Institution] (2019). She is also co-editor (with Katarzyna Waligóra) of the book "Teatr brzydkich uczuć" [Theatre of ugly feelings] (2021).

MORGAN BRIE JOHNSON

York University, Canada

New Scholars Forum

UNSETTLING NARRATIVES: WHITE DOMESTICITY AND GENDER IN A SETTLER COLONY

ABSTRACT

This presentation is part of my current doctoral research, a practice-based project that frames gendered narratives of domestication as a foundation of Canadian settler colonialism, exploring how these narratives manifested historically and how settlers continue to embody them. How have narratives of domestication been used to reify the settler-colony-as-centre? How can settler theatre creators subvert these narratives through performance?

The central colonial narrative my research will explore is the idea of settler expansion via domestication as natural, apolitical and innocent. This involves an interrogation into the role of white women in ongoing and historical colonization, and the way that the very categories of whiteness and woman-ness are constructed relationally with differently classed, racialized, or gendered bodies (Mackenzie 2020, p. 8). This interrogation requires disrupting what Ruth Frankenburg (1993) calls the “structured invisibility” of whiteness, where white dominance and privilege is normalized as both cultural and geographical “centre” and race is made into a structure that only applies to those who don’t currently qualify as white (6). The ways that the narratives which “structure invisibility” are continuously performed can be analyzed through Diana Taylor’s (2003) concept of scenarios, “meaning-making paradigms” which function as “specific repertoires of cultural imaginings” (31) that are reified through their ongoing enactments. In a settler colonial context, Lorenzo Veracini (2010) theorizes what he calls “transfers,” which are essentially about justifying settler sovereignty by simultaneously Indigenizing the settler and removing Indigenous peoples. Pairing Veracini and Taylor, I will explore the roles, rhetoric and narratives that through repetition and performance create Canada’s racialized and gendered scenarios of transfer. I will share examples of such scenarios and theorize how they serve to claim cultural, and thus physical, territory (Said 1994 p. 252) across Turtle Island. Using a combination of critical auto-ethnography and embodied

clown performance, my dissertation explores the historical narratives that Canada was founded on, in order to question how they are still performed today and how to find openings for decolonial settler subjectivities.

CV

I am a theatre artist and scholar in Toronto, Canada, currently a doctoral candidate at York University's Faculty of Environmental and Urban Change, under the supervision of Dr. Honor Ford-Smith. I completed my MES at the same faculty with a thesis project that included the creation and performance of a solo show, Imperceptible, based off of field research at Lelu Island, an Indigenous land defence camp. I also have a BFA in Acting from the University of Windsor. I am currently the Co-Artistic Leader of Animacy Theatre Collective, a theatre group in Toronto dedicated to creating research-based physical theatre (with an emphasis on clown and mask) that deals with feminist and environmental themes (www.animacytheatrecollective.com).

MUHAMMAD SAEED NASIR

Emerson University, Multan, Pakistan

Samuel Beckett WG

WAITING FOR GODOT, ENDLESS WAIT FOR CHANGE AND PAKISTAN: A JOURNEY FROM IMPLICIT TO EXPLICIT GODOT

ABSTRACT

Recent developments in Beckett scholarship demonstrate that Beckett scholars are taking a keen interest in tracing Samuel Beckett's influence on, or presence in, the non-western world while focusing on how the Beckettian oeuvre is translated and adapted in various corners of the world. This paper is an attempt to supplement this tendency by examining an adaptation of Waiting for Godot, under the name of Insha ka Intezaar, produced in the overtly religious context of Pakistan, a postcolonial country with a crumbling economy.

The paper works on two related levels. Firstly, it exposes the fact that Beckett, belonging to a decolonized country himself, indirectly tackles colonial problems; however, this adaptation directly addresses the issues of a postcolonial country by not only demonstrating the pathetic situation of the 'onstage' characters but also echoing the voices of the 'offstage' audience. It metaphorically represents Karmu (Estragon) and Zulekha (Vladimir) as marginalized characters in various ways while Mansha (Pozzo), holding the economy in his hands, acts as a representative of Insha (Godot), the awaited figure. Secondly, it reveals how Waiting for Godot is domesticated to suggest a certainty that Insha (Godot) would never arrive and the wait for Insha would always culminate in the arrival of a Mansha like figure. Accordingly, the endless wait for an economic and socio-political turnaround in the country is nothing but a delusion.

Overall, the paper concludes with the assertion that the adaptation, Insha ka Intezaar, is inextricably connected to the adapter's worldview, conveyed by the employment of various socio-political, religious and cultural signs, whether verbal or nonverbal, as a tool to convey a deviant set of meanings. Thus, Insha ka Intezaar sets itself apart from the original text but the domestication of Waiting for Godot produces a defiantly aberrant production that can foster divergent literary responses.

CV

I am a lecturer in English at Emerson University Multan, Pakistan. Before this I completed my Post-Doctoral project at the University of Aberdeen, UK. It was an attempt to explore literary imbrications of the concept of God in Beckett's works vis-a-vis Islamic Sufi thought. My doctoral thesis was on the cross-cultural approximations of the divine in Samuel Beckett's oeuvre. This thesis broadly deals with Muslim reception, perception and response to Beckett's work in the overtly religious context of postcolonial Pakistan. Also, it attempts to connect Beckett with the Muslim World tracing the rich undercurrent of Beckett's works. Also, my chapter on domesticating Beckett in Pakistan appeared in Translating Samuel Beckett Around the World and the other is due in forthcoming Samuel Beckett Today/ Aujourd'hui's special issue on Sex & Gender in the works of Beckett. Previously, I translated Waiting for Godot into Urdu and published a few articles on the subject of Beckett's translations and adaptations in various countries such as Israel, Bangladesh, Sarajevo and Pakistan.

MUKESH KULRIYA

University of California, Los Angeles, USA

New Scholars Forum

LABOUR AND FOOD: READING THE WOMEN SONGS FROM MARWAR

ABSTRACT

During 2015, while working on a translation project, I came across women folk songs on food from the Marwar region in the Western Rajasthan. In this paper, I am looking at the body of a song sung by Chidiya Bai, a prominent folk singer from Jodhpur. These songs explore the relationship between women's labor in the agricultural field and their food consumption in domestic space. These songs express the women's desire for places, clothes, food items, jewelry, travel, and independence through food-related metaphors. Through the analysis of these songs, the paper interrogates the poetic and musical articulation of women's labor in domestic and farming spaces and the agony of remaining on the margins regarding consumption and recognition. Furthermore, the songs demonstrate the detailed description of the gendered relationship between men and women and among women in their parental and in-law's places. The songs also detail ritually pure and impure food preparations and their respective seasons and how they are integral in preparing, serving, and eating food in different ceremonial and festival contexts.

CV

*Mukesh Kulriya is a Ph.D. scholar in Ethnomusicology, Herb Alpert School of Music, University of California, Los Angeles, the USA. In addition, he studied for a year at the Department of Music, Royal Holloway, University of London. He previously received an M.Phil in Theater and Performance Studies and a Master's degree in Arts and Aesthetics, both from Jawaharlal Nehru University, New Delhi. Mukesh's research focuses on the intersection of music and religion in South Asia in the context of gender and caste. His Ph.D. research will examine bhakti, or devotion, in women's folk songs of Rajasthan, India, with a particular interest in the communitarian spirit of the bhakti and Sufi movements as a quest for an egalitarian society. The project will also look at the cultural economy of the music festival and shifting patronage patterns. His M.Phil dissertation, titled *Jama, Mela, and Parcha: Cultural Enactments of Ramdev or Ramsa Pir*, focused on Ramdev, a 14th-century Northern Indian saint. Since 2010, Mukesh has collaborated on India-based projects centered around craft, culture, folk music, and oral traditions as an organizer, archivist, translator, and researcher. In addition, he is associated with Rajasthan Kabir Yatra (<https://www.rajasthankabiryatra.org>), an annual traveling folk music festival. You can reach out to him at mukeshkulriya@ucla.edu.*

MYLÈNE MAIGNANT

Ecole normale supérieure, France

Digital Humanities in Theatre Research WG

DRAMA CRITIQUES : BETWEEN NUMBERS AND THEATRE

ABSTRACT

The presentation I intend to give will focus on Drama Critiques, the first dataset to provide so many contemporary journalistic and digital theatre reviews based both on the database Theatre Record (<https://www.theatrerecord.com/>) and on the automatic extraction of the most popular theatre blogs on the Internet. After a long period of work to collect, to structure and to analyze more than 40 000 theatre reviews covering the London stage from 2010 to 2020, a web platform has been created to present the results we have obtained so far. The goal of this website is twofold: first to propose an analysis of the cultural evolution of English theatre criticism in the 21st century. By constituting this corpus, we aim to better understand how these two communities (journalists versus bloggers) construct their speech. The second goal is to show how digital tools can be amazing mainsprings to tackle classic literary issues.

While all the graphs are interactive, which enables the users to have a playful interaction with the data and to discover theatre criticism through a new lens, we have also developed an application which explains the mechanisms at work behind the computer. Digital humanities can be considered as an obscure field for those who have never studied programming. Questions such as ‘Can a machine read?’, ‘Do computers replace human beings now?’ or ‘What is an algorithm?’ are frequent among the non-scientific community. Drama Critiques seeks to bridge the gap between the ‘digital’ and the ‘humanities’ to make this hybrid field as clear as possible.

CV

Mylène Maignant, fully-funded PhD candidate at Ecole normale supérieure / Paris Sciences et Lettres, Paris

NATHAN PRONYSHYN

University of Calgary, Canada

The Theatrical Event WG

CENTERING THEATRE IN THE MARGINS: THEATRE FOR YOUNG AUDIENCES IN CANADA

ABSTRACT

As researchers and artists continue to re-examine existing models, narratives, and ways of thinking in the realm of theatre for adults, Theatre for Young Audiences (TYA) has dwelled in the margins of theatre history and contemporary discourse about theatre at large. Operating outside of the theatrical canon as what Roger Bedard has called “theatre-but-not-theatre,” TYA exists in paradox, wrestling to shake off the identity as “other,” while at the same time operating in defiance of the mainstream. Initiatives in the field echo conversations that are becoming increasingly more central in theatre for adults, paving the way for deeper understandings of access; challenging adult/child, performer/audience, and professional/amateur binaries; and piloting initiatives in diversity, equity, and inclusion. From touring productions that bring theatre to some of Canada’s most remote communities, to creative processes that offer alternative ways of engaging with audiences, TYA continues to be site for reimagining widely held conceptions of what theatre can be. Drawing upon scholarship in the field and interviews with eleven of Canada’s artistic leaders in TYA, this paper highlights the field’s simultaneous and paradoxical marginalization and centrality, emphasizing how TYA has forged and continues to forge new paths for theatre more broadly.

CV

Nathan Pronyshyn is completing his MFA in Theatre Studies at the University of Calgary, where his research focuses on Theatre for Young Audiences in Canada. He has also worked with many TYA organizations in Canada and served for ten seasons as Artistic Producer for Vertigo Theatre’s Y Stage, a TYA company dedicated to producing and presenting international touring works. He has presented his research at the International Theatre for Young Audiences Research Network (ITYARN) Conference as part of the International Association of Theatres for Children and Young People (ASSITEJ) World Congress and Festival (2021) and was a panelist at the Emerging Ideas Roundtable at Young People’s Theatre’s Children, Youth and Performance Conference in Toronto in 2019. He is interested in bridging artistic and organizational practice with research.

NAVKIRAN NATT

India

New Scholars Forum

UNDERSTANDING THE INDIAN FARMERS’ MOVEMENT THROUGH PUNJABI FOLK

ABSTRACT

As a media studies student and a young activist who has been a part of the recent Indian farmers’ movement from the very first day, I am interested in examining the Punjabi folk songs that came up during the farmers’

struggle and the role these songs played in mobilizing and motivating people, especially the women from rural areas. Historically, music, like rap as a way to challenge racism in American society and Minjung-Gayo in South Korea in supporting pro-democracy movements, has played a crucial role as a tool of resistance. More specifically, in the context of the farmers' movement in India, Punjabi music of resistance has been prominent. It is, thus, played an important role in the development of the movement by capturing the imagination of the rural women and organizing them to support the movement. My goal in this paper is to analyze the Punjabi folk songs that have emerged from the politically challenging moment and have become an instrument for political communication in it. I want to explore the gendered aspect of these songs as a means of political expression for women protesters.

CV

Navkiran Natt is a student-youth activist and researcher who works between Punjab and Delhi. She is trained as a dentist and later completed her Masters in Film Studies from Ambedkar University, Delhi. She works on transnational Punjabi migration and its reflections in Punjabi popular culture. She also did a podcast series on the health implications of the Green revolution in Punjab. Currently, she is co-editor of Trolley Times, a newsletter that started from the ongoing farmers' movement in India.

NAZ YENI

Anglia Ruskin University, UK

New Scholars Forum

MIGRANT SHAKESPEARE: CROSSING BORDERS IN SEARCH OF DISPLACED IDENTITIES

ABSTRACT

In the foreword to Theatre & Migration, Peter Sellers observes: 'It has long been understood across cultures and across civilizations that none of us are who we appear to be to our immediate family and friends and that it is only in a far away place that we begin to discover other selves, other possibilities that lie within us' (Cox, 2014, p. ix).

Yet, it is almost without fail that these 'nomads, travelers, searchers' find themselves out of place. This experience seems to be felt as a certain kind of displacement, one that could also be considered as an act of being off balance. By moving across borders the act of migration interrupts the equilibrium of normality. At the same time, this shift in location creates an imbalance for the wanderers, transforming them as a result of occupying the liminal space between cultures.

We are Seyyar Kumpanya, a company of migrant performers, repeatedly trying to re-address the balance between our old and new identities. We are simultaneously present within our past and future lives . This experience of existing in such a liminal space throws us off balance while becoming our new reality. When we examine the bard's drama, we discover characters highlighting this powerful sense of in-betweenness, one that offers a strong sense of recognition within ourselves. which also inspires, encourages and reassures us. The urge caused by this kind of instability leads to the conception of our digital performance Migrant Shakespeare.

Within our society migrants, foreigners, outsiders such as us are rarely accepted into the world of Shakespeare in order to perform the high art of the poet with our somewhat defective language skills. We would like to challenge this perception and reclaim his famous words by migrating them to contexts alien to their original intentions. Through this act of distancing, we explore the possibility of giving the works of the dramatist another life inside the alternate universe of the migrant experience.

With such an attempt at border-crossing, we would like to embrace the irony of the roles, which have been allocated to us within the society we live in and hold a mirror to the trappings of the system we have been struggling to break. At the same time, we aim to restate the transience that is inherent in Shakespeare's plays.

CV

Naz Yeni is a theatre-maker, movement practitioner, academic researcher and a lecturer. She trained classically as an actor in Hacettepe University Ankara State Conservatoire (1990-1994, Turkey) and Birmingham School of

Speech and Drama (1994-1995, UK - now Royal Birmingham Conservatoire). Her acting credits include Lady Macbeth for Creation Theatre Company (Oxford) and chorus for City of Birmingham Touring Opera. Her MA was in applied linguistics (King's College London) and her MEd was in drama education (University of Cambridge). Her PhD research in Anglia Ruskin University has been on theatre stylistics. Her directing credits include Turkish State Theatres (Ankara) and Arcola Theatre's Creative Disruptions Festival (London). She also practises applied drama and applied dance within wellbeing and health contexts. She has been devising and performing with a number of 'all-women ensembles' as well as becoming the artistic director of Seyyar Company (a theatre ensemble formed by migrant performers in London). Her artistic work is inspired and informed by Mary Overlie's Six Viewpoints, Eugenio Barba's third theatre and Laban movement analysis as well as an ongoing interest in the Michael Chekhov technique. As a performance-maker, she focuses on adaptations, story-telling, physical and visual theatre, devising, new-writing, site-specific and immersive performances. Her research interests are in contemporary stylistics and semiotics, postdramatic theatre, performance analysis, director's theatre, performer training and drama education.

NAZLI AKHTARI

University of Toronto Mississauga, Canada

General Panels

REMIXING VISCERAL AND TEMPORAL: PERFORMANCE AND ARCHIVES OF REZA ABDUH

ABSTRACT

*In summer 2018, MoMA PS1 opened a retrospective exhibit on the Iranian theatre artist Reza Abdoh. A second iteration of this exhibit followed in Spring 2019 at the KW Institute for Contemporary Art in Berlin. These installations were the largest of their kind dedicated to Abdoh since the artist's death from AIDS complications in New York in 1995. Assembled in collaboration with Abdoh's original company Dar a Luz, the curators "rearranged, reconstructed, remastered, and reedited" the artist's archive into a new multichannel video installation" (KW Institute for Contemporary Art 2019). Drawing on archive and performance theory, this presentation considers the KW exhibition as its central object of analysis and as a curated site that opens up discussions regarding memory, archive, and historiography in diaspora. Focalizing diasporic aspects of curation in this exhibit is important because, in spite of centring an artistic repertoire that is historically and politically explicit within the context of American avant-garde, the reproduction and reperformance of Abdoh's archives can expose the chrono and hetero normative relationship that undergird memory and archives in the Iranian diasporas. I will query how the curation in this exhibit provided what I elsewhere call "a technology of remembrance" to the curators in diaspora through which they reperformed several key features in Abdoh's performance works for the viewers. To this end, this paper will consider how the curators translated Abdoh's theatrical language into media-technological compositions in their installation. Revisiting Abdoh and his theatre thirty years after his death and during another unfolding global health catastrophe provides a potent site of knowledge production that would expand the field's understandings of political valences of theatre and performance. One of the key provocations in this presentation is in its investment in situating Abdoh's archive and performance as important sites of memory, history, and affect in diaspora. This scholarly investment becomes particularly necessary in our engagements with Iranian diaspora in the Global North at a time of increasing hetero and "homonormative Islamophobia," (Puar 2017, 21) and the collective vilification of Muslims in mainstream media. As an Iranian artist, Abdoh's life was sanctioned by state politics regarding his status as a non U.S.-citizen in addition to being HIV positive and a gay man of this particular generation. Revisiting his works exposes biopolitics of AIDS and HIV. Abdoh's production of *Bogeyman* (1991) in Los Angeles, for instance, performed his outrage at government policies and pharmaceutical corporations responsible for managing the AIDS pandemic. As the second year of the novel COVID19 global health crisis has exposed, the Global North is hoarding the doses of vaccines and the U.S.'s administration is enforcing more sanctions that will ensure major delays in the ability of sanctioned governments to purchase vaccines anytime soon. Thus, revisiting Abdoh's theatre today is particularly urgent, providing theatre*

and performance studies a profound lens through which we can further unpack how performance can expose the interplay of power that continues to sanction certain populations' rights to life and livelihood.

CV

I am an interdisciplinary artist and theorist working at the intersections of performance studies, diaspora and cultural studies, and feminist media studies. My research and praxis broadly focus on questions of collective memory and affect in performance, archive, new media, and digital culture of Iranian and Middle Eastern diasporas.

I'm currently Assistant Professor (CLTA) of English and Drama at the University of Toronto Mississauga where I teach courses on modern and contemporary theatre and drama, performance text, and archive and performance in diaspora.

Before joining UTM, I completed a SSHRC Doctoral Fellowship at the University of Toronto. My doctoral project, "Diasporic Constellations: Performing on the Periphery of the Archives," focused on performance and media in Iranian diasporas. Tracing works as early as 19th-century to the present moment, the project considered how archival remix becomes a technology of diasporic remembrance.

My work has been published in the Journal of Middle East Women's Studies, Global Performance Studies, and Imagined Theatres. I'm currently working on an article under review with Camera Obscura: a Journal of Feminism, Culture, and Media Studies. My other writings are forthcoming with Performance Matters and Mise-en-scène: The Journal of Film & Visual Narration.

NELE WYNANTS

University of Antwerp, Belgium

General Panels

SCIFAIR, OR HOW SCIENCE TOOK CENTRE STAGE AT THE NINETEENTH-CENTURY EUROPEAN FAIRGROUND

ABSTRACT

This abstract is part of the curated panel 'Circulating Knowledge across North-Western Europe through Performance and Entertainment' which will showcase three related research projects on itinerant popular theatre and fairground entertainment in the eighteenth and nineteenth centuries and their role in processes of knowledge circulation and transmission from European centre cities to peripheral provinces.

This contribution will discuss the scope and ambitions of a recently started European research project on science at the fairground (SciFair) in the long nineteenth century (www.scifair.eu). The project is based on the hypothesis that fairs during this period were not only local folk events but also centres of international exchange in which itinerant entertainments played a pivotal role in the circulation and popularization of science, relying on efficient international networks. Travelling entertainment, travelling fairs (UK and Europe), or carnivals (US), were not set up at a permanent location, but moved from town to town, bringing a few days of excitement to local audiences. In so-called anatomical cabinets, zoological and anthropological museums, and scientific theatres, show people demonstrated 'wonders of nature' and spectacular scientific developments. Industrial modernity and its mechanization around the mid-nineteenth century marked an important turning point, which was related to the organization of world exhibitions in major cities from 1851 onwards. These platforms for state-of-the-art science and technology from around the world, attracted primarily middle-class audiences, among them also fairground entertainers who found inspiration in the exhibited inventions for new spectacular shows for a more diverse audience in provincial towns and rural areas.

SciFair shifts the perspective from centre to periphery on different levels: (1) It examines popular forms of theatre and entertainment as major sites for the dissemination of knowledge, technology and visual culture, and thus questions the classic dichotomy between high and low culture. (2) The team studies complex patterns of transnational exchange, focusing on local differences between provincial towns, which allows to nuance and adjust the recognized story of popular science which until now have primarily focused on locations mainly visited

by middle class audiences in influential metropolises such as London and Paris. (3) In this way, SciFair aims to reconsider dominant narratives on processes of knowledge circulation and transmission, that traditionally focuses on established knowledge centres such as universities, underestimating the role of popular forms of science by itinerant show people and enthusiasts (amateurs). Admittedly, the scientific status of itinerant show people may well raise questions and was already being debated at the time. Nevertheless, they have strongly influenced the daily lives of nineteenth-century citizens and workers, as they have provided access to information to all layers of society in all corners of the country. Moreover, their educational discourse responded to an elementary curiosity about technology, the functioning of the human body, and colonized continents and their peoples.

CV

Nele Wynants is a research assistant professor focusing on the interplay of performance, media, and the history of knowledge at the University of Antwerp (Antwerp Research Institute for the Arts). She has published on the popularization of science, technology and visual media in theatre and popular culture in the period 1800-1914 and on contemporary interactions between art and science. She is the principal investigator of the EU-funded project 'Science at the Fair: Performing Knowledge and Technology in Western Europe, 1850-1914' (www.scifair.eu) ; member of the Board of B-magic, a research project on the magic lantern and its impact as visual mass medium (www.B-magic.eu) and member of the Young Academy of Belgium (Flanders). As editor-in-chief of FORUM+ (www.forum-online.be), she is also involved in research in the arts at various Flemish and Dutch Schools of Arts.

NEVENA MRDJENOVIC

University of Technology, Sydney, Australia

Scenography WG

SPATIAL PERFORMATIVITY: WHAT HAPPENED WHEN WE LOST SPACE?

ABSTRACT

Space is always active. It exercises its own agency and effect. It is performative, just like it allows for a performance to take place in it. Scenographically, an empty space does not exist: all spaces are inscribed with traces of events, stages of active narratives, notions of performativity and transformation.

In 2020, we collectively witnessed a wide range of spaces being emptied. At this unique point in history, the nature of spatial performativity changed. What also changed is our relationship with it, as well as our place within it. We suddenly found ourselves 'in the middle of nowhere'. Performances left theatre buildings. Public spaces became stages of newly devised choreographies, orchestrated actions, gestures, and costumes. Domestic spaces, on the other hand, (re)gained their dominant role in human lives. Yet, this awakening of the domestic interior came with an addition of a virtually public element.

In this time, daily actions acquired levels of theatricality that transcended those of staged performances. The heightened nature of this theatricality is recognised in the continuous state of uncertainty, and previously unknown uncanniness of spatial experience. Over the course of two years, lines have been blurred multiple times and spatial experience became increasingly ambiguous. This seminar proposal is interested in exploring the shifting nature of spatial performativity. It finds its methodological framework in my previously established concept of 'forensic scenography' (2019). This method challenges the borders of common scenographic approaches and allows an application of scenography as an inversion of its common frameworks – meaning it is positioned to act as a tool that allows us to think of, with and through space. This exploration transcends the borders of theatrical (staged) performances, and is interested in everyday sites of 'real gathering' (Lehmann 1999). In this approach scenography is employed as 'a tool, a system, a process and generative organism for understanding the complex environment in which we live' (Aronson 2017).

CV

Nevena Mrdjenovic (PhD) is a theorist and designer with expertise in scenography and spatial design. Her creative work is primarily concerned with performative and poetic capacities of space – and is inspired by the concepts of

memory, personal and collective identity, and entwined relationships between people and space. In her doctoral research, Nevena dealt with domestic spaces charged with mental experiences and destroyed homes as physical manifestations of interrupted identities.

Nevena has previously worked across theatre, film, installation art, and pedagogy in Australia and Europe.

NIC FARR

Central School of Speech and Drama, UK

Queer Futures WG

QUEERING THE FLÂNEUR AS A SCENOGRAPHIC TOOL

ABSTRACT

Queer spaces occupy continually shifting and precarious ground, particularly in the context of recent catastrophic closures of queer venues and performance spaces in London (Campkin & Marshall, 2018). For this reason, it is important to consider how queer placemaking occurs both in physical, architectural spaces and through more performative, liminal, and marginal encounters. I identify scenography as a framework through which to analyse and articulate how queer space feels and the embodied knowledges these feelings constitute. In this paper, I will offer a queer reimagining of the flâneur as a scenographic tool for encountering the affective and sensorial potential of queer placemaking.

The flâneur is a character with roots in 19th and 20th-century French literature, posited by Walter Benjamin as an analytic tool for experiencing urban space. The flâneur became key to psychogeography, developed by the Situationists in the 20th Century as a way to navigate the urban environment and expose its organising structures. However, despite its radical, anti-capitalist roots, psychogeography has retained a masculinist bias and the figure of the flâneur has remained a male one. Building on Dianne Chisholm's articulation of flânerie as "a primary documentary technique for queer interrogations of urban space" (2005: 46), I situate the queer flâneur as part of a practice-informed methodology that uses expanded scenography as a lens through which to encounter the city. In doing this, I argue that problematising and queering the flâneur constitutes a creative and critical means to reclaim urban space and imagine alternative places beyond heteronormativity.

CV

Nic is an AHRC-funded PhD candidate at the Royal Central School of Speech and Drama. Their research focuses on the potential of the scenographic to generate new knowledge and insights into queer placemaking. Alongside this, they work as a theatre-maker, scenographer, and visual artist.

NIC LEONHARDT

University of Cologne, Institute for Media Culture and Theatre, Germany

General Panels

THEATRE-IN-THE-ROUND – COMMUNITY PUT CENTRE STAGE

ABSTRACT

Especially since the 1940s and 50s, the concept of "Theatre-in-the-Round", also called "Arena Theatre" or "Island Stage", experienced a boom, particularly in the U.S. and in the countries of the Global South. Although by no means a new idea, it served, especially in the field of regional and professional not-for-profit theatre, as a model for a theatre enabling a direct exchange between scene and audience, a venue that gets by without elaborate stage design, is easy to implement and economical.

It was the Texan director and producer Margo Jones who, in 1951, published her book Theatre-in-the-Round, which became an essential work of reference for the time. "We must create the theatre of tomorrow today. We

cannot postpone our dreams and ideals any longer”, Jones writes emphatically in the introduction to her book. The “We” takes centre stage here.

Drawing on Jones's work and book, this paper traces the conjuncture of Theatre-in-the-Round in the 1950s and 1960s and its impact on theatres far away from the theatre capitals.

CV

Nic Leonhardt is a theatre scholar as well as a writer. She studied Theatre Studies and Audiovisual Media, German Philology and Art History at the Universities of Erlangen-Nuremberg and Mainz and received a Dr. phil. in Performance and Media Studies from the University of Mainz (2006). Her scholarly activities are characterized by a strong interdisciplinary approach and focus on global theatre history, media and popular cultures at the turn of the 20th century, inter arts, and the global circulation of knowledge in the 19th and 20th centuries.

Her latest monograph, Theatre Across Oceans. Mediators of Transatlantic Exchange (1890-1925), was recently published with Palgrave Macmillan (2021).

Nic is joint president of SIBMAS and Editor of the online Journal of Global Theatre Histories. Together with artist Reza Nassrollahi, she is leader of the global art and charity project 1001SOUL.

Website: nicleonhardt.wordpress.com

NICHOLAS JOHNSON

Trinity College Dublin, Ireland

Samuel Beckett WG

'BEYOND THE GULF': REMAPPING SAMUEL BECKETT

ABSTRACT

While twenty-first century Beckett Studies ranges across an enormous number of disciplines, languages, and nations, its reach is significantly smaller than the author's own still-evolving artistic legacy. Beckett has become part of the common culture in a remarkable number of nations and in diverse contexts; as would be expected from such an extensive and complex legacy, his ideas (in both visual, textual, and performative forms) have been subjected to all manner of adaptations and translations as they have spread. While several valuable attempts have been made to consider the international reception of Beckett and the issues surrounding translation (both across language as well as media), the wider implications of this 'remapping' continue to be worthy of scrutiny, as Beckett transitions into what might be called a 'global literature.' As 'Centres' and 'Laboratories' dedicated to Beckett proliferate at institutions in Ireland, Great Britain, and Europe, it is necessary to reconsider the dynamics of such spaces in terms of power, influence, and accessibility. If an interdisciplinary and intercultural future is anticipated for this author, the research agenda should reflect this as well, in its embrace of new architectures (beyond centre/periphery).

This proposed paper will seek both a survey of existing work that challenges the borders and entrenched structures, alongside practical methods for the proposed 'remapping.' The paper would be offered to the Working Group either as part of a public panel discussion, or as a working paper for the internal group, based on the convenor's preference.

CV

Nicholas Johnson is Associate Professor of Drama at Trinity College Dublin, where he co-founded the Trinity Centre for Beckett Studies and convenes the Creative Arts Practice research theme. With Jonathan Heron, he co-authored Experimental Beckett (Cambridge UP, 2020), co-edited the Journal of Beckett Studies special issues on pedagogy (29.1, 2020) and performance (23.1, 2014), and founded the Samuel Beckett Laboratory in 2013. He co-edited two volumes of essays from the Samuel Beckett Working Group of IFTR, including Beckett's Voices / Voicing Beckett (Brill, 2021) and Influencing Beckett / Beckett Influencing (L'Harmattan, 2020). With David Shepherd, he co-authored Bertolt Brecht's David Fragments (1919–1921): An Interdisciplinary Study (Bloomsbury, 2020). Directing credits include Virtual Play (with V-SENSE). He works as a dramaturg for Pan Pan and Dead Centre and has held visiting research positions at Freie Universität Berlin and Yale University.

NICK HUNT

Rose Bruford College of Theatre and Performance, UK

Scenography WG

CANON: A TRANSNATIONAL AND INTERDISCIPLINARY MODEL FOR RESEARCHING THE HISTORY OF TECHNICAL THEATRE

ABSTRACT

For those researching the history of technical theatre (broadly defined to include design, craft, technology, management, architecture), the subject presents a series of challenges: how can we map the diversity of practices across geographic boundaries and over historical time? How can the incomplete, often hidden or poorly catalogued archives and artefacts be made sense of, and connections found? How can transnational and interdisciplinary perspectives be brought together to enrich our understanding of technical theatre's past, and help inform future practice?

My presentation describes the EU Erasmus-funded project 'A CANON of Theatre Technical History', running 2019-2022. The project seeks to address the above questions, using digital platforms to connect existing archives, generate new or enhanced material, and find new ways to discover and understand existing materials. Students and staff of eight European university and arts institutions are collaborating to develop online and digital education resources, including:

- *A theatre history timeline*
- *A 'canon' of 100 stories, describing key innovations, developments, themes, people, objects and buildings*
- *Learning tools and resources*
- *Example teaching, learning and research methods*
- *A network of practitioners, researchers and educators*

The outputs of the project are designed to be useful to students, teachers and researchers, offering opportunities for structured or freeform exploration and investigation of a diverse range of historical material. In my presentation, I provide a brief overview of the project, and then focus on the pedagogical research findings it is generating. Experiential and collaborative learning that draws on student's existing disciplinary working practices has been found to be key, resulting in innovative teaching, learning and research methods. I demonstrate how the CANON project is not only providing resources to invigorate research into the often-marginalised history of technical theatre, but is offering a bold vision of a transnational, inter-institutional and cross-disciplinary model of research and learning.

www.canon-timeline.eu

CV

After a career as a professional lighting technician and designer, Nick started teaching at Rose Bruford College, later becoming Programme Director and Head of School. He is now the college's Digital Research and Innovation Fellow. His research interests include: light and performance; photography and scenography; digital scenography and digital performance; the role and status of theatre practitioners; and the history of theatre technologies.

NICK WOOD

Royal Central School of Speech and Drama, UK

Scenography WG

TREADING THE BORDERLINE – THE 'SPACE BETWEEN'

ABSTRACT

'The aesthetic cannot be understood through a determination of content (beauty, truth, sentiments, anthropomorphizing mirroring, etc.) but solely – as the theatre of the real shows – by 'treading the borderline', by permanently switching, not between form and content, but between real contiguity (connection with reality) and staged construct.'

Writing in Postdramatic Theatre on the subject of the 'irruption of the real,' Hans-Thies Lehmann introduces a useful phrase with possible wider application, observing how 'treading the borderline,' in this case between approaches to the real, may generate fresh levels of interest for an audience, constantly re-invigorating that interest by 'permanently switching' between the two. With this in mind, and reviewing examples of works which have attracted my own attention in recent years, I notice this quality of 'in-betweenness' arises as a recurring theme. Attempting to tease out, and further define the elusive quality of this 'area of neither', this overview will culminate in an exposition of my own current project 'the Space Between' – which sets out to 'tread the borderline' between two institutions - the Royal Central School of Speech and Drama and the Hampstead Theatre (in this case, representative of Academia and professional practice) - exploring differences and tensions which may exist along the border, as well as the opportunities for productive collaboration. Beginning with my own personal journey of 'treading the borderline' between these two organisations, for the 'Space Between' I have already invited a group of academics and practitioners to participate as an Advisory Board, monitoring progress of the project as it develops. As a contribution to this paper, therefore, I will ask each of these Advisory Board Members to contribute a sentence or paragraph, in response to a simple question regarding the usefulness of 'the Space Between', and asking where in their own experience they consider the border between academia and the professional theatre currently lies. To what extent is this border a real one, even useful in its demarcation, and what is its potential for generating fresh energies, through bringing different interests and perspectives together? Above all, what would be the potential for 'treading the borderline' in this case – energetically pursuing synergies and collisions, where these exist - and finding new spaces for the creation of new work along the way?

CV

Senior Lecturer, Royal Central School of Speech and Drama.

After Oxford University, Nick first worked as Playground Leader with Ed Berman in North Kensington, and as Assistant Director with Lindsay Anderson at the Royal Court. Writing credits include Hampstead Theatre, Orange Tree, Kings Head, BAC and radio and television. He was a Founder Member of the Equality Group (ICA). Directing credits include a UK tour with Keith Johnstone's improvisation group 'Theatre Machine'. Appointed Lecturer in Dramaturgy at the Central School of Speech and Drama in 1994, he was a Convenor of Dramaturgy: A User's Guide Conference (1999), Edward Gordon Craig Colloquium (2002) and founder of the Dramaturgy Forum (2000). His recent paper – 'In Time' – Marking Time through Drawing in Performance – was given at the Drawing and Performance: Creating Scenography Conference (Coimbra, 2020), alongside a performance given with two of his recent students. For much of the last twenty years, he has been Course Leader of the MA/MFA Advanced Theatre at Central, his former students now leading practitioners around the world.

NICOLA SCHERER

University of Hildesheim, Germany

New Scholars Forum

WHO CARES? NARRATIVES OF CONTEMPORARY INTERNATIONAL PERFORMING ART FESTIVALS AND COLLABORATIONS

ABSTRACT

The paper examines ways in which international performing art festivals and collaborations contribute to alternative narratives concerning challenges of our present time and (im)possible futures. Dr. Nicola Scherer provides examples of practices of engagement for trans-cultural encounter through the performing arts. And the question will be raised if curators follow distinctive cultural policy aims in their decision-making process.

CV

Dr. Nicola Scherer studied Fine Art and Performing Art in Braunschweig and Cultural Management in Vienna, as well as post-degree university courses at Paris Lodron University Salzburg/ LMU Munich. In her research she focuses on international performing art festivals and curating as cultural policy practice. She has also formed over ten years of experience as an artist, curator and cultural manager through her art collective space ensemble and its exhibitions, and through performing art and art education projects between Berlin, Braunschweig, Vienna and San Francisco.

NICOLA SHAUGHNESSY

University of Kent, UK

Performance and Disability WG

A NEURODIVERGENT NOW/HERE: SHIFTING CENTRES, SENSITIVE DRAMATURGY AND CREATIVE SPACE FOR AUTISTIC IDENTITIES

ABSTRACT

This paper draws upon participatory and practice-based research that engaged with autistic identities and experience through multi-modal performance-based approaches. A process of co-production with neurodivergent researchers and participants led to new insights into inclusive ‘workshop’ space and new understanding of conditions of production for neurodivergent creatives. It has also informed understanding of audiences and neurodiversity. The research has contributed to the conceptualisation of ‘sensitive dramaturgy’ and has shifted understanding of approaches to autistic representation through collaboration with organisations such as the UK’s National Theatre.

*The paper arises from three UK research projects funded by the Arts and Humanities Research Council with particular reference to *Playing A/Part: exploring the identities and experiences of autistic girls, women and marginalised gender identities*. Reference is also made to the author’s conceptualisation of neurodivergent dramaturgy and the implications for theatre production.*

This research is aligned with the following conference themes:

‘Shifting centres’ as a previously marginalised culture pushes paradigms and transdisciplinary research becomes a space for exchange, interaction and change;

the ‘in between’ as the now/here of autistic creative space; exploring performance (as a lived experience) on the margins of society; the viewpoint of the outsider (and concepts of inside out in neurodivergent aesthetics); perspectives on gender and marginality (engaging autistic girls, women and marginalised genders).

CV

*Nicola Shaughnessy is Professor of Performance at the University of Kent. She has been Head of Drama at three UK Universities and chaired the 2015 subject benchmarking committee (Dance Drama and Performance). Her research involves interdisciplinary collaborations across arts, health and science through creative and participatory research methods. Her current work explores neurodivergence, autism and mental health through participatory performance. She has led three AHRC funded projects exploring autism through drama and interactive media. Her publications include essays in *Interdisciplinary Science Reviews* (2013), the *Wiley Handbook of Developmental Psychopathology* (2017) and *The Cognitive Humanities* (2016). She is the author of *Applying Performance: Live Art, Socially Engaged Theatre and Affective Practice* (Palgrave, 2012) and the edited collections *Affective Performance and Cognitive Science: Body, Brain and Being* (Methuen, 2013) and *Performing Psychologies: Imagination, Creativity and Dramas of the Mind* (2018, with Philip Barnard). She is co-editor for Methuen’s *Performance and Science* series.*

NIGEL STEWART

Lancaster University, UK

CYCLES OF RUPTURE AND REPAIR: ADOPTEE PHENOMENOLOGY AND VINCENT DANCE THEATRE'S IN LOCO PARENTIS

ABSTRACT

This paper reflects phenomenologically on Vincent Dance Theatre's In Loco Parentis (2020), the fourth in an ongoing series of intergenerational works concerned with the impact of the adult world on children. The show's stylistic diversity, I argue, is integral to its representation of the lived experience of children in alternative care, that is, under adoption, fostering or in residential care. Accordingly, I distribute my phenomenological reflections along a continuum of different "modes of representation" ranging from metonymic imitation, through synecdochic replication, to metaphoric resemblance (Foster 1986: 65–67, 234–236 n. 1). Whereas the metonymic imitates the referent schematically by outlining the functionally distinct parts of the whole in linear order, the synecdochic replicates the referent by reordering those parts into its own dynamic system, and the metaphoric resembles the referent by accentuating qualities held in common. For the spectator, then, these terms also exist along a continuum from the denotative (which draws attention to what is represented) to the connotative (which emphasises how the representation takes place).

I investigate aspects of In Loco Parentis according to these overlapping continua. I place the show's ten voice-overs – recordings of interviews with "children and young people in care, foster carers, adoptive parents and professionals in the realms of social care, sociology, neonatology and psychology" (Vincent 2000) – at the metonymic-denotative end. These are congruent with psychological and ethnographic studies that use Interpretive Phenomenological Analysis to reflect systematically on the lived experience of looked after children. In contrast, speeches written by Wendy Houstoun and spoken live into microphones are synecdochic since they not only distil themes from the voice-overs but create syntactic patterns from motifs derived from those themes. Two themes are distilled: spatio-temporal dislocation, and how the need to repair a life by building a single coherent life story is ruptured by the incursion of multiple conflicting stories, the result of which is a condition of ontological unease and, more specifically, a state of unhomeliness and boundarilessness.

Scenography repeats these cycles of rupture and repair, especially through a large upstage blackboard. A timeline chalked by, and delineating the life of, one of the adolescent performers, and a schematic drawing of a home sketched by one of the adult dancers, are not only metonymic-denotative but can be compared with ancient graphic complexes that place the individual subject within an ordered cosmos. This is ruptured by a violent intervention that, true to the synecdochic, reduces those drawings to fragments of their parts.

In the final section I focus on three solos, each danced by one of the adult performers. They occupy the far metaphoric-connotative end of the spectrum. Analysing those solos in terms of adoptee phenomenology, and in particular Lymer's feminist reappraisal of Merleau-Ponty's notion of flesh, I conclude that they evoke the kinematic patterns of in utero movement and are thus a "dissonant echo" (Nydham 1999: 10) of the maternal-foetal "host-guest relationship" (Gray 2013: 72), the loss of which accounts for in the state of "unhomeliness" felt most keenly by children living under alternative care.

CV

*Nigel Stewart is a dance artist and scholar. He is Senior Lecturer in the Institute for Contemporary Arts at Lancaster University, UK, and Artistic Director of Sap Dance; the author of many articles and chapters on contemporary dance, dance phenomenology and environmental dance; and co-editor of *Performing Nature: Explorations in Ecology and the Arts* (Peter Lang 2005). He has danced for various European choreographers, including Thomas Lehmen, and as a solo artist. Apart from his choreography for Sap Dance, he has worked as a choreographer and director for Louise Ann Wilson Company, National Theatre Wales, Theatre Nova, Theatreworks Ltd., Triangle and many other UK companies, and Odin Teatret in Denmark.*

NIGEL WARD

University for the Creative Arts, UK

FUN PALACES: DREAMING SPACES FOR POPULAR THEATRE

ABSTRACT

Beginning with Joan Littlewood's unrealised vision of the Fun Palace in Stratford East ('choose what you want to do – or watch someone else doing it. Learn how to handle tools, paint, babies or machinery, or just listen to your favourite tune. Dance, talk or be lifted up to where you can see how other people make things work... Try starting a riot or beginning a painting – or just lie back and stare at the sky'). It goes on to explore the performance spaces of popular theatre – the music hall, Elizabethan playhouses, the circus tent, the street corner – and the effect of time in destroying or concealing the space (the building burns and is forgotten, the tent is taken down, the performers move on and the space reverts to its quotidian use) or remaking it in a newly established form as a culturally central space (Shakespeare's Globe in London, the Bouffes du Nord in Paris). But above all it will look at the utopian, disruptive spaces that were imagined, but never realised: the dreamed spaces which would release the creative/subversive potential of performance makers. Joan Littlewood's Fun Palace serves as a paradigm for this, with its improvisational architecture to be constantly dismantled and rebuilt. But the paper will also explore the dreamed spaces of Jacques Copeau, Gordon Craig, Le Corbusier, etc. And it will ask how these dreamed spaces have leaked into reality, transforming the idea of the performance space and of popular entertainment itself.

CV

Nigel Ward is Head of the School of Film, Media and Performing Arts at the University for the Creative Arts. He has worked as a performance maker and educator and previous posts include Head of Cambridge School of Creative Industries, Head of Department for Music and Performing Arts at Anglia Ruskin University and Course Leader for the MA Performance Studies at Central School of Speech and Drama

NIKE JONAH

The Royal Central School of Speech and Drama, UK

New Scholars Forum

PAN-AFRICAN NETWORKS: EPISTEMICIDE AND THE 'KISS OF LIFE'

ABSTRACT

The ideas presented in this paper are underpinned by the core research question: how African cultural agency asserts itself on its own terms in the global context? This enquiry is prompted by the lack of infrastructure in Africa for the cultural sector which is one of its greatest challenges, with African arts and creativity constituting only 1% of creative output globally in 2010 (UNCTAD, 2010). A useful strategy for advancement is the creation of professional networks which can further assist in developing critical global presentation opportunities for art from Africa. The case study will explore South African based Pan-African Creative Exchange (PACE), a biennial arts market that seeks to rectify inequalities for African arts professionals in the global arts market. PACE as a network creates links within the continent between African countries and between the continent and other areas of the Global South and the Global North. The notion of the 'epistemologies of the south' as defined by Boaventura de Sousa Santos (Santos 2018) offer a conceptual framework for how PACE's interdisciplinary networks can be reimagined to be viable entities for autonomous and sustainable models of support for diverse creative cultures in Africa and beyond its borders.

CV

Nike works in strategic development across the cultural and creative industries worldwide. In July 2018, she launched Pan African Creative Exchange (PACE) in South Africa. In August 2020 the second edition, PACE Entangled, took place online. Between 2017 and 2020 she was a Visiting Research Fellow at The Royal Central School of Speech and Drama (Central) which led into her current doctoral research topic of Pan-African Performance Networks. Between 2008 and 2012, she led Arts Council England's Decibel Programme, designed to

support African, Asian and Caribbean artists. Nike is a Trustee on Boards of The Birmingham Contemporary Music Group and The Royal Africa Society and is currently a postgraduate doctoral research student at Central.

NIKKI YEBOAH

University of Washington, USA

Feminist Research WG

THIS IS YOUR MOTHER'S PERFORMANCE STUDIES: HOW EFUA SUTHERLAND GAVE BIRTH TO A FIELD

ABSTRACT

In this essay, I explore Ghanaian playwright, Efua Sutherland's innovative research on African drama, developed as a Research Fellow with the University of Ghana, Legon in the sixties. I turn to her old lecture notes, production notes, syllabi, manuscripts, workshop and conference programs, all of which remain preserved in her home. Weaving all of these documents together sheds invaluable insight into her praxis, which looks all too similar to what would later be called Performance Studies by Western academia. Sutherland was a performance ethnographer in every sense of the term; she theorized everyday life as a social drama, developed a method for staging performance ethnography, and founded a community-engaged theatre company. This paper delves into her unknown contributions to the field and invites us to question whose intellectual contributions to the field gets to be made visible and recognized as universal? What might my performance scholarship and practice look like in a parallel world where Efua Sutherland was my intellectual foremother and I had never heard of my forefather, Victor Turner? What new insights about the field emerges when we decenter Western scholars as the bearers of our intellectual lineage?

NIKOLENA NOCHEVA

PhD student, at the Charles University, Czech Republic

New Scholars Forum

THE STUDY OF CONTESTED SOCIAL SPACE: PERFORMATIVE DIALOGUES ON SOCIAL EXP-ACT-ATIONS.

ABSTRACT

This paper emerges from the observation that the vast potential of theatrical tools is underused in the realm of conflict and peace studies. The contributions of social theatre are under increasing exploration in conflict transformation and peacebuilding processes. However, participatory theatre's aptitude to (de)construct living experiences and explore how mundane peaceful relations are achieved and maintained remains neglected, notably in its catalysing role for collective discussion of social narratives and their everyday enactment. Concerned with how shared understandings and cooperation emerges among individuals and groups, this paper discusses initial findings from participatory theatre workshops, conducted with individuals in migration at a social integration centre in Geneva (Switzerland). It assembles theoretical and applied aims, inspired by Galtung's (1969) commentaries on intra-personal conflict, Möller's (2019) consideration of everyday peace, as well as Fox and Salas' (1975) playback theatre methods. As a result, it offers a glimpse of rituals, gestures and other non-discursive social constructs, thereby analysing the enabling adeptness of theatre to put mechanisms of peaceful relations in motion. Most importantly, this research empowers communities with research frames, which permit them to build confidence and exchange social resources, necessary for reflecting, critiquing and expressing their realities.

CV

Int. M, MA Nikolena Nocheva is a PhD Candidate at Charles University (Prague, Czech Republic), where she is a teaching assistant in the 'Approaches to Conflict and Violence' course. Her current PhD work explores theatre methods' adeptness to illustrate mechanisms of social peace and opportunities for creative intra-personal conflict

transformation in notionally peaceful societies. She holds the International Master in Security, Intelligence and Strategic Studies (IMSIS), a program which is jointly managed by Charles University, the University of Glasgow and Dublin City University. Additionally, she holds a Master degree in French Studies and Literature from the University of Glasgow. Having acquired multiple experiences in the artistic sector across Europe, her work aims to contribute towards fostering a dialogue regarding creative and artistic research/practices between academics and practitioners, as well as humanitarian and security studies scholars.

NIKOLETT PINTÉR-NÉMETH

University of Pécs, Hungary

General Panels

VOICE AS PERFORMANCE: TOWARDS THE DECENTRALIZATION OF MEANING

ABSTRACT

The phenomenon of the voice, or more precisely its silent metaphor, is regarded as a central pillar of metaphysical philosophic tradition according to Jacques Derrida (Voice and Phenomenon). In this traditional sense, human voice is considered a rather direct vehicle of pure thought, and a primary holder of linguistic meaning, compared to the secondary character of writing. Derrida deconstructs this opposition by reworking the concept of writing, and in his texts about the performing arts, by reinterpreting the role of the voice. Critically developing Derrida's considerations, Adriana Cavarero points out that the idea of the voice as fully present to itself can only be maintained as long as it does not physically sound, or in other words, stays inside one's mind instead of crossing spaces and reaching the ears of others. Silent voice emerges as a homogeneous and abstract creation. Performative voice, on the other hand, always resonates and therefore, affects the bodies of both the emitter and the perceiver.

In this paper, I reflect on two directions in recent Voice Studies from the perspectives of theatre and performance. One is the "vocal ontology of uniqueness" formulated by Cavarero (For More than One Voice: Toward a Philosophy of Vocal Expression) that is based on the idea of corporeal specificity of the sounding voice of each person, and hence, the reciprocal, sonorous self-revelation of human beings even in the simplest vocal utterances. Another contrasting view is inspired by posthuman theories. It aims to destabilise the human-centric concept of the voice, understood as the live presence of a unified self, by drawing attention to its multiplicity and acousmatic character – a term used by Michel Chion in film theory, and re-articulated by Mladen Dolar. The detachment of vocal phenomena from linguistic meaning, on the one hand, and an exclusively human possession, on the other hand, allows more space for investigating sound qualities and aural perception. Here, I also refer to the article "Vocalizing the Posthuman" by Philip Brophy.

One of the latest music theatre productions of Meredith Monk and Vocal Ensemble, a song cycle with the title of Cellular Songs (2018), decentralises human experience and identity through the dynamic constructions of merging and splitting of voices and bodies. The spatial choreography of geometric movements, the unfolding rhythms and musical compositions follow cellular models in a biological sense. However, the performance points towards an alternative kind of social connections, its level of organisation exceeds human life and directs our perception towards microscopic formations of undefined bodies. Paradoxically, a performative process of "unbecoming human" (a term introduced by Ewa Domańska) is created through an extension of human voices with the ability to multiply, cross over into each other and then merge again. A productive tension arises between an anthropocentric idea of the voice and its decomposition into cells. While the audience sees a moving choir of human bodies together on a stage constructed by different media, the centres of meaning are constantly shifting and dissolving into a sonorous atmosphere.

CV

Nikolett Pintér-Németh is a fourth year PhD member in the Doctoral School of Literary and Cultural Studies at the University of Pécs. In her research she engages with the themes of the performative human voice in relation to social roles, and the constructing or deconstructing of meaning in a theatrical context. She has also given Theatre

History/Theory and Mediality lessons to BA students. She completed her former studies in Cultural Analysis, at the University of Amsterdam. Her work also includes empirical research. She has ongoing collaborations as a performer, voice trainer and project writer with independent theatre groups (Shoshin Theatre, UtcaSzAK, Soharóza), and was the project manager of "ATIPIA – Applied Theatre in Practising Integrated Approaches" European Partnership (2018-2019) and "VoiceWell – Improving competences of listening for and giving voices in the communities" Mobility Project (2019-2020). She is a cofounder of the Sinum Theatre Laboratory (Pécs, since 2019). She co-translated the book by Vida Cerkenik Bren: "Why Don't We Do It in the Road", about street theatre (2021). Her articles and papers have been published in Samizdat Online; Jelenkor Online; "Contact-Zones. Border Areas along Theatre" (2019); the SZITU volumes 2018, 2019; Kellék periodical (2019); and the PEME conference proceedings (2020, 2021).

NIMISH NANDA

Indian Institute of Technology, Delhi, India

Theatre & Architecture WG

DELHI'S CULTURAL CENTER: IS THERE ANY?

ABSTRACT

The paper addresses the ever-shifting cultural center of Delhi, which is yet to find a standpoint. By virtue of being the capital city of India, Delhi has been the center of international attention for over a century. It has been the seat of power for many dynasties ruling South Asia. Geographically and culturally, Delhi is a collection of distinct fragments belonging to different historical eras, bound together as a modern cosmopolitan city. But what Delhi – the center of the Indian nation-state – innately is, is difficult to define. It is erroneous to say that there is one-single Delhi; there are many Delhi-s existing together in the modern geographical boundary of the city. After modern Delhi became the capital of India, repeated attempts were made to inorganically develop it as the hegemonic cultural center of India – by first, designing Lutyen's Zone, and then, by developing the Mandi House area. For nearly three decades after the independence of India the theatre institutions, theatre activities, and theatre festivals remained centralized at that elite area, which soon became the Cultural Center of Delhi, and hence, of India. However, under the influence of post-dramatic theatre, and the socio-economic reforms brought by the Indian state, the theatre activities finally shifted away from that center to the extreme peripheries of the city. This paved the way for the construction and emergence of newer theatre spaces that further developed into discrete and independent centers for theatre practice. These spaces are located away from the Cultural Centre of the city – at industrial areas like Okhla, bordering zones like Chhatarpur and Ghittorni, and urban villages like Shadi-Khampur. Moreover, their ownership lies with the people and organizations that are not state-funded. This paper critically analyzes the emergence of theatre spaces built when the Cultural Centres were getting displaced(/misplaced) in Delhi during three phases: the British reign, 1950-1980s, and the twenty-first century. By doing so, the paper substantiates that the theatre-landscape of a city carries with it a reflection of the city itself, and this is why Delhi's heterogeneity and in-determinability get reflected in its theatre-landscape and theatre architecture. The research undertaken for this paper is qualitative, which is substantially based on the primary data collected during the fieldwork. The research also involves the historiographical analysis of the existing work in the area of research. The major constraint experienced during this research was the scarce availability of significant archival material on the theatre spaces of Delhi. To overcome this, personal unstructured interviews of theatre practitioners were conducted, and personal archives of owners and managers of the theatre spaces were taken into account. On a broader scale, this paper is analytical and exploratory, which counters the attempts of localizing the center of Delhi's (and hence, India's) theatre. Delhi has been the subject of study for researchers belonging to sociology, urban studies, economics, etc. But the academic attention to Delhi's theatre landscape is scanty. Moreover, no academic work exists about the theatre architecture of Delhi. Therefore, the research undertaken through this paper is imperative to share with the academic community before these spaces get extinct due to the pandemic and the expansion projects of the state.

CV

I am Nimish Nanda, a theatre practitioner and a Ph.D. scholar at the Indian Institute of Technology-Delhi, working under the supervision of Arjun Ghosh, and Angelie Multani. My interest lies in problematizing the relationship between the space and the place of performance in a city.

As an academician, I am a Junior Research Fellow who has, in past, submitted a dissertation studying the history and emergence of alternative performance spaces in Delhi. I aim to work in the same direction for documenting and critically responding to the course of history through which the theatre landscape of Delhi developed, with specific reference to its performance spaces and theatre architecture. My academic training in the discipline of Intangible Cultural Heritage helps me to make critical observations in my primary area of research.

As a performance practitioner, I have worked with acclaimed directors like Anuradha Kapur, Deepan Sivaraman, and Arjun Raina, for independent projects, and in their theatre productions. I am a trained percussionist who can play Tabla. However, designing soundscapes for Theatre is my primary chore.

I am also an education-enthusiast who works with Manthan-S.V.K.: an N.G.O. working for the holistic development of underprivileged children.

NINA VURDELJA

University of Tampere, Ghent University, Finland, Belgium

General Panels

HUMAN-DECENTERING AND DECOLONIZATION IN CURATORIAL PRACTICES OF BALTIC CIRCLE FESTIVAL, FINLAND

ABSTRACT

For the IFTR world congress 2022, I would like to propose a paper addressing human-decentering and decolonizing practices as an important pillar of ecological thinking in performing arts in Finland.

The conference presentation is grounded in the broader context of my ongoing Phd project 'Performance Ecology of the Hybrid Body', aiming to investigate embodied practices of human-nonhuman interconnectedness in arts and culture. This paper is focusing on the curatorial practice of Baltic Circle festival, that has been, for the last 20 years, at the frontiers of contemporary performing arts currents in Finland. Human-decentering and decolonization has been recognized among the curatorial priorities, and an important feature of 'ecology of being together' at the top of festival agenda.

For the purposes of the paper, I plan to reflect on the several aspects of festival creation, including programming, production, communications and audience development. Furthermore, the festival is observed in the context of broader cultural ecology and the complexity of human-nonhuman relationships in this part of Europe. Some of the main points of inquiry in my paper, are lifting off, but not limiting to the issues of colonial past and land deprivation in Sami ingenious communities of Finnish Lapland. This complex topic is approached through the prism of delegated and decentered festival curation, as well as making space for diverse marginal, opaque, unheard or silenced voices and environmental knowledges in performing arts and beyond.

CV

Nina Vurdelja is a performance researcher and cultural worker active across geographies, disciplines and mediums. Her research is based on exploring cultural practices of relating to environment, with a special interest in bodily knowledge and how non-human nature is experienced by senses. As a cultural worker, she is interested in 'ecology of being together', and ways of generating human and non-human commons. She collaborated with a variety of independent and institutional cultural spaces in Serbia, Belgium and Finland. She is dedicated to fostering horizontal and artistic practices in dealing with complexity of cultural phenomena.

NINA HELENE JAKOBIA SKOGLI

University of Agder, Norway

New Scholars Forum

AFFECTIVE UNCERTAINTY IN NAVARIDAS AND DEUTINGER'S "YOUR MAJESTIES"

ABSTRACT

In this paper I want to explore the concept of affective uncertainty as a theatrical strategy in contemporary performances. In my Ph.D. project I analyze performances that address controversial themes. The common denominator among the performances chosen for this project is that they cannot be reduced into one political stand. Instead they aim at nuancing and pluralizing the controversial themes, showing us the complexity of the matter at hand. The strategies these performances use often produce affective uncertainty and ambivalence in its spectators, which can be understood as an unsettlement, and as a tension-fraught attitude that might lead to 'ugly feelings' and suspended agency (Ngai, 2005).

*For this paper I want to use my own experience watching the performance *Your Majesties* by Navaridas and Deutinger to explore two things: how affective uncertainty is produced, as well as its experiential qualities and potentials. The performance is a reenactment of former President Obamas speech when receiving the Nobel Peace Prize. It is a display of political representation, its rhetoric and force, as well as it is challenging the polarity between the discourses of pacifism and the concept of just war. *Your Majesties* is a challenging performance demanding attentive, slow listening (Grehan, 2020) to be able to navigate one's own uncertainties and ambivalence. That entails attentive listening to the voices saturating the complex theme, and to tensions causing your uncertainty. Such affective conditions, however, might also carry a critical potential and diagnostic power – useful for navigating our contemporary moment and this time of precarity.*

CV

Nina Helene Skogli (b. 1988) has recently finished her Ph.D in Theatre at the Faculty of Fine Arts, University of Agder. Her project is titled "Thinking through affect: Affective uncertainty in politically engaged theatre" (2022). It concerns contemporary performances that address ongoing conflicts or controversial debates and the affective processes they might initiate - especially affective uncertainty. She is interested in the dramaturgical and aesthetical strategies that encourage these specific processes, as well as the durational aspect of the affective uncertainty. How it extends beyond the transitory performance. She currently teaches contemporary theatre at the same university. Earlier she has been working with education and interdisciplinary projects at Kristiansand Kunsthall, a contemporary gallery, in addition to being a freelance performer and pedagog.

NISHA TIWARI

School of Arts and Aesthetics, Jawaharlal Nehru University, India

Feminist Research WG

RECLAIMING SPACES AND DECENTERING PATRIARCHY: FEMINIST-COMIC DRAMATURGY IN URBAN INDIAN COMEDY

ABSTRACT

*Reclaiming spaces, be it public or ecological, from patriarchal and neoliberalist regimes has been one of the primary focuses of feminist dramaturgical interventions of recent years. Through an analysis of two solo pieces, Maya Rao's *Non-Stop Feel-Good Show* (2013) and Yuki Ellias's *Elephant in the Room* (2017), this paper examines how these urban comedies decentre androcentric theatrical conventions to present alternate social and ecological spaces. Using Elin Diamond's notion of feminist *gestus*, I explore how these performers embody multiple characters to bring the marginalized subjectivities to the centre. *Non-Stop Feel-Good Show* is a cabaret comedy exploring counter-normative feminist subjectivities through grotesque sensorial experiences of diverse female characters such as an American jogger, a flamboyant woman of age, and a chef who is also a psychic, among*

others. I argue that these embodiments seek to normalise a world where women exist outside masculine objectification of their bodies and desires. At the same time, it destabilises the patriarchal regime by using humour and exaggeration to reveal the illogical “character” of patriarchy. Yuki Ellias’s comedy is set in the aftermath of Master Tusk/Ganesha fall from heaven after being beheaded by his own father, the ultimate patriarch of the Hindu mythology, Shiva/The Third Eye. I discern how Ellias’s narrative questions and decentralises the mythological sanctity of Shiva/The Third Eye through her impersonation and humorous depiction of multiple characters in the forest such as the spider, the hunter, the wind, et al. to explore the inclusive nature of the ecological space and critique the nexus of patriarchy and neoliberalism.

Both Rao and Ellias imagine spaces where patriarchy is a ‘silent’ authority that gets heaved off when marginal characters take centre stage to challenge the ramifications of masculine aggression witnessed in mythology, social relations, and ecological encroachment. Rao uses Kathakali (an Indian classical form) gestures to hold the audience’s gaze to her unconventional embodiments of female characters that challenge the androcentric realist theatre apparatus as well “normative” notions of the Indian woman. Similarly, while Ellias’s performance appears like a cacophony of forest dwellers on the surface, it uses a wide range of voices and gestures to put forth an accommodating ecology, inhabited by the unacknowledged victims. These plays reclaim feminist spaces through comic subversions of patriarchy to create embodiments that are deliberately grotesque and subversive that subsequently weave a new framework for representation outside of the male gaze that is not marginalized by it. I show how this new framework creates possibilities of feminist-comic dramaturgy – one that interweaves into moments of comedy, such as the comic pause, an affect provoking larger social, political, and ecological concerns that contest patriarchy.

CV

Nisha Tiwari is a PhD student in the Department of Theatre and Performance Studies at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, India. Her dissertation examines the evolution of new feminisms in mainstream urban and digital comedy in India in the recent decade. Her research interests include postcolonial literature, feminist studies, theatre and performance studies, and studies in popular culture. She completed her BA (Honours) and MA in English Literature from the University of Delhi. Her MPhil (English) is from Jamia Millia Islamia University, New Delhi, India. She received the Fulbright Foreign Language Teaching Award in 2011-12 at the University of Hawai’i at Manoa, USA. She has presented at various international conferences including the IFTR Galway (2020), South Asian Literary Association in USA (2015, 2016), and University of Witwatersrand, South Africa (2013).

NORA PROBST

University of Paderborn, Germany

Digital Humanities in Theatre Research WG

VR/AR IN DH? POTENTIAL RESEARCH QUESTIONS FOR THEATRE & PERFORMANCE STUDIES

ABSTRACT

My presentation will be concerned with the question of how we can use augmented and virtual reality technologies to produce knowledge in the context of theater and performance-related digital humanities. It aims to combine archival, narrative, and data-driven approaches and will be primarily concerned with two areas in which I believe VR/AR holds important insights for theater and performance studies:

For one, I am interested in the concept of ‘Einfühlung’ (which might be translated to empathy, compassion, sympathy, or the like), that, as we know, played a prominent role in the German theatre-theoretical discussions of Aristotle’s concept of catharsis in the 18th Century – discussions that continue to influence our concept of theatre as an educational instrument to the present day. In this sense, VR with its ability of enabling body swaps and creating the feeling of immersion grows more and more into a tool that can take part in a process of building bridges and reducing biases.

The second area that I aim to explore in my presentation will be concerned with the (historical) reconstruction and simulation of theatrical spaces and architectural structures, which also has applications in the fields of archaeology and art/architectural history. At the Theatre Collection of the University of Cologne, we used 3D scans of stage models and archival objects to create a virtual space explorable via Oculus Quest. Users were able to virtually walk through a selection of models and take the digitized bust of the actress Alice Guszalewicz or the No mask Hanna into their virtual hands.

As my presentation is clearly situated at the intersection of DH, theater studies, and media studies, I would like to pursue the thesis of Øyvind Eide, Zoe Schubert and Jan G. Wieners that VR offers “many potential research questions also for the (digital) humanities” (2019).

CV

Dr. Nora Probst is currently affiliated with the University of Paderborn as interim professor for Digital Humanities. Since 2019, she has headed the Digital Humanities Section at the Theatre Collection of the University of Cologne. Her research interests include (critical) data modeling in theater historiography, the early history of DH, and data management in collections/archives.

NORA ANNY SAMOSIR

LASALLE College of the Arts, Singapore

General Panels

PERFORMING MARY MAGDALENE IN IDEOLOGICAL SITES: RETHINKING THE CENTRE-PERIPHERY DISTINCTION

ABSTRACT

A number of authors have noted the complex and at times contentious relationship between theatre, religion and gender (Carlson (2014; Ristine 2018; Savidge 2009; Schaberg 2006). Our paper examines this relationship using as a case study of staged performances involving Christianity’s Mary Magdalene, springboarding from how she is portrayed in the rock opera Jesus Christ Superstar. In unpacking the various treatments of Mary Magdalene, we show that it is necessary to give attention to the kinds of ideologies that are at work. Ideologies are beliefs that have acquired the status of the ‘shared bodies of commonsense notions’ (Rumsey 1990: 346). In this sense, ideologies are also what Foucault (1977: 14) has called a ‘regime of truth’, where what counts as true is the result of an institutionalized series of practices that regulate the production, distribution and circulation of statements. We demonstrate the conceptual difficulties that arise when the regulation of ideologies is approached in terms of a centre-periphery dichotomy. Instead, we argue that the notion of ideological sites (Philips 2000; Silverstein 1998) allows for a more nuanced analysis of the dialectical relationship between the various representations of Mary Magdalene found in religion and in theatre.

CV

NORA SAMOSIR has been a professional theatre practitioner since 1984, acting in stage productions and appearing in films. Previously at the National University of Singapore, her two main areas of specialty in Theatre Studies were voice studies and acting. Currently at LASALLE College of the Arts, she is the sole Voice specialist in the BA Acting and BA Musical Theatre programmes.

OLIVIA LAMONT BISHOP

Royal Holloway, University of London, UK

General Panels

SENSORY UNDERSTANDINGS OF BORDERS: TANIA EL KHOURY’S GARDENS SPEAK AND VOX MOTUS’ FLIGHT

ABSTRACT

How can sensory engagement in performance help audiences understand or redefine borders in contemporary contexts? If a level of untouchability is perhaps inevitable in understanding places across borders, can performance, in reference to Derrida, explore the interval or spacing between two surfaces that becomes the very conditions of contact?

Tania El Khoury's Gardens Speak asks the audience to physically engage with the barrier between life and death in sites of conflict. Through a haptic and aural methodology, the performance takes the form of a graveyard, playing curated narratives of people killed in the Syrian Civil War from the soil. Vox Motus' Flight presents a constantly rotating diorama of images telling a refugee story of two boys fleeing conflict in Afghanistan. Listening to a soundscape accompanying the images, audience members sit in a circle surrounding the diorama, peering onto a story about forced movement. It is in this movement that the boys exist on a constant border, on the fringes of place, site and location.

Both these performances utilise sensory performance methodologies to recreate sites of borders related to conflict and geo-politics, allowing audiences to assess their positionality. In both these works, the audience engages with the nuanced margins of conflicted zones and the performance makers engender a relationship with distance and closeness through use of the senses.

This creative-critical paper engages with the aesthetic recreation of borders in performances of politicised spaces and questions whether it is in the interval or spacing between places and sensory opportunities for connectivity that the conditions of understanding across borders exists.

CV

Olivia Lamont Bishop (<http://olivialamontbishop.com>) is a PhD candidate at Royal Holloway, University of London, researching the representation of place in relation to conflict, migration, and displacement in performance in the UK. She is the Project Coordinator for the Migrant Dramaturgies Network (<https://migrantdramaturgies.tumblr.com/>). She has created socially engaged performances, talks and installations for Battersea Arts Centre, DICE Festival, Edinburgh Festival Fringe, the International Community Arts Festival and Take Me Somewhere Festival (Beyond Strangers). Along with creative work, she has also worked for the Kiln Theatre, Arcola Theatre, Studio Wayne McGregor, Youth Theatre Arts Scotland and as a Project Evaluator for REACT Festival of refugee theatre. She is currently Mentoring Manager for Borderlands charity for refugees and asylum seekers in Bristol. Her most recent performance, It's Where We Go, was part of 2021's Folkestone Fringe Festival, b-side Arts Festival and Electric Medway. More details can be found at itswherewego.com.

OLIVIA KRISTINE NIETO

University of the Philippines Diliman, Philippines

General Panels

MONOVLOG: VIRUS, VIRAL, VARIANT IN DIGITAL THEATRE IN THE PHILIPPINES

ABSTRACT

The paper explores the intersections of performance and virality in the creation of the genre of online performance MonoVlog, a coinage that contracts the terms "monologue" and "video log or vlog", that has emerged on the onset of the COVID-19 pandemic. Drawing inspiration from Miriam Felton-Dansky's "Viral Performance", I engage the metaphorical potentials of the medical terms virus, viral, and variant with performance. I also extend Felton-Dansky's research by discussing how the virus is embedded in the lived experiences of the Filipinos in a forced community quarantine that are performed in the MonoVlog; how the virus transmitting rapidly reshapes the MonoVlog's content, and how its virality has created communities of care between performance makers and their viewers as they reshape the MonoVlog as an emerging and emergency tool in performance making; and how the MonoVlog is a variant of an inclusive and digital theatre in the Philippines.

CV

Olivia Kristine D. Nieto is a performance maker and an assistant professor at the Department of Speech Communication and Theatre Arts, University of the Philippines Diliman.

She is a current recipient of the Enhanced Creative Work and Research Grant (ECWRG) of the University of the Philippines for her collaborative work with playwright Dr. Layeta P. Bucoy and designer Mr. John Carlo V. Pagunaling entitled “El Traje Dela Cuerpo Conquistada (The Trail/Gown of the Conquered Body)”. The project acknowledges and dismantles ongoing legacies of colonialism and neo-colonialism at the local level by rendering to performance Jose Rizal’s “Noli Me Tangere”.

In October 2020, she was commissioned as one of the seven Initiating Artist for Ripples, a project of Intercultural Roots.

She was also a recipient of 2019-2021 One UP Faculty Grant (FG) Award in Theatre (Performance Studies) for Outstanding Teaching and Creative Work in UP Diliman.

In 2018, she received a grant from the Japan Foundation and the Tokyo Arts Council where she performed and devised the performance “A New Normal Cinderella” with artists from Japan, Indonesia, and Taiwan at the Tokyo Festival: Asian Performing Arts Forum (APAF).

OLIVIA MARIA SCHAAF

Queen Mary University London, Universität der Künste Berlin, UK, Germany

General Panels

DAS WUNDER VON NEUKÖLLN: THE NEUKÖLLNER OPER AND ENGAGEMENT IN “KIEZ” CULTURE

ABSTRACT

The Neuköllner Oper (NKO) in Berlin’s Neukölln district is a small music theatre venue located in an area commonly associated with high crime rates, migrant populations, and urban poverty. Its location is often dismissed as uncommon or even deemed unsuitable for a performing arts venue staging opera, operetta, and musical theatre, especially by more conservative voices in arts and cultural criticism. The NKO has continuously worked to push back against this notion, and towards creating inclusive and accessible programming, establishing its space and community as indispensable to the district’s cultural life.

*This paper examines the 1998 production *Das Wunder von Neukölln* [The Miracle of Neukölln] by author Peter Lund and composer Wolfgang Böhmer. The satirical musical about the Neukölln district diaspora and their struggle towards social recognition highlights a formative phase within the theatre’s 46 years of operating in the district, building a more carefully considered program around the amplification of local community voices. With the plot of *Das Wunder von Neukölln*, author Peter Lund overtly rebuts an article by journalist and documentary filmmaker Peter Wensierski, published in *Der Spiegel* magazine two years before the show’s premiere. Wensierski’s article dons the polemic title “Endstation Neukölln” [end-of-the-line/terminus: Neukölln], and paints the district as a social and cultural abyss. This fueled the NKO and Lund’s efforts to defend the district against this supposed status by exposing the elitist and sensationalist methods applied by the more established voices deeming it so.*

*The overwhelmingly positive public and critical response to *Das Wunder von Neukölln* attributed cultural relevance to the still young and emerging performance institution, and helped solidify their intentions of reaching marginalized demographics through the accessibility of the musical. *Das Wunder von Neukölln* marks a turning point in the recognition of the NKO’s work in outreach and performance innovation. While there is a wealth of research on the socio-political impacts of German theatre, comparable consequences of the musical as a medium are consistently under-studied. The success of this and other NKO productions suggests that musical theatre offers new avenues for community outreach and more inclusive spaces for audiences who have typically been excluded from German theatre spaces.*

*The paper evaluates the production of *Das Wunder von Neukölln* as initiating an important paradigm shift at the NKO, away from more traditional and conservative opera aficionados, and towards re-defining itself as an*

institution, their relationship with their audiences, and the intentionality of their programming. With Das Wunder von Neukölln, they generated and maintained a multi-faceted music theatre culture that is specific to its local community and therefore bears political significance beyond it. The overtness of their “offensive defense” through local, diasporic characters and plot-lines that respond to the slander and defamation of an entire district has continued to shape production and programming choices at the NKO, making it one of the most vibrant performance creators of the German capital.

CV

Olivia Maria Schaaf is a researcher at Queen Mary University of London, an instructor of Musical Theatre Studies at the Universität der Künste in Berlin, and a musical theatre director based in Berlin, Germany. She is interested in new German musical theatre and in challenging preconceptions about the medium of the musical. Schaaf’s research at Queen Mary University of London examines the value distribution and categorizing mechanisms distinguishing considerations of “high brow” and “low brow” cultural expression. She aims to illuminate who qualifies for these categories and for what reasons, who ultimately benefits from them, and who they potentially marginalize. She has over ten years of experience as a director and dramaturg for a wide spectrum of genres within the musical theatre medium, ranging from large-scale commercial spectacle events to developing and staging new work.

OLUWAFUNMILAYO ADEWOLE

De Montfort University, UK

African and Caribbean Theatre and Performance WG

THE TIME-SPACE OF DANCE PRODUCTION: THEORISING DANCE IN THE FIELD OF AFRICAN CULTURAL PRODUCTION

ABSTRACT

From the 1950s onwards several nations in Africa launched national dance ensembles and offered dance as a subject within university theatre arts departments, popularising two genres of theatrical dance: Dance-drama sometimes called dance theatre and Neotraditional dance display. From the 1990s, contemporary dance has grown. Intra-continental and international meeting grounds for dance professionals have been established, such as Ecole Des Sables in Senegal and Afropolis in Nigeria. Despite the growing dance activity in the realm of creative and cultural industries, dance as cultural production is under-theorised in comparison to literature, drama or music. Yet histories and analysis are needed that focus on issues pertinent to dance production such as choreographic analysis, dance management, performer and choreographer training, cultural policy and cross-sectorial work in health and education as well as identity politics and artistic vision. One reason for this is the lack of theoretical frameworks which engage with how dance production in Africa relates to, yet differs from, dance that is organised and performed in older social spaces such as family gatherings, traditional festivals, rituals and ceremonies. In response, this paper theorises ‘the time-space of dance production’ as a chronotope which can be utilised to generate narratives of African dance production. This critical inquiry draws on Sociology, Cultural studies and Narrative and Discourse analysis. With reference to publications on the work of relevant choreographers based in Africa and Europe, this paper will demonstrate how histories can be generated using this chronotopic lens.

CV

‘Funmi Adewole is a senior lecturer in Dance at De Montfort University, Leicester. She is also performer and a dance dramaturge. ‘Funmi started out as a media practitioner in Nigeria but moving into performance on relocating to England in 1994. For several years she toured with Physical theatre and African dance drama companies. For her work as a dance advocate she received a Lifetime Achievement Award from One Dance UK in 2019. She holds an M.A in Postcolonial studies at Goldsmiths College, London and a PHD in Dance Studies. Her research interests include the theorising of Dance of the African Diaspora in professional contexts, Africanist aesthetics in choreographic practice, the notion of Contemporary dance, Storytelling as a performance and

Dramaturgy. Her most recent article published in 2021 is on dance in the UK; "The dance artistry of Diane Alison-Mitchell and Paradigmz: Accounting for professional practice between 1993 and 2003."

ORESTES PÉREZ ESTANQUERO

UNIVERSIDAD COMPLUTENSE DE MADRID, SPAIN

Performance as Research WG

4 DOORS OF ACTING. METHODOLOGIES

ABSTRACT

The research is situated beyond the "places" usually privileged by theater researchers: beyond the semiotic analysis of theatrical texts or their scenic uprisings. It is located in an "unfrequented place" or "non-place": that of the different ecosystems of the act@r in the scenic environment, without being limited to those affirmed in the academies: those founded on resounding fictions. The research is situated, specifically, in the methodologies used to investigate the performances in 4DOORS (S.L.17: Performat.i.c).

How to investigate the forms of the scenic acting? How to investigate the nature of what the act@rs do showing before espectador@s? What formats are observable in the study of a given scenic acting or a set of them? Only the face-to-face format? Just the consummate performance? From which or from which perspectives can scenic acting be studied? What differentiates the witness investigator from the investigator who is part of your investigation? Why is it not enough to know exclusively the visible side of scenic acting? What does contribute? What do they contribute? Does it apply artistic research?

Four ecosystems or paradigms of action are presented in 4DOORS: from classics to radicals, all generated in the same scenic setting (in architectural venues known as Italian). Does each paradigm or "door of acting" call for questions and methodologies adjusted to it? If so, what methodologies should be applied to the study of each paradigm? How to record research about scenic acting? What are the exits of this kind of practical research? Only written outputs? How can studies related to Performance-as-Research in general, and the artistic practices of the work group in particular, help answer these questions and those that will appear during the investigation?

CV

*Orestes Pérez Estanquero (birth in 1962, Habana, Cuba) is an artist and a PhD candidate (Universitat Autònoma de Barcelona, UAB and Universidad Complutense Madrid).. He earned a degree in Dramatic Art (1985) and a Master degree in Arts (2002) at the Universidad de las Artes de Cuba (ISA). As an actor he has played, among others characters, Prospero in *Otra Tempestad* by Teatro Buendía at Shakespeare's Globe Theatre and Fidel in the Argentinean movie *Hasta la Victoria Siempre*. He worked as theatre director, among other companies, with Semaver Kumpanya. In Cuba he taught from pre-grade to graduate and post graduate university courses.*

*He has participated in several festivals: Perth, Cadiz, Edinburgh, etc. His research focuses on the areas of theory and practice of acting. He has published in theatre journals such as *Assaig de Teatre*, *Gestos*, etc. He has presented his researches in the Annual Conferences of the IFRT (Shanghai, 2019 and Belgrade, 2018 as member of WGPARG; Warwick, 2014 and Barcelona, 2013) and in different scientific conferences (Barcelona, 2019; Madrid 2018; Brno, 2017; Malta, 2016). He is a member of the National Union of Artists and Writers of Cuba and the International Dance Council (UNESCO)*

OUTI LAHTINEN

Aalto University, Finland

General Panels

PLAYWRIGHT PIRKKO JAAKOLA: DOUBLE (OR TRIPLE) PERIPHERY – OR NOT?

ABSTRACT

Regarding playwright Pirkko Jaakola and her work, multiple peripheral positioning becomes activated. She can be seen in a peripheral position in terms of geography, gender and professional profile. My focus in this paper is self-reflective. When I write about her, should I accept these settings or rather than positioning her on these multiple peripheries try to find some other words — niche, maybe?

Pirkko Jaakola was born and has lived her whole life in a provincial town called Loimaa which is located in rural area in western Finland. Jaakola has never wanted to leave her home town which is clearly an important part of her identity and has provided her artistic work with a lot of material.

Finland has a strong tradition of female playwrights that still continues. However, during the most active decades of Pirkko Jaakola's career, from the 1970 onwards, writer was not a particularly prominent figure of theatre in Finland. Instead, especially in the 1970s, the public role of director grew as the representative of theatre as well as the person who defines the style of the production. Pirkko Jaakola was, however, in a kind of periphery also within her profession: she wrote most of her texts for radio and television. On television, many of her works were written for children's and youth programs.

The peripheral positions produced by these factors, the geography and the professional profile, can also be contested. From the 1950s onwards there was a strong emphasis on regional politics in Finland and it had its manifestation also in culture politics. The creators, themes and characters from outside of the traditional cultural centres were valued and favoured rather than overlooked. Broadcast media was an important cultural scene that reached large audiences beyond the centres. Also, children's and youth theatre and programs became an important topic in the 1960s and 70s, and new kinds of expectations were set for them.

A question can be posed, whether I should speak of Pirkko Jaakola as a playwright at all, since so much of her work is written for the broadcast media. This can, however, also be seen as a part of the marginalizing narrative. During the decades before the 1990s screenwriting was not necessarily seen as a profession of its own and those writers creating non-journalistic content for media came often from theatre. Also, the writer's profession was — and still often is — not limited to one form of publication. Many novelists and poets have written for theatre and media, many playwrights have written novels and texts for radio, television and film. From the viewpoint of the writer, the centres and peripheries of the profession can vary individually and shift according to time periods, like in Pirkko Jaakola's career.

So, my main question in this paper is, whose viewpoint, perspective and categorization am I adopting and reinforcing if I speak about Pirkko Jaakola and her work in terms of periphery and centre. Regarding her, I consider this as an essential issue of both context and politics.

CV

*Outi Lahtinen is a professor of practice at Aalto University / School of Arts, Design and Architecture. She holds a PhD in theatre research from the University of Helsinki. Her dissertation discusses the concepts of the performative and performativity according to J. L. Austin, Jacques Derrida and Stanley Cavell and the application of the concepts to the performance analysis of theatre production. She has co-written the article "A Turn in Teaching and Learning: The Transnational Classroom in an International Setting" in *International Performance Research Pedagogies - Towards an Unconditional Discipline?* together with Prof. Hanna Korsberg.*

PABLO CISTERNAS

Independent researcher, Chile

Processus De Création / The Creative Process WG

IMMERSIVE CAPTURES OF THE ACTING EXPERIENCE: RESEARCH ON THE CREATIVE PROCESS OF THE PLAY KAORI OF TEATROCINEMA

ABSTRACT

This study describes the first exhaustive research carried out by the Chilean theatre company Teatrocinema, about own creative procedures, which, with nearly thirty years of experience and thirteen productions, has positioned

itself as a theatre company of great relevance in Chilean stage work based on new media art. Since its beginnings, this group has maintained a process of experimentation around the development of new stage languages, based on the connection with concepts, new mechanisms and multidisciplinary techniques.

The objective of this project is to expose the actor's experience in the theatrical event, recovering and reflecting on his stage role in the production KAORI by Teatrocinema, which can be transferred both to the training and professional environment, as well as to the formation of audiences. The presentation delves into the research on a methodological model to consolidate a documentary archive and visualize the acting practices carried out in the play KAORI, allowing to account for the actor's experience from different points of view and different stages of the creative process.

The research works based on a hybrid methodology between theatre studies and ethnography; through creative team records, the recording of testimonies about the process, and the audiovisual recording of the process, that consolidates a corpus of materials for the analysis and visualization of the process experienced by the four actors in the production. The audiovisual record is made from eight camera shots: four in subjective camera (from the actors' point of view), a zenithal recording, a frontal recording and two lateral recordings; which are made in six moments of the creative process (four in the rehearsal period and two in the performance period).

The presentation explores the question: In what ways is it possible to access the creative and performing experience of the actors in the play KAORI as a spectator? For this, the use of media strategies for the capture of ephemeral actions will become indispensable, allowing to record the evolution of sequences of scenes during the creative process. This project research the methodologies of approaching the acting, from a proposal of transference of the experience that comes from the creators themselves, thus guaranteeing access to a greater depth of the phenomenon, deepening the importance that the creators themselves can reflexively delve into the poetics generated, developing a sensitive and critical analysis, allowing self-questioning of the procedures and deepening in the discipline itself.

CV

Pablo Cisternas Alarcón (Santiago, 1984): is a theatre researcher, and he works in different roles in theatre creation. Sociologist, Master in Media Arts, with studies in theatre, art history and data visualization, in the University of Chile and The Pontifical Catholic University of Chile. Is a researcher of Millennium Nucleus in Art, Performativity, and Activism (NMAPA), member of the theatre company De Subsuelo, teacher of Theatre Department of University of Chile (DETUCH), and member of The Network of Latin American Performing Arts Studies (REAL). His lines of research include: Artistic research methodologies; Analysis of artistic creation processes; Theatre and New Media; Theatre production and Management; and Activism. Websites: <http://pablocisternas.blog/>

PAMELLA VILLANOVA

State University of Campinas (UNICAMP), Brazil

New Scholars Forum

IF I THROW SOMETHING OUT, I THROW IT OUT OF WHERE?

ABSTRACT

We live in a connected world. It is easy to understand that if something takes centuries to decompose it's impossible for its story to end when I put it in a garbage bag and send it to the municipal cleaning service. The future of garbage has many stories after our consumption. Maybe these materials will travel to another country (in the middle of nowhere?) or maybe it will be turned into art. Waste is performativity because it is a trace of consumption. We can also daydream about rubbish's performativity: future, present and past of these materials and how these stories can show us tragic details of our ways of living.

This presentation intends to share experiments for lectures-performances that are my doctoral research in Scenical Arts. As a Brazilian actress realising we live in this era called Anthropocene - where our human actions have impacts similar to planetary geophysics force, I've been exploring the performativity of scientific

communication trying to contribute to environmental education. Imagining these futures from a thing as common as trash I hope we still have time to re-think and act right now to change systems. I hope that storytelling on the stage can fight the monocultures of the mind - quoting Vandana Shiva's book - and let diversities germinate in peace from the ground. Fight the excess of consumption and discards while talking about solutions we already have in this world.

Keywords: Waste, Performativity, Lecture-performance.

CV

Pamella Villanova is an actress, art educator, doctoral candidate in Performing Arts at State University of Campinas. She researches the poetic powers of the presence that communicates knowledge, that exchanges knowledge in play with the audience. In her master's research at Unicamp, she created the lecture-performance "Helena Vadia", which articulates gender studies with Helen's Greek mythology. With such a show, she was able to circulate through 12 Brazilian states independently, in theatrical and unconventional spaces, with low ecological impact and high social reach. She is currently researching the problem of garbage in this complex time of the Anthropocene, this geological Era in which humanity compares itself to a planetary geophysical force. She has been delving into the writing and presence of lecture-performances as a path to academic action in dialogue with society. She is the artistic director of Passarinha Interdisciplinary Colective, which promotes art education actions that question this society of consumption and disposal. She is the cultural manager of Garatuja Garden Culture Point, an interdisciplinary cultural space integrated into the International Network Cultura Viva. At Garatuja she develop actions in dialogue with networks of artists in the city and also in neighboring territories, such as schools and parks.

PAOLA BOTHAM

Birmingham City University, UK

Political Performances WG

"THERE WAS NOTHING REMOTELY FUNNY ABOUT YOU": FEMINIST COMEDY AS POLITICAL PLAYWRITING

ABSTRACT

The position of female practitioners (both writers and performers) in relation to humour is certainly one that can be described in terms of centre and periphery, to use this conference's key phrase. As recently as 2013, the editors of the collection *Women and Comedy* maintained that "men have long claimed humor as their own prerogative, and insisted that women are not, or should not be, funny" (xix). Put it more bluntly by scholar and humourist Gina Barreca in the same volume, "the belief of women's inferiority in terms of humor has never really gone away. Yes, it's gone into remission. But it doesn't actually disappear" (xv). Despite these enduring prejudices, there is – in Britain at least – a long tradition of women writing successful comedies for the stage, from the first professional playwright, Aphra Behn, in the 1670s and '80s, to Phoebe Waller-Bridge (author and protagonist of *Fleabag*) in the 2010s. Against that backdrop, this paper will explore the relationship between humour, politics and feminism in contemporary British theatre, focusing on two plays premiered around the same time as Waller-Bridge's one-woman show: Lucy Kirkwood's *NSFW* (Royal Court Theatre, 2012) and Moira Buffini's *Handbagged* (Tricycle Theatre, 2013), from which the quotation of the title was taken. Some of the questions examined are: Being a genre that has been considered conservative or subversive at different moments in its history, how is comedy used by feminist writers as political dramaturgy? Are critics still less enthusiastic about comedies created by women? Does humour give women a special licence to address controversial topics in the mainstream?

CV

Dr Paola Botham (née Sotomayor) is Lecturer in Drama in the Acting department at the Royal Birmingham Conservatoire, Birmingham City University, UK. Her research focuses on modern and contemporary political theatre in Britain, although she has an interest in Latin American drama as well. Her latest publication is the co-edited book *World Political Theatre and Performance: Theories, Histories, Practices* (Brill, 2020). She has also

published chapters and articles on documentary drama, the contemporary history play, and the work of playwrights such as Caryl Churchill and David Greig.

PATRICK APRENT

Austrian Academy of Sciences (OeAW), Institute for Culture Studies and Theatre History (IKT), Austria

General Panels

OPPORTUNITIES IN PERIPHERAL SPACES – FEMALE THEATRE MANAGERS IN THE 19TH CENTURY HABSBURG MONARCHY

ABSTRACT

Our proposed paper for the IFTR World Congress 2022 examines women who held managerial positions in German-speaking theatre in the nineteenth century Habsburg Monarchy, focussing on how “peripheral spaces” provided opportunities for entrepreneurial activity inaccessible in the commonly outlined theatre-centres of the metropolises (such as Vienna).

Against the prevailing social norms, women were involved in the artistic and commercial management of theatre companies in various ways throughout the whole nineteenth century. But the professional activity of women as theatre managers, owners, lessees and directors in the (late) Habsburg Monarchy has historically and in the present barely been noticed and remains a desideratum in academia. Although women still managed some of the biggest theatre businesses in Vienna, an identifiable pattern shows female theatre managers were more likely to succeed in what can be called “peripheral spaces”, at smaller stages, theatres in provincial regions or itinerant theatres.

In an innovative approach we combine quantitative and qualitative methods from (theatre) historiography and the digital humanities. In a first step, a digital analysis on the basis of nineteenth century theatre almanacs (“Universale Theateralmanache”) will render centre-periphery dynamics and gender relations within the German-speaking theatre topography. The specifically assembled dataset thereby compiles information of more than 200 theatre almanacs. Emerging patterns will then be contextualised and challenged by microhistories of selected case studies using qualitative approaches from theatre, biographical and mobility research.

To those theatre entrepreneurs examined in our paper, the periphery was the “centre” (of their work). A preliminary survey of theatre almanacs as source material showed that almost 10% of all named theatre managers were actually women, and that in relative numbers most of them were active in the Habsburg provinces and therefore outside of Vienna and other major cities. Complementing this macro perspective, supported by quantitative analysis and geographical visualisations, with in-depth protagonist-centred microhistories of two or more different case examples of female theatre managers, such as Marie Arthur (1835–1888) and Anna Blumlacher (1823–1907), allow us, to investigate their practises in a male-dominated social space. Their biographies and career paths illustrate significant differences in the work and reception of women between centre and periphery. While women who managed renowned and bigger theatres in Vienna were indeed confronted by discrimination on the basis of gender, their work was mostly well appreciated at smaller stages, theatres in provincial regions or itinerant theatres. The latter travelling theatre companies of the late nineteenth century have especially often been managed by women, indicating the importance of small-town and rural areas as a starting point for their entrepreneurial activity.

For women, these peripheral spaces offered an expanded scope for agency inaccessible in the (theatre-)centres, as our paper will highlight. However, further studies are necessary to investigate if and how careers in the “periphery” could then lead to a management position in the “centre”.

(Keywords: female theatre managers, centre/periphery, mobility, Habsburg Monarchy, 19th century, theatre history, women’s history)

CV

Mag. Patrick Aprent is a PhD candidate at the University of Vienna and Junior Researcher at the Institute of Culture Studies and Theatre History (IKT) at the Austrian Academy of Sciences (OeAW). He studied Theatre, Film

and Media Studies and Architecture in Vienna. His PhD research project investigates theatre and mobility in the 19th century applying methods and theories from theatre historiography, mobility studies and the digital humanities.

Patrick Aprints focus areas include theatre history of the 19th century, social history of actors, female theatre managers, mobility studies and digital humanities.

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PATRICK LONERGAN

NUI Galway, Ireland

Historiography WG

THEATRE HISTORIOGRAPHIES FOR THE ANTHROPOCENE: DRUID THEATRE, LADY GREGORY AND COOLE PARK, IN THE MIDDLE OF NOWHERE

ABSTRACT

*This paper argues that one way of reanimating theatre histories for our time of climate emergency is to consider the practice of theatrical revival, which for the present purposes I define as the re-staging of plays in contexts and/or locations that were not necessarily imagined when the work was originally composed and premiered. Such revivals can make visible ecological or environmental features that might have previously gone unnoticed: features which, in some cases, might not have been consciously included by the original authors or makers of a work, but which will be detectable to audiences nevertheless. This paper considers this topic by discussing Druid Theatre's 2020 production of *DruidGregory*, a compendium of five plays by Lady Gregory that was performed on the grounds of Coole Park in the west of Ireland. Intended to allow audiences to reconsider their views of Lady Gregory and her reputation as a playwright, the production was also an act of transformation for Coole Park itself – creating new connections between the setting and the plays, and thus 'shifting centres' in several important ways – between audience and performers, between an isolated rural area and a metropolitan theatre culture, and between indoors and outdoors. In particular, the productions encouraged audiences to think about the borders in Gregory's plays between social spaces (gaols, family kitchens) and natural phenomena (moonlight, tides, weather) and the intersections between the social and the natural (agriculture and food production, the creation of woodlands and so on). The fact that the production was being staged outdoors in response to the COVID-19 pandemic also enabled an exploration of how Gregory's work operates at the borders between human-centred activity and supposedly 'natural' phenomena (including the transmission of viruses). For these and other reasons, *Druid's* work can be seen as part of an emerging group of productions that are responsive to the idea that we are now living in the Anthropocene period – an epoch that requires us to consider the relationship between human activity and the rest of the living world, and which engenders new ways of thinking about our approach to theatre history – as individuals and a species – in the face of ecological catastrophe.*

CV

Patrick Lonergan is Professor of Drama and Theatre Studies at National University of Ireland, Galway and a member of the Royal Irish Academy.

*He has edited or written eleven books on Irish drama and theatre, including *Theatre and Globalization* (winner of the 2008 Theatre Book Prize), *The Theatre and Films of Martin McDonagh* (Methuen Drama, 2012), *Theatre and Social Media* (2015) and *Irish Drama and Theatre Since 1950* (Bloomsbury, 2019). He is on the board of directors of the Galway International Arts Festival, a member of Future Earth Ireland, and is an Editorial Associate of *Contemporary Theatre Review*. For Methuen Drama, he is co-editor of the 'Critical Companions' series which has published new books on such dramatists as Friel, Murphy, Pinter, Beckett, Churchill, Hwang, and Ruhl, and on topics including disability theatre, verse drama, and the British and American stage musical. He was one of the co-organisers of the 2021 IFTR Conference from Galway*

PAUL CLARKE

University of Bristol, UK

Intermediality in Theatre and Performance WG

IMMERSIVE METHODS OF PARTICIPATORY FUTURING

ABSTRACT

This paper discusses Uninvited Guests' AR performance Billennium (2018), a guided tour of the future of a place, and Future Places Toolkit (2020), an engagement activity for neighbourhood visioning. These interdisciplinary practice-as-research projects explore whether interactive performance, site-specific science-fiction, and Augmented Reality (AR) can inspire people to imagine more inclusive futures for their places together.

*Adam Greenfield describes AR as 'superimposing' a 'location-specific graphic overlay' onto 'the visual field' (2017, p.64). In this way, Billennium and Future Places Toolkit enable participants to see their plans for preferred futures layered over existing buildings in a site being redeveloped. Rather than theorising AR as blended reality, Greenfield discusses 'the conceptual shear between the physical world and the realm overlaid onto it' (Greenfield, 2017: 64). With Billennium and Future Places Toolkit, the contemporary place remains visible to participants, through and alongside the AR drawings of utopian futures on the screens of their mobile devices. They are conscious of the 'shear' and it is in this break or gap that critical comparison can take place between the reality of the neighbourhood now, "as is", and the "as if" of the preferable Augmented Reality future. Darko Suvin (1979), referencing Brecht's *Verfremdungseffekt*, describes the 'cognitive estrangement' of science fiction, which can metamorphose and estrange our observed environment in ways that function critically and dialectically. Billennium and Future Places Toolkit decentre the present place and, in between reality and the AR/science-fictions, participants measure life "as it is" in their contemporary city against how it could be (Zygmunt Bauman 2002).*

In Speculative Everything: Design, Fiction, and Social Dreaming (2013), Dunne and Raby propose that speculative design and sci-fi scenarios are 'aids for critical reflection' (4). Drawing on the recent Perform Europe-funded tour of Billennium to Bilbao, Budapest, and Belgrade, this paper will explore whether Uninvited Guests' methods of AR and located science-fiction storytelling can help 'people participate more actively as citizen[s]' in 'creating more socially constructive imaginary futures' for their neighbourhoods (Dunne & Raby 2013, p.5).

See: <https://www.youtube.com/watch?v=A001vjHvmo4>

<https://www.youtube.com/watch?v=5ocFOBxhxsc>

<https://www.scienceopen.com/hosted-document?doi=10.14324/RFA.05.2.03>

Perform

Europe:

https://www.ietm.org/sites/default/files/attachements/publications/Perform%20Europe%20Projects%202021-2022_1_0.pdf

CV

*Paul Clarke is a Senior Lecturer in Performance Studies at University of Bristol, whose work explores applications of emerging technologies in participatory and place-based performance. He is co-artistic director of Uninvited Guests, a resident company at Bristol's Pervasive Media Studio. Founded in 1998, their work has shown internationally (USA, Mexico, Australia, China, throughout Europe) and at major UK cultural institutions (Bristol Old Vic, Tate Britain, Southbank Centre, Royal Shakespeare Company). In 2016 Paul collaborated on the award-winning interactive visitor experience, *The Lost Palace*, for Historic Royal Palaces. He made the Augmented Reality performance *Billennium* (2018) with Duncan Speakman, and is currently developing *Future Places Toolkit*, an AR engagement activity for neighbourhood visioning and participatory planning. From 2019-20 he was Digital Placemaking Fellow on Bristol+Bath Creative R+D and is a co-researcher on *Connecting Through Culture As We Age: Digital Innovation for Healthy Ageing*. He is currently developing an MA in Immersive Arts (Virtual and Augmented Realities).*

See:

<https://www.uninvited-guests.net/home>

PAUL DWYER

University of Sydney, Australia

Translation, Adaptation, and Dramaturgy WG

SEARCHING FOR THE 'PEARL' OF DARI LANGUAGE AND CULTURE IN SOUTH-WEST SYDNEY

ABSTRACT

Sydney is home to a large Afghan population, primarily members of the Hazara ethnic minority who arrived in Australia as refugees fleeing persecution by the Taliban. On the rare occasions that mainstream Australian theatre companies have engaged with the life experiences of some of these refugees, the effect has typically been to reinforce the sense that their lives are marginal to the concerns of a predominantly white, Eurocentric cultural, political and wealth elite. All too often, the refugee gains access to the stage only to re-tell their refugee story, to reinscribe their refugee identity, in what Kristin Langellier famously dubbed a “command performance”. This paper reflects on an attempt to tell a different kind of story.

“Dorr-e Dari: A Poetic Crash Course in the Language of Love” is a new work by PYT Fairfield, a company based in South-West Sydney, the heartland of the local Afghan community. The title, “Dorr-e Dari” — the “Pearl of Dari” — evokes a sense of pride in the form of Persian language spoken by many people in Afghanistan and acknowledges the position of modern-day Dari-speakers as heirs to an astonishingly rich tradition of courtly love poetry, Sufi mysticism, and popular ballads. The fact that the performer-devisors of “Dorr-e Dari” (Mahdi Mohammadi, Bibi Goul Mossavi, and Jawad Yaqoubi) shared an Afghan refugee background was manifestly less important to their sense of self than their attachment to Persian as the source language for a vast “literature without borders”.

In attempting to share something of this cultural heritage with a mainstream Australian audience (the work premiered at the Festival of Sydney in 2021), the performer-devisors and I (as dramaturg/director) quickly discovered that the careful staging of acts of translation in the performance was critical to establishing the terms of engagement between stage and auditorium. By creating a heteroglossic text, with frequent shifts between English, Hazarighi, Dari and classical Farsi, and by making strategic decisions about when to translate, how much to translate, how to perform these translations, and when to withhold information, Mahdi, Bibi and Jawad effectively de-centred the expectations of a largely monolingual English-speaking audience. Their “poetic crash course in the language of love” gently but firmly positions the audience as learners and the performers as ‘experts of the everyday’.

CV

*Paul Dwyer is currently Chair of Theatre and Performance Studies at the University of Sydney. His essays on applied theatre, protest actions, restorative justice conferences and rituals of reconciliation have appeared in journals such as *New Theatre Quarterly*, *Modern Drama*, and *RIDE: The Journal of Applied Theatre and Performance*, and in recent anthologies published by Oxford UP and Cambridge UP. He is also an experienced dramaturg and performer, best known for his work in verbatim/documentary theatre which has been featured at the Sydney Festival, Brisbane Festival, Darwin Festival and *Origins: Festival of First Nations* (London).*

PAUL RAE

University of Melbourne, Australia

General Panels

THE MISSING MAINSTREAM

ABSTRACT

This paper locates an absence at the 'centre' of many theatre cultures – In Anglophone scholarship at least, Theatre and Performance Studies has a poor understanding of so-called mainstream theatre.

Combining artistry, enterprise and professional production standards to create predominantly narrative drama with wide appeal, the mainstream repertoire ranges from classics, through modern drama and musicals to new plays and immersive theatre. It is created by commercial, subsidised and independent companies of all sizes. Remarkably however, the concepts and methods of Theatre Studies are ill-suited to researching mainstage theatre, or recognising mainstream innovation. The result is a gap between the quantity and distinctiveness of mainstream theatre output, and the critical attention devoted to it. To date, there is no over-arching account of what is distinctive about this most significant domain of theatrical activity: its protracted and multi-dimensional production cycle behind the scenes, its dynamic engagement with artistic convention on stage, and the integration of the two.

There are numerous reasons for this. Although a term like 'the mainstream' suggests a monolithic entity, the industry is fragmented. The characteristic contrast between visible onstage product and 'hidden' backstage world of production and administration means the spectrum of activities comprising any given mainstage event or season is only partially recognized by most people. Highly segmented as a market, mainstream theatre is subject to financial and other pressures that offer few opportunities for critical reflection. And while often thought to be globally generic, mainstream theatre's forms and social role are often locally specific.

The second reason is that scholarly emphasis on the 'liminal norm' (McKenzie 2002) has historically privileged practices defining themselves against the mainstream. And the third is that existing research methods cannot capture the complex temporalities of mainstream theatre production and performance.

In this paper, I will propose a number of correctives to this current limitation, based on the most distinctive characteristics of mainstream theatre. A brief sketch of some of the practical conditions of mainstream performance that would underpin a theory of mainstream theatre include the role of commercial considerations, the importance of production values, sustained engagement with local audiences, repetition in long runs, the persistence of conventional forms and of core themes, the nature of theatre as an institution, and the distinctive ways in which change and innovation take place and are registered. This in turn has methodological implications, and I will explain how research practices can usefully change in order to apprehend the scale, duration and complexity of mainstream theatrical production and performance.

In summary, if the conference as a whole will focus on 'the middle of nowhere', then this paper focuses on a 'nowhere' in the middle: beyond too-easy denunciations and dismissals, it begins to identify what 'the centre' may actually consist of, in order to shift our understanding of it in a more interesting direction.

CV

Paul Rae is Associate Professor of Theatre Studies and Head of the School of Culture and Communication at the University of Melbourne. He is the author of 'Theatre & Human Rights' (2009), and 'Real Theatre: Essays in Experience' (2019). He is a previous editor of the journal 'Theatre Research International', and has published widely on contemporary theatre, and on the performance cultures of the Asia-Pacific.

PAULA GUZZANTI

University of Malta, Malta

Choreography and Corporeality WG

PATHWAYS: WALKING AND THE MAKING OF PLACE IN THE MALTESE ISLANDS

ABSTRACT

This paper is a joint presentation with John D'Arcy. In this paper we will discuss our performance research project Pathways (2021-22) in relation to the conference theme of 'the in-between - the areas of neither'. Pathways is a collaboration between a dance improviser and a digital media practitioner. Drawing on Tim Ingold's notion of the life of lines (2015), the artist-researchers document somatic movement practice along the lines of a newly built

multi-level road junction on the island of Malta. This site-specific practice is centered on a series of liminal places that connect commercial and residential areas and seeks to highlight the affective characteristics of the industrial developments of The Marsa Junction project. Furthermore, the practice promotes the sensuous body as a mode of inquiry within the realms of urban design and sustainable living practices.

The practice is informed by an embodied research methodology that involves mindful walking and digital media witnessing-documentation. The documentary strategies include digital media and live performance documentation, in particular video and immersive media (spherical video and photogrammetry).

The Marsa Junction project (2018-2021) that serves as our investigation site for Pathways is just one example of recent construction developments in Malta. However, its multi-level intersection with seven flyovers cutting through urban and suburban environments offers numerous features that exhibit the corporeal impact of the architectural shifts taking place across the country. Because of its small territory (316 km²), Malta offers a unique case study for exploring the impact that road infrastructure projects have on pedestrian mobility. The finitude of land seems to immediately expose the ways in which urban design shapes and impacts everyday life. The sonorous presence of drilling the rocky ground of the island creates a distinctive pervasive soundscape. Once finished, new urban geographies re-organise movement and habitat in dramatic ways.

With a view to sharing the sensorial and often intimate experiences of walking with audiences (particularly those outside of academia), the performative walking of Pathways is shaped by embedding digital media documentation into performance design. Our performance exhibits will seek to communicate the affective experience of the pedestrian with the broader public and ultimately ignite conversations about contemporary road infrastructure and its effect on our human connections to nature and community. Through the reflective account of our performance and documentation practice, we hope to provide an interdisciplinary model for understanding the complexities of place-making in contemporary societies (Augé, 1992; Kolb, 2008).

Thus, we propose the sensorial pedestrian as a tool for awakening sustainable practices for individuals and institutions. Finally, in this paper we will suggest that it is not just the presence of a path that makes people inclined to walk, but the affects of joyful connection to movement in an environment that realises an embodied experience. In other words, a pedestrian route constructed through these major infrastructure projects ought not to be viewed simply as an 'in-between', a line from one place to another, but rather as a living line that enacts movement, encouraging place-making and ultimately sustainable living practices.

CV

Paula Guzzanti (Ph.D) lectures in choreographic practices at the University of Malta. In her research practice, she develops socially engaged projects working at the intersections of dance improvisation and collaborative performance-making which she informs from the perspective of affect theory. Paula completed her practice-as-research Ph.D. project at Queen's University Belfast (UK). Her performance work develops mostly in collaboration with sound artists and musicians. Her performances have been showcased at the International Metabody Festival (London, 2015); JamJar Women's Improviser's Platform (Belfast, 2016), Sonorities Festival (Belfast, 2017), Digital Echoes Conference (Coventry, 2018), Senselab Speakers Series (Montreal, 2017); International Women's Day Celebrations (PS2 Gallery, Belfast, 2018); International Dance Day University of Chile (Chile, 2019), and at the University of Costa Rica (San Jose, 2019). In 2019, Paula won the Higginson Leadership Award of the year to facilitate a dance and well-being project for Nicaraguan refugees in Costa Rica. She is currently working on a collaborative research project with media artist Dr John D'Arcy (QUB), involving somatic practice and digital media technologies to investigate the impact of infrastructure design that ignores the role of the sensuous body in generating interconnected forms of living.

PAULA LEBRE

Ethnomusicology Institute - Center for Studies in Music and Dance (INET-md/polo FMH), Portugal

General Panels

STORY MAKERS – MANY VOICES – MANY LIVES

ABSTRACT

Youth struggling with social exclusion often live in a vicious circle, whereby socially excluded face additional deprivation undermining their future life prospects and longer-term social and cultural marginalisation.

Story making, rooted in culture and personal experiences, refers to techniques used to unfold or disclose personal or fictional narratives. Some would transpose it to their own life experience, community, cultural or political views, using it to make sense of a real dilemma within their group; others would engage in 'creative copying', retelling stories adding layers of their own interpretation and imagery.

Heinemeyer (2018) defines participatory or applied storytelling as storytelling 'applied' to the wounds of psychological, behavioural, emotional, political, societal, environmental or economic problems of young people and their communities, which may happen in schools, youth groups, community groups, prisons, arts venues and hospitals, and draws on diverse influences beyond the therapeutic and beyond the storytelling world.

Storytelling and storymaking, may reengage youth through multiple narratives and non-threatening processes, highlighting their unique human experience. Storymaking through the use of creative expressions, offer a way in which young people can tell their own stories and construct their own narratives, reflecting their resilience, strengths and achievements in negotiating the challenges of their specific circumstances, especially around their experiences and responses to the present moment.

This documented workshop aims at presenting a storymaking methodology developed and trialled, aimed at reaching 600 socially excluded young people under and European Erasmus Project across 4 central and peripheral European Countries (United Kingdom, Poland, Portugal and Cyprus).

The needs of young people aimed at, were a renewed sense of self, enhanced self-esteem, confidence, verbal and non verbal communication, greater resilience, support to make informed choices and decisions and improved careers guidance, through an understanding of their own and other people's live stories.

A manual to support youth workers conducting storymaking, with 6-week set of sessions, through puppetry, creative writing, creative narrative and creative movement, providing, fun, rich and effective spaces for young people to explore, share and critically engage with their own ideas and the ideas of others will be presented, as well as preliminary results of the storymaking sessions currently under development (february-may).

PAULA MAGALHÃES

Centre for Theatre Studies of the School of Arts and Humanities of the University of Lisbon, Portugal

General Panels

FAIRGROUND THEATRE: FROM THE PERIPHERY TO THE CENTRE OF THEATRE HISTORY IN PORTUGAL

ABSTRACT

During the second half of the 19th century and the early years of the 20th century, funfairs and their entertainments were one of the most sought-after manifestations of popular culture in Lisbon (and Portugal).

Among the several attractions, theatre was one of the most appreciated.

*However, this preference was brushed off from the writings of the elite of that time, mostly fascinated by progress, speed and erudite entertainments, and consequently from the writings of historians. Although some studies explore this subject more widely, they do it inaccurately, once they only refer to theatres set up around 1870, when fairground theatre was already following the repertoire of the city's most popular venues. The previous ambulant wooden booths, where mountebank troupes, like the ones described in Paul Scarron's *Roman Comique* or Gautier's *Capitaine Fracasse*, performed acrobatics, pantomimes, and short farces, fell into oblivion. Usually defined in opposition to other concepts – erudite, literary, etc. – popular theatre, and particularly fairground theatre, has encountered difficulty in "finding its own identity" (Pavis). Its categorization as "made by the people and for the people" has judged it as "inferior" (Schechter), relegating the practice to the periphery of theatre historiography. Brief and scattered references to fairground theatres can only be found in studies about the city of Lisbon and the revue genre, as well as in biographies related to artists, dramaturgs, composers, scenographers, or entrepreneurs, who did not conceal their origins or own passage through fairground theatres.*

While the Portuguese theatre history has been mostly dramatic literature based, it is currently embracing a series of works reflecting on theatre practice and multiple sources, that provide key information about theatre activity related to venues, artists, companies, and repertoires. These data have allowed the rewriting of history by bringing to centre stage practices, such as the fairground theatre, which have remained on the periphery. The examination of new sources allows us to understand that while some mocked the facilities and quality of venues and shows, others did not fail to praise its uniqueness as a kind of "popular authenticity". In other words, fairground theatre was not influenced by progress and preserved the traditions of ancient times, such as the carnival entertainment as described by Bakhtin; its celebrations ignored the distinction between actors and spectators and the stage itself.

This paper aims to bring to the spotlight a formerly "forgotten" popular theatre practice, the fairground theatre, mountebank troupes included, redefining its importance in the context of the history of theatre in Portugal. Rescued from the periphery, where it always as remained, it is possible to affirm that, in several moments, fairground theatre as also influenced the city official theatre repertoires. It is now possible to provide a more complete analysis of the theatrical culture of that time, integrating popular theatre practices, such as fairground theatre.

CV

Paula Gomes Magalhães is a researcher at the Centre for Theatre Studies of the School of Arts and Humanities of the University of Lisbon, and a professor within the Masters programme in Theatre Studies at the same University. She holds a PhD and a master's degree in Theatre Studies, having conducted research on the History of Theatre in Portugal and Theatrical Iconography. Her doctoral thesis focused on the history of fairground theatre in Lisbon between 1850 and 1920. She is a member of the Monitoring and Evaluation Committees for the Directorate-General for the Arts, an agency that provides state funding to theatre and other arts in Portugal. She is also a member of the Editorial Board of Sinais de Cena – Performing Arts and Theatre Studies Journal and of the Portuguese Association of Theatre Critics. She has published several studies related to Lisbon and theatre practices: 30 Anos de ArteViva (ArteViva, 2010); Belle Époque – A Lisboa de Finais do Século XIX e Início do Século XX (Esfera dos Livros, 2014); Teatro da Trindade 150 Anos – O Palco da Diversidade (Guerra e Paz, 2017); Sousa Bastos (INCM, 2018); and Os Loucos Anos 20: Diário da Lisboa Boémia (Planeta, 2021).

PAULINA BRONFMAN

NMAPA, Chile

Performance in Public Spaces WG

BANDA DIGNIDAD, FROM PERIPHERIES TO THE CENTRE: ARTIVISM, PREFIGURATION AND LIMINALITY IN THE CONTEXT OF THE CHILEAN SOCIAL OUTBREAK OF OCTOBER 2019

ABSTRACT

Since the Chilean social outbreak in 2019, the center of the riots and confrontations between the protesters and the police has been Plaza Baquedano, which was spontaneously renamed Plaza Dignidad (or Dignity Plaza) by the citizens. When the outbreak started performers and musicians organized WhatsApp groups to meet daily at the statue of General Baquedano in the middle of the square. The artists who arrived organized a band formed by brass, woodwind, Andean aerophones and percussion instruments. The protesters began calling them Banda Dignidad (Dignity band) because of their meeting point and the place of their performances. The group started to have a central role in keeping the protest alive in the following weeks. They helped attract more protesters, surrounding them while they performed and also marching as a 'wall of musicians' to protect the "first line" protesters behind them, those most at risk from being shot or arrested by the police. The 2019 cycle of mobilizations in Chile, not only developed actions such as collecting signatures, boycotts and marches but also new political practices only made possible by social media. These actions gave communicational and informative autonomy to movements and generated new micro-spaces in which new forms of organization and communication are possible. Some of these new forms of political actions include performative practices, dance,

music and street performances. A characteristic of these new forms of political action derives from their articulation from the "logic of the event". These are manifestations that break out even though the context they are part of defines them as improbable or impossible questioning the idea of centre and peripheries. They are practices that disturb the status quo and generate new possibilities for action because they act as "passageways" or "connectors" between the current world and another possible world, which constitutes new ways of putting into action ways of doing, feeling and saying different from those of the present world imposed by formal policy. This paper explores and analyses Banda Dignidad as a form of performative practices considering their aesthetic, performative and political dimension as repertoire of political action. Furthermore, this work will seek to understand the intersections between youth artistic activism, music and performativity within a history of political movements and demands in Chile.

CV

Dr. Paulina Bronfman is an interdisciplinary researcher from Chile. She is part of NMAPA: Millennium Nucleus Art, Performativity and Activism in Santiago, Chile. Dr. Bronfman holds an MA and a PhD in Education at the University of York, United Kingdom, where her doctoral thesis was focused on the relationship between issues of human rights, citizenship and applied theatre using a feminist epistemological approach. She works in the interactions of education, performance, cultural ecologies and artistic activism. Her current research project is focused on social movements and artistic activism across Chile and Latin America throughout the writing of the book "Performance and Flah Mob as an expression of political participation in the Chilean social movement 2011-2020" funded by the Chilean Ministry of Culture and Arts.

PEILIN LIANG

National University of Singapore, Singapore

Embodied Research WG

PRACTICING CARE THROUGH DIGITAL ARCHIVING: ANNOTATION, WRITING, AND MULTIMEDIA

ABSTRACT

If performance is a care practice realized through embodiment, how can we continue such practice in an endemic era of rapid digitalization of performance? I set out to examine the curatorial process of digital archiving "Pear Blossoms" (2007), a performance by a group of senior women with whom I have researched since 2006. In my presentation, I argue that to care through the practice of digital archiving bodies in performance, the evolution of the bodies beyond the archived performance needs to be documented. This is to be accomplished through multifocality, multivocality, and multipresence as I have earlier suggested in the idea of docuvention (Liang 2019)*. However, in the case of digital archiving, the longitudinal evolution of the performing bodies needs to be foregrounded through these three Ms. This is to be accomplished by making the multiple voices and perspectives of the archiver and the archived across time available to their users.

*Liang, Peilin. "Towards Docuvention: The Multiplicities of Documentary Practices in Practice as Research (PaR) Applied Theatre." *Research in Drama Education* 24, no. 4 (2019): 449-464.

Some Related links:

- Documentary film: *Years Under the Pear Trees* <https://www.youtube.com/watch?v=BAAi2jirs64>
- Performances: *The Heart Land of Pear Blossoms* <https://www.youtube.com/watch?v=SfRjYus8Plw>

CV

Peilin Liang is an ethnographer, practitioner, researcher, writer, and educator of theatre and performance. She is an associate professor of Theatre Studies at the National University of Singapore. Her recent research focuses on island perspectives, health and wellness care, and the ergonomics of movement and object design in performance. Her notable Practice as Research projects include, "A Home on the Island" (2015-2019) and "Probody Artmaking Lab" (2021-present). She is the author of *Bodies and Transformance in Taiwanese Contemporary Theatre* (2020).

PENNY FARFAN

University of Calgary, Canada

Popular Entertainments WG

POLAR BEAR POSTCARDS AS/AND POPULAR ENTERTAINMENT

ABSTRACT

*In his discussion of critical naturalism, Raymond Williams wrote, "Ibsen had to show rooms on the stage in order to show men trapped in them." The first time Ibsen's Hedda is seen alone on stage, she walks about the room, raising her arms and clenching her fists as though in a frenzy, bringing to mind a caged animal, a pacing captive bear. At the same time that Ibsen's play was achieving canonical status for its critical exposure of a woman trapped by her determining environment, increasing numbers of non-human animals were being trapped to furnish rising numbers of zoological gardens in Europe and beyond. A disjunctive link between Ibsen's realist plays and the entrapment and confinement of animals struck me when I was researching my forthcoming article on postcards of Ibsen and came across a postcard sent from Norway to Canada in 1927 featuring a pair of leashed polar bear cubs clinging to their dead mother on board a ship and with a message from an aunt to her young nephew that began, "How do you like the polar bears." In earlier research shared with the Popular Entertainments Working Group, I considered modernist theatre postcards as a form of popular entertainment. In this paper, I will extend my earlier research on postcards as popular entertainment while also considering how postcards represent zoos as a form of popular entertainment, focusing on selected postcards of polar bears from the early to mid-twentieth century as a preliminary case study. Against "the silence of the polar bears" as described by Una Chaudhuri, these archival postcards suggest what these bears "spoke" to their audiences, as reflected in the postcard images and accompanying messages. Against this archive, I will extend Ibsen's insights about individual entrapment within thwarting environments to briefly consider representations of human and non-human animals in their shared environment in two recent plays that feature polar bears, Chantal Bilodeau's *Sila* and Colleen Murphy's *The Breathing Hole*.*

CV

*Penny Farfan is Professor of Drama at the University of Calgary and the author of *Women, Modernism, and Performance* (Cambridge UP, 2004) and *Performing Queer Modernism* (Oxford UP, 2017), as well as many articles and book chapters on modernism and performance and on contemporary women playwrights. She is also the editor with Lesley Ferris of *Critical Perspectives on Contemporary Plays by Women: The Early Twenty-First Century* (U of Michigan P, 2021) and *Contemporary Women Playwrights: Into the Twenty-First Century* (Palgrave Macmillan, 2013), and a past editor of *Theatre Journal*. Her article "The Picture Postcard is a sign of the times': Theatre Postcards and Modernism" was published in *Theatre History Studies* in 2012, and her essay "Ibsen Postcards/Postcard Ibsen: Domesticating Modernism" is forthcoming in *Modern Drama* in 2022.*

PETER EVERSMAAN

University of Amsterdam, The Netherlands

The Theatrical Event WG

THE SOCIOCULTURAL ROLE OF DUTCH THEATRE AND DANCE COMPANIES – ESPECIALLY WITH REGARD TO YOUNG AUDIENCES AND EDUCATION.

ABSTRACT

In the autumn of 2017 research was carried out into the position of the performing arts in the sociocultural infrastructure. Starting point for this study was the question how seven professional performing arts companies in the Netherlands position themselves within the artistic and sociocultural infrastructure and what functions they attribute to themselves in these contexts. Four of these companies explicitly target children and/or young

audiences, two others have strong educational departments and the remaining one is a socially engaged collective of actors often making productions in collaboration with local communities.

Next to interviews the study explored how these companies viewed themselves within the sociocultural structure by means of Q-methodology. Respondents were asked to rank order 32 statements about the function that their company fulfils in a societal context - from least to most appropriate. One of the main advantages of this method is that it enables researchers to obtain a reasonably representative overview from a relatively small number of respondents – in this case fifteen employees from the seven companies.

As a result three distinct views on the educational function of the companies were identified:

- Making art within the context of education; furthering art education and contributing to the development of children and young people.

- Making art implies sociopolitical content and has the goal to let audiences reflect on the status quo, question social hierarchies and even become politically engaged.

- Making art goes along with providing entertainment. Experiment or trying to cross artistic boundaries is not necessary. Instead, reducing stress and furthering wellbeing in the audiences are sought after.

In all three approaches education is interwoven with the artistic mission. However, the type of art education being addressed by the Q-sorts and the interviews is distinct from the customary approach in mainstream education and operates according to a hierarchy that is quite different from the one usually found in school settings that are mainly geared to cognitive learning. This raises questions about prevailing views on education and upbringing.

CV

Peter Eversmann (1955) studied a year at the Wittenberg University, Ohio, USA and after that completed his studies in History of Art and in Theatre at the University of Amsterdam in 1982. His dissertation *De ruimte van het theater (The Space of the Theatre)* was defended in 1996. In 2021 he retired as associate professor at the department of Theatre Studies, University of Amsterdam. He has published on the theory and history of theatre architecture as well as on empirical audience and reception research. Current research interests include the theatrical experience of the spectator as a specific form of the aesthetic encounter, theatre iconology and the use of information technologies for education in the performing arts. He is editor in chief of the *Themes in Theatre series (Brill)*.

PETER FARBRIDGE, WITH ART BABYANTS

Postmarginal, Canada

Embodied Research WG

PERFORMANCE CONVERSATION: RELATIONAL PERSPECTIVES OF CREATIVE SPACE: THE STORIES, THE PRACTICE, AND THEORY OF POSTMARGINALITY

ABSTRACT

Since 2018, Postmarginal retreats have been exploring the intersections of political multilogues between various theatre communities (Indigenous, Black, racialized, d/Deaf, LGBTQ2S+, Dis(abled) and Neurodiverse) with the goal of decentring Euro-Canadian rehearsal practice. The retreats, which have been organized so far in Montreal, Vancouver and Edmonton (Canada) use an experiential learning pedagogy of storytelling, discussion and physical practice to tease out perspectives of *métissage* (Glissant) that can respond to the paradoxes and pitfalls of contemporary identity politics without removing the awareness of the uneven power relationships of coloniality (Bhabha; Bharucha). Underpinning this poetical-philosophical perspective of cultural interrelations is a concrete process of generative communication (Scharmer) that is inspired by and extends Dwayne Donald's concept of 'ethical relationality'.

Art Babyants, Peter Farbridge, and Lisa Ndejuru will present an embodied and interactive presentation in the spirit and format of a Postmarginal retreat. After a brief overview by Farbridge of the theoretical frameworks of this work, Ndejuru will reflect on the qualities the organizers seek, look for or feel are important in the creation of the retreat. What guides the choices we make as we prepare the conditions for postmarginal work? How do

we value the process that then takes place? In this discussion, she will pay particular attention to the retreat's use of storytelling and embodied workshops. The stories are a way to gather and share, a point of departure: eight storytellers share their stories in pairs, and participants listen actively through proposed lenses and collectively harvest what they have heard. The storytellers, the participants, and the lenses are all carefully considered, chosen or vetted in relation to the question guiding our event. In the final section of the presentation on embodied workshops, Babayants will round out our offering with a discussion of his dramaturgical workshop, *Le besoin d'être mal-armé* ("The need to be poorly equipped", Beckett), in which he will explore the possibilities of stage multilingualism and multilingual as a form of relational dramaturgy (Boenich). The workshop invites participants to explore working in languages they speak fluently, languages they are learning as well as those they have never had any exposure to. It also challenges the notions of mandatory translation into official languages, that is, the languages of power. Using embodied examples from his workshop, Babayants will ask the participants to consider how practicing multilingualism during collective creation can lead to new dramaturgical forms as well as to queering dominant monolingual frameworks that tend to prioritize colonizer languages.

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CV

As a founding member and co-artistic director of Modern Times Stage Company, Peter has appeared in the majority of the productions, including the title characters in *Hamlet*, *Macbeth*, and *Hallaj*. He has also played Vladimir in *Waiting for Godot* and Old Man in Ionesco's *The Chairs*, for which he was nominated for a Dora Award as Outstanding Performance by a Male. Farbridge has collaborated with director Soheil Parsa on six translation/adaptations of Persian plays, four of which were published in an anthology by Playwrights Canada Press (2003). Two of these collaborations were recognized with Dora Awards. He has also co-authored two original plays, *Hallaj* (with Parsa) and *Forgiveness* (with Parsa and Barbara Simonsen). As a Montreal-based actor, Farbridge has worked in theatre and film both in English and French. Peter teaches occasionally at Concordia University, where he completed his Masters in Theatre and Anthropology.

PETER ZAZZALI

LASALLE College of the Arts, Singapore

Political Performances WG

OPPRESSION AND THE ACTOR: LOCATING FREIRE'S PEDAGOGY IN THE TRAINING SPACE

ABSTRACT

Paolo Freire's *Pedagogy of the Oppressed* depicts education as a power struggle within which those in positions of authority objectify and exploit those who are vulnerable. It is a dehumanizing dynamic wherein shared

governance is shunned in favour of hierarchies that privilege a few individuals at the expense of everyone else. Nonetheless, Freire offers hope for the oppressed through unified resistance against authoritarian pedagogical practices as well as systemic formations of knowledge. History and culture can thus be understood as weaponizing forces upholding hegemonic social orders. The goal is to challenge these systems toward a more just and inclusive model of teaching and learning. Freire accentuates the fluidity and instability of power structures, thereby prompting us to seek ways to disrupt and replace oppression with empowerment. Nothing is a fixed entity. Everything is and always will be subject to interrogation, to rethinking, to change. An equitable distribution of agency is foundational to a diverse and inclusive pedagogy the likes of which will define the future of actor training.

How does Freire's Pedagogy of the Oppressed apply to drama schools and more specifically the training of actors? In what ways do history, tradition, and culture colonize curricula? How can trainers disrupt these practices while developing progressive epistemologies toward equity and inclusion? My presentation will address these questions along the lines of race, gender, social class, and nationhood by exploring acting programs throughout Australia, New Zealand, and South East Asia. Relying on both primary and secondary research, I will deploy an ethnographic methodology drawn from onsite visits at leading drama schools throughout Oceania. I will position Freire alongside fieldwork to show how colonized approaches disenfranchise the identities of those whom the training is intended to serve. I will present best—and better—practices to argue on behalf of a diverse, equitable, and inclusive pedagogy.

CV

EDUCATION

Ph.D. Theatre Studies, The City University of New York Graduate Center, September 2012

Doctoral

Certificate American Studies, CUNY Graduate Center

ACADEMIC EMPLOYMENT

October 2019-Present, Associate Professor, Program Director (BA Hons) Acting, LASALLE College of the Arts, Singapore

March 2018-October 2019, Associate Professor/Associate Chair (tenure granted March 2018), University of Kansas Department of Theatre and Dance

PUBLICATIONS

Books

Actor Training in Anglophone Countries: Past, Present, and Future. London: Routledge, 2021.

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PETER W. MARX

University of Cologne, Germany

General Panels

HISTORY AS PERFORMANCE HISTORY

ABSTRACT

What does acuity to dramaturgy bring to the study of history, and vice versa? How do performance historians refine, change or update the parameters of historical inquiry by taking techniques of dramaturgical analysis—the spatial arrangements, casting of roles, authorization of speech, oratorical techniques, styles of movement, conventions of behaviour, and reactions of anyone present—as fundamental to their approach to historical inquiry? Such formalist elements (almost invariably within human control) can be applied to almost any circumstances, but where and how does dramaturgical insight about the microcosmos of a specific event—whether a theatrical performance, diplomatic ceremony, battlefield engagement, or epic migration—scale up to matters of historical note? These questions are both matters of method (what is regarded as the material to be noted in undertaking research) and historiography (rationales and traditions of historicist explanation).

This round table will commence with framing comments from the participants and devote the majority of time to discussion.

CV

Prof. Dr. Peter W. Marx holds the Chair for Media and Theatre Studies at the University of Cologne. He is also director of the Theaterwissenschaftliche Sammlung Cologne, one of the largest archives for theatre and performance culture in Germany.

His focus of research is theatre historiography, Shakespeare in Performance and the formation of theatre as a cultural practice in the Early Modern Period. In 2018, he published Hamlets Reise nach Deutschland.

In 2020, he published his monograph Macht|Spiele: Politisches Theater seit 1919 and edited the volume Dokumente, Pläne, Traumreste, a comprehensive catalogue and essay collection, celebrating the centenary of the Theaterwissenschaftliche Sammlung. In fall 2020, the Handbook on Theatre and Performance Historiography (co-edited with Tracy C. Davis) was published with Routledge.

PETRA DOTLAČILOVÁ

Stockholm University, Sweden

Scenography WG

FROM PARIS TO STOCKHOLM: BIRGER JARL AND THE BEGINNING OF “SWEDISH NATIONAL COSTUME DESIGN”

ABSTRACT

Birger Jarl, an opéra-ballet or play with songs and dance, represents an important milestone in Swedish theatre history. Premiered in Stockholm in 1774, this piece was based on a French model – Voltaire’s opéra-ballet Princesse de Navarre – but set in 13th century Sweden. The plot recounted the story of the founder of Stockholm, Birger Jarl, and thus it became the first music theatre piece on a topic from Swedish history. A particular strategy of foreign inspiration for national purposes is perceptible in the dramaturgy, music and also in costume and set design, which will be the main topic of this paper.

Through extant costumes, drawings, inventories and stage notes (some of them unedited), I explore the French influences in the Swedish costume design of the time, and how these were combined with the requirements of the nascent Swedish national theatre. King Gustav III, true father of this idea, was known for his interest in costume, and the case of Birger Jarl shows how he directly intervened in the staging process. The issue of transnational travel of ideas will be developed by the complex question of centre vs. periphery in this case, where relatively marginal piece from one of the European cultural centres inspires an important piece of the European cultural periphery.

CV

Petra Dotlačilová holds a PhD in Dance Studies from the Academy of Performing Arts in Prague (2016), and a PhD in Theatre Studies from Stockholm University (2020). She specializes in dance history and theatrical costume in Europe from 16th to 18th century. Particularly, she explores aesthetic and material properties of costumes, international transfers in design and relations between garments and movement practices.

She participated in the research projects Performing Premodernity at the Stockholm University and Ritual Design for the Ballet Stage at Leipzig University. Within these projects, she participated in the organization of several workshops and collaborated at costume-making for historically informed performances of Pygmalion (2015, Český Krumlov, Stockholm/Riddarhuset), and Le Devin du village (2019, Stockholm/Confidencen).

In 2021 she was awarded with the international postdoc grant of the Swedish Research Council, which supports her three-year research project “The Fabrication of Performance: Processes and Politics of Costume-Making in the 18th Century”, conducted in collaboration with Centre de musique baroque Versailles.

PETRA EGRI

University of Pécs, Hungary

New Scholars Forum

PER(VER)FORMATIVE ASPECTS OF THE PANDEMIC FASHION PERFORMANCES

ABSTRACT

It is told that due to the social and economic effects of our recent pandemic fashion has been caught into a destructive position. One aspect is the material change of the fashion objects the strong pre-eminence of the so-called “stay home collections” against the earlier dominance of the ready-to-wear and haute-couture garments intended for social events. An important feature of recent fashion changes is their reliance on current pandemic rules and connected political decisions. In my presentation, I will focus on an interesting example of these pandemic changes: Moschino’s 2021 Spring/Summer Collection. Moschino’s “Marionette Performance” is a perfect example for the infelicitous performativity where show created in a per(ver)formative (in Derridean sense) act in the catwalk space. I want to show that performativity is broken at every step of the show. In this spring collection, not only are the mannequins substituted by dolls but the viewers, some are well-known (e.g. Anna Wintour), are also transformed into marionettes by Jeremy Scott. With a self-ironic gesture, anyone of us from the possible audience can be changed into a puppet. To analyse the performative character of the show, I use deconstructive and psychoanalytic approaches, ideas. I want to emphasize the interweaving performative

dimensions that, in a sense, preclude each other with the help of Paul de Man's interpretation of Kleist's *Marionettentheater*. I want to point to the mechanical, meaningless materiality appearing in the marionettes' movement on Moschino's special catwalk. My lecture argues that in the movement of the marionettes the possibility of the clear manifestation of performative becomes uncertain.

CV

Petra Egri is a doctoral student at the Doctoral School of Literary and Cultural Studies at the University of Pécs. Her research interests and publications are in deconstruction and performance art. Egri has published her research in professional journals and edited books in English, Hungarian and Russian, served as a co-editor of the Hungarian-language book *Contactzones: The Connection of Theatre Studies with Other Fields* (*Kontaktzónák: Határterületek a színház mentén*, Kronosz Press, 2019). Her paper, "The Allegorical Deconstruction of Socialist Style," on late socialist neo-avantgarde fashion performances, was published in *Russian Fashion Theory* in 2019. She has lectured at major Derrida conferences in Hungary from 2018 to the present. In 2018 she presented at the *In memoriam Jacques Derrida* conference at the University of Pécs. In 2021 she co-organized the *In memoriam Jacques Derrida: Philosophy in a time of virus*, where she talked about the autobioheterothanatographical nature of the performance. She has lectured at numerous other international conferences (Milano, Pontevedra, Moscow, Manchester, Roubaix). Egri is writing her PhD dissertation on major radical performances, analysing their deconstructive rhetoric with the theoretical background of Jacques Derrida and contemporary psychoanalysis.

PETRA KUPPERS

University of Michigan, USA

Performance and Disability WG

ECO SOMA: STARSHIP SOMATICS IN DISABILITY CULTURE LAND

ABSTRACT

*In this presentation, I would like to share an aspect of my current work that emerged from COVID working restrictions, and which I am currently developing for its potential for disability dance and creative practice. I am sharing through the lens of my book, *Eco Soma: Pain and Joy in Speculative Performance Encounters* (Minnesota, Feb. 2022), and the methods I am discussing there.*

*Through the two years of the pandemic, I developed a somatic form of dream journey called *Starship Somatics: a deeply physically felt and yet speculative embodiment journey that can be either experienced lying down (like a relaxation session), or as a movement score. Here is how I describe the journeys I am currently leading: "In these sessions, we will engage our bodymindspirits as portals, as trance-mobiles that honor pasts and jet us toward speculative futures. We will use improvised movement, dream journeys, sounding, writing, and drawing as our transportation devices: firmly grounded in the sensory immediacy of our beds, sofas, floors and windows, and flying wide to honor ways of being of all kinds. All welcome, grounded in disability culture values."**

*I have taught the *Starship Somatics* as part of three MELT sessions for Movement Research, a NYC-based organizers of contemporary dance offerings, in week-long intensive with people from around the world (via zoom). How can we think about these sessions as 'performances' and as disability culture work? How do we engage speculative modes with significant effects on the level of one's embodiment, one's somatic being? These are the questions my presentation will address.*

CV

Petra Koppers (she/her) is a disability culture activist, a writer, and a community performance artist, and the Anita Gonzalez Collegiate Professor in Performance Studies and Disability Culture at the University of Michigan. She uses ecosomatics, performance, and speculative writing to engage audiences toward more socially just and enjoyable futures.

She has been engaged in community dance and disability culture production since the late 80s, and her third performance poetry collection, *Gut Botany*, was selected as one of the top ten poetry books of 2020 by the New York Public Library. Her new book is *Eco Soma: Pain and Joy in Speculative Performance Encounters* (UoMinnesota

Press, February 2022, open access), which explores disability culture perspectives on moving in diverse worlds (<https://www.upress.umn.edu/book-division/books/eco-soma>).

PHILLIP BALDWIN

Stony Brook University, USA

General Panels

PERFORMANCE/TELE-EXISTENCE/THE LIMINAL/THE LATERAL

ABSTRACT

Cities, by an 'organic economic transformation', are now home to more than half of humanity. Yet, during Covid-19 outbreak, we have seen the wealthier leave the cities for 'the natural periphery', and use telematic forms of communication such as smart phones, high speed internet, and social media to create a 'floating global brain' of employment and connection. What happens to the urban and rural poor, they live next to, and who remains in an 'analog economy' if all viable economies happen 'online'? This is a theory and 'lab' class that is interdisciplinary in nature, drawing from fields in the social sciences, the humanities, architecture, game theory, Virtual/Augmented Reality, tele-medicine, tele-collaboration, social media narrations, engineering, public health, and education. Courses in the program focus on issues in contemporary urban society, 'telematic society', and on the forces and practices that shape urban/rural life, the social structure of urbanism, architecture, design and the way individuals create an online narrative to fit within this 'global brain'.

This class accounts for this global 'urbanization' as well as the creation of a online culture (Global City? Global Brain?) especially after the Covid quarantine of 2020. the students' understanding of the nature of cities and their impact on the world is important for their sense of 'cosmopolitan identity', yet a second middle class flight from cities has occurred as it did during the cold war. . The dynamic and complex nature of cities challenges traditional disciplinary boundaries, so the class with its 'labs' in free online sources s is interdisciplinary in nature, drawing from fields in the social sciences, the humanities, architecture, game theory, Virtual/Augmented Reality, tele-medicine, tele-collaboration, social media narrations, engineering, public health, and education. Courses in the program focus on issues in contemporary urban society, 'telematic society', and on the forces and practices that shape urban life. Courses also address how cities have changed over time and how they continue to change today in societies around the world. Through a comprehensive program that includes course work, free app 'lab work', community engagement, and independent research, this class prepares students for careers and graduate study in fields including architecture, business, education, environmental planning, law, public policy, public health, game design, design, real estate development, social services, urban design, and urban planning. It also prepares students to be critical thinkers, engaged citizens, and informed leaders who can help to transform cities for the better.

PRACTICE – the effectiveness of how the services are put into practice and the impact they have on the artistic community: This is a unique proposal using three sets of data, the individual, the city, and the global climate, to 'portray' integrated systems.

DEVELOPMENT – the contribution the services make to the development of the arts and cultural community in the state: The physical proposal: CREATION OF GLOBAL IMMERSIVE SPACES.

We will use Sensory input transducers, data projectors, ambisonic sound speakers, and other devices 'of the senses' to fill and add to various media such as projections of database aesthetics, light, and surround sound, within this immersive architectural dome space.

CV

Associate Professor of design and digital media, Digital Media Artist, Scenographer, Designer, Instructor of media and film studies, Grant Writer/Fund Raiser for projects in technology and culture, Instructor of 3-d CAD programs, Installation Artist, Associate Professor of Design, Scenography, and the digital creation of CAD environments, multimedia, imaging, combined media, and digital new media. Consultant to uses and methods of telecommunications technology and pedagogy with institutional, architectural, and urban projects.

Is a scenographer, designer, author, educator, UX/UI consulting, business person, art and technology installation artist, associate professor of design and digital media, and immersive environment designer. He devotes equal effort to Academic/Professing fields as well as in the for-profit IT research fields. Has current research and authorship in the relationship of space to telematics and telepresence, Virtual reality and 'spaces of shared experience'. He designed for Film, the stage, Modern Dance, Events, and public projection mapping commissions. Recipient of four international awards in Design including the Rome Prize, Japan foundation prize, Korea foundation award, and Korean industrial development in STEAM and the creative tech curriculum Co-Pi of 700k from the Korean Minister of Culture.

He integrates 'culture and technology' projects In New York City placing his students in the IT fields in that city. He is author and editor of the cultural technology journal #Criticaltransmedia, has work in Design, Performance, and Information Technology, Recipient of the National Endowment for the Arts Award, Jerome Foundation Grant for Collaboration, Japan-US Partnership for the performing arts, Korea Industrial development grant, Creative Economy grant with the Korean minister of culture, Hyundai art and installation grant for work with Nam Jun Paik on the border of North and South Korea, Singapore Interactive media grants, and other grants and research in Art and Technology. Has Conducted Stony Brook University study abroad programs in Rome, and Seoul. He has conducted paid lectures and workshops in five continents in institutions and countries such as Egypt, Chile, U.A.E/Dubai, South Korea, Italy, Singapore and others. He Is interested in the relationship of human computer interface, the performing arts, cities, environments, and architecture. He Maintains a design practice and business in New York City. He Lives in Brooklyn.

PHOEBE MBASALAKI

University of Essex, UK

Performance as Research WG

YEKI HAMBE: LET IT GO - A DECOLONIAL FEMINIST ENCOUNTER WITH SEX WORKERS IN SOUTH AFRICA

ABSTRACT

This paper presents a reflection on collaboration as praxis, based on work within a project between the African Gender Institute and the Centre for Theatre, Dance and Performance Studies at the University of Cape Town, together with the NGO SWEAT (sex workers education and advocacy task force) and a group of sex workers. In the context of South Africa, under modernity/coloniality, neoliberal rights fail to offer justice to street-based sex workers. Using a combination of physical theatre rooted in Performance as Research (PaR) as well as decolonial feminist methods, we collaborated with a group of eight sex workers, who were trained by a professional facilitator in physical theatre. This resulted in a performance piece entitled Yeki Hambe: Let it go which was publicly performed by the sex work theatre group. In this paper we build upon the strengths of PaR, as an approach that is layered in the way it reveals itself; not as a predetermined map but rather a wayfarer, seeking out common threads with decolonial feminist research. In this paper, we ask two central questions: How do processes that deployed by PaR (and decolonial feminist research) nurture collaboration as praxis? In what ways does PaR offer possibilities for building coalitions. The paper therefore centres on the performance Yeki Hambe: Let it go as a collaborative framing of pluralised epistemologies that work towards epistemic justice, whilst pointing towards political and social change through an embodied social justice.

CV

Phoebe Kisubi Mbasalaki lecturer in Sociology at the University of Essex. Prior to that, she was a post-doctoral research fellow on the GlobalGRACE project (<https://www.globalgrace.net>) housed at the AGI and the Centre for Theatre, Dance and Performance Studies (CTDPS) – University of Cape Town as well as the NGO – Sex Workers Advocacy and Educational Task Force (SWEAT). She was also a lecturer on the gender studies program at the Africa Gender Institute (AGI) – University of Cape Town. She holds a doctorate in Gender Studies from Utrecht

University in the Netherlands. Her research interests are in critical race, gender, class, sexuality, public health, creative activism as well as decolonial thought and praxis.

PHOEBE PATEY-FERGUSON

Rose Bruford College, UK

Queer Futures WG

QUEER COLLECTIVE EFFERVESCENCE UNDER A SHINING STAR

ABSTRACT

Queer performance in nightlife spaces has the power to shape queer subjectivity and experience. Emile Durkheim (1965) asserted that rituals promoting collective effervescence involved the suspension of social norms, invoking new ways of being and imagining together. Queer and performance theory has engaged with associated ideas of ritual process and liminality which has allowed us to understand certain aspects of this process (Van Gennep 1909, Turner 1967, Schechner 1988, Ahmed 2006). Yet an understanding of how this altering of consciousness functions, how the formation of new concepts and beliefs are actually experienced in these rituals, and implications for social change in regard to the liberation movements of marginalised or oppressed groups remains unknown.

The feeling of ‘intensity,’ ‘vitality,’ ‘passions,’ and ‘stronger sensations’ that characterise collective effervescence according to Durkheim are familiar to me from the transformational experiences offered in some queer nightlife spaces in which (to paraphrase the anthropologist) I do not recognise myself, I find myself transformed and consequently I transform my environment (1965: 469). Extending Durkheim’s work, Mary Douglas (1970) differentiates the groups that foster collective effervescence (from those that are inclined to rigid ritual practice) as ones that are predisposed to having a minimal distinction between interpersonal and public relationships, a diverse symbolic universe, and inclined to spontaneous expression – elements which I argue could be used to define a queer relationality in nightlife.

In queer nightlife spaces, collective effervescence cannot be assumed to exist intrinsically. It must be induced in the same way that Durkheim identifies the essential role of the priestess or shaman or other holy power (aka the star of the show!). I want to share a conversation about ways this state might be reached and how it has been reached by others in the room. My proposal is that performance in these spaces, from drag queens to DJs to the go-go dancers to performance artists, offer a shared focus that is designed to induce this state of effervescence and offer its transformational power. I want to consider the importance of other queer interpersonal performance strategies among participants. And finally, whether it is ever possible to experience collective effervescence online in relation to queer digital performance.

CV

Phoebe Patey-Ferguson is an academic, artist and producer. Their research expertise is on international theatre festivals, rooted in the Sociology of Theatre and Performance. This work frequently intersects with their further research interests in live art, contemporary British theatre, and queer theory. Phoebe’s doctoral thesis examined the history and practice of international theatre festivals in Britain, with particular focus on the London International Festival of Theatre (LIFT) and its social, political, and economic context. Phoebe is a lecturer at Rose Bruford (Kent, UK), co-leading the Theatre and Social Change BA programme. Phoebe is a practising live artist and frequently works as a dramaturg for contemporary performance makers. They have worked as a producer with LIFT, In Between Time (IBT), and VFD delivering international festivals of theatre and Live Art, and co-run Live Art Club London.

PHOEBE RUMSEY

University of Portsmouth, UK

Music Theatre WG

SHIFTING CENTRES: CHOREOGRAPHY AND POST-TRAUMATIC STRESS DISORDER IN THE MUSICAL BANDSTAND

ABSTRACT

This paper investigates the potential movement has to explore the complexities of post-traumatic stress disorder. Specifically, this paper explores how the use of two bodies to represent one character - the character and his soldier ghost – in the 2017 Broadway musical 'Bandstand' allows for a decentering of the conventions of the commercial genre of musical theatre that makes room for a contemplation of the complex condition. I examine how 'Bandstand' director and choreographer Andy Blakenbuehler's physicalised efforts (such as the ghost soldiers) generate awareness around post-traumatic stress disorder, and investigate how this doubling keeps the tension between collective memory and individual experience throughout the show. Furthermore, in 'Bandstand' Blakenbuehler dissects the features of swing dance to present a perspective on the post-World War II era that both draws on the nostalgia for the time, and also questions the validity of that longing as interpreted by the body in motion. I ask how can diegetic moments of social dance in the musical work as a platform for the characters to work through their frustrations, anxieties, and personal conflicts in a post-World War II world? Likewise, how can building a mode of non-verbal communication that makes use of the embodied nostalgia in social dance-based choreography also add a more profound resonance and meaning to the characters living with post-traumatic stress disorder?

CV

Dr. Phoebe Rumsey is a Senior Lecturer in Musical Theatre at the University of Portsmouth in the United Kingdom. Prior to moving to the UK in 2020, she taught in the Theatre and Speech Department at the City College of New York. She received her PhD from The Graduate Center, CUNY, and holds an MA in Performance Studies from NYU, an MA in Theatre from UNLV, and a BFA in Contemporary Dance from SFU. A scholar and practitioner, her research has been published in The Routledge Companion to Theatre and Politics, Studies in Musical Theatre, The Routledge Companion to the Contemporary Musical and Reframing The Musical: Race, Culture, and Identity (Palgrave). She is the author of Embodied Nostalgia: Social Dance, Communities and the Choreographing of Musical Theatre forthcoming from Routledge in 2022 and Co-Editor of Dance in Musical Theatre: A History of the Body in Movement (Bloomsbury/Methuen Drama) upcoming for 2023. Along with her engagement in academic studies Dr. Rumsey has worked extensively as a performer and choreographer.

PIERLORENZO RANDAZZO

Università degli Studi di Palermo, Italy

New Scholars Forum

STAGE AND POLITICS: GIUSEPPE FAVA AND SOUTH ITALY THEATRE

ABSTRACT

The function of theater has always been to tell stories that allow the community to grow and critically self reflect, both as a society and as individual members of it. This pertains broadly to what we can refer to as political theater, and in the Italian context for example to works of Giuseppe Fava.

In the south Italian context characterized by the presence of a community tormented by social marginalization, historical domination, lack of development opportunities, youth hardships, which have favored the establishment of the mafia, the theater, both the popular and the erudite has always been an instrument of denunciation and derision of the powerful.

A courageous and disruptive voice was that of the Sicilian playwright Giuseppe Fava, whose plays represented the protest of the Southern man, victim of corrupt and mafia political power that did not allow a "revolution of consciences". His political theatre was an instrument of denunciation of a mafia increasing linked to political affairs that adcrossed the regional borders, so much so as to lead the same mafia to kill him in 1984 right in front of the permanent theatre of Catania, the place of his performances.

In this paper I look at the life and works of Fava, trying to understand the political in terms of instigating a larger resistance within the community in face of repression and coercion. Fava's plays have assumed greater significance in an increasingly globalized society in the grip of climate change, intimidated by migratory flows and divided by strong economic disparities and high rates of youth unemployment. In this connection I assess how Fava's plays have new relevance and how the text takes on different forms to make an impact.

CV

Pierlorenzo Randazzo, born in 1987 near Palermo (Italy), is a professional actor who graduated from the "School of Performing Arts" of the Teatro Biondo Stabile in Palermo; he holds a M.A. in "Theatre, Cinema and Multimedia Performance", curriculum in Master's degree in Entertainment Sciences and Multimedia Production of the University of Palermo. He is also a theatre scholar and performing arts and is a member of the University Theatre Studio Laboratory of the University of Palermo (L.U.S.T.).

He is an expert in Theater in school and training projects. Finally, he is artistic director of the "Tiatru Festival" in Sicily.

PIERRE BOUVERY

Montgomery County College Rockville, USA

General Panels

KABBALAH SPIRITUAL CULTIVATION FOR CLOWNS

ABSTRACT

The proposed paper discusses the combining processes of cognitive psychology, esoteric structures (such as Kabbalah and related practices), and alchemy (an example of a mattering process, both literal and metaphorical) which are, at different degree, involved in general creative processes. The combined processes were at play in "POMAD Pielian" and his absurd journey in the Manliest Club. Clowning combined with poetry is the modality to deliver Pielian. It was presented during the Arthaus Berlin theatre festival of June 2021.

More specifically, Pielian emerged from the author's own spiritual research, as it relates to Kabbalah. It helped explore and enrich the creative theatrical process leading to originality and experimentation, fusing artistic forms, and inviting audiences in to wonderment and mystery of the artist's world empowered by its own spirit.

Much of today's education of western theatre derives from either realism (where it instructs how to construct realities which are reflective of society) or technical physical movements (such as dance and mime). While spirituality is generally recognized as an essential source of the creative processes, the Kabbalah knowledge (dating back to 11th century Jewish mysticism), has remained marginalized because of its occultist nature, and secret teaching over centuries. The Kabbalah, adapted to western Judeo-Christian beliefs, still seeps into many paradigms of creativity through self-teaching. Its Creative and Archetypal pillars provide denotative explanations of how humanity can perpetuate self-improvement, and its combination between feminine and masculine principles, define how the internal processes develop differentiated artistic vision.

Noticeably, Carol Jung (psychologist and philosopher) who sought wisdom and knowledge from his Kabbalah research, inspired artists and storytellers, enhancing their practice through different mediums in theoretical education and professional pragmatism, which the later takes precedent in developing the artist's persona. Physical, mental, and spiritual layers can be transposed into humanistic convention which explores foundation into splendor.

CV

Pierre Alexandre Bouvery (Pierre) is an a French American artist born in Maryland, and a scholar who has academic credentials from the Richmond American University of London, England, with a bachelor degree in performing arts with minor in film, and a Master of Fine Arts in Advanced Devising Practice, from Rose Bruford College in London. Pierre obtained his International Baccalaureate at Benjamin Franklin International American School in Barcelona, Spain. He has also received certification from Guildhall School of Arts in London, The Jacques Lecoq School of Mime in Paris, and had training at the Shakespeare Globe Theatre in London. After more than 9

years studying in Europe, Pierre has returned to the US to continue acquiring skills in Digital Media technology to support his artistic interests, which include writing poetry, clowning, and dramaturgy, in order to create stories to produce and share with various in-person and streaming audiences.

PIETER VERSTRAETE

Free University of Berlin, Germany

Political Performances WG

“EXILED LIVES ON THE STAGE: SOME POLICY RECOMMENDATIONS REGARDING SUPPORT AND SELF-CARE OF ARTISTS AT RISK IN EUROPE” (PROJECT PRESENTATION MSCA 2020-2023)

ABSTRACT

Following up from last year’s presentation of my current MSCA-project, “Exiled Lives on the Stage”, I would like to share an update regarding a new scientific report with recommendation for cultural policy. The growing number of displaced artists relocating to Europe, and particularly Germany, is part (and dependent) of global processes of precarious (artistic) work and political censorship. Taking the lived exilic experience as the core of its inquiry, the project, as well as the report, seek to map out the impact of theatre practitioners from Turkey on debates of cultural democracy, equal opportunity, post-colonialism, artistic precarity and institutionalized support. Existing policies and support mechanisms must be improved to help artists at risk transition to live and work in their host city and country.

Within the context of recent changes in EU border control including its external and internal borders of the Schengen area amidst shifting migration flows, my presentation sets out to map support programmes, residencies, networks and supportive institutions against their policies regarding helping displaced artists in order to define recommendations for a more integrative approach. It will look into the thresholds that theatre practitioners currently face with regard to national/state funding agencies and other institutional stakeholders, and it concentrates on existing platforms that help artists at risk, including intercultural theatres, same-spirited associations, supportive social institutions, as well as support groups for the promotion of art professionals and their visibility in social life as well as the creative industries. I will illustrate some of the report findings through a recent production, “Ez Eyşe Şan / Ich bin Eyşe Şan” by Şermola Performans, a documentary play based on a Kurdish Dengbêj-singer (1938-1996) whose migration due to state pressures and censorship led her to Istanbul, Bagdad, Erbil and Germany. The play not only demonstrates the inspirations of postcolonial writings in new Kurdish playwriting by author and director Mîrza Metîn, but also the exilic route and support networks that the latter has gone through and in part, set up himself to promote other Kurdish artists.

CV

*Pieter Verstraete is a theatre scholar, cultural activist and critic, based in Berlin. He is currently a tenured Assistant Professor in Arts, Culture and Media at the University of Groningen and a Marie Skłodowska-Curie Research Fellow at the Theatre Studies Institute of the Free University of Berlin. His texts on political issues concerning theatre and performance, with a special regional focus on Turkey, were published by IPC-Mercator (2013), the *Jahrbuch Türkisch-Deutsche Studien* (V&R Unipress 2014), *PRAKSIS* (2016), *Textures* (2018), *Performance Matters* (2018), *TRI* (2019), *Documenta* (2021), and *Performance Research* (2022). He is also co-editor of books: *Inside Knowledge: (Un)doing Ways of Knowing in the Humanities* (CSP 2009), *Berberian: Pioneer of Contemporary Vocality* (Ashgate/Routledge 2014), and *Theatre, Performance and Commemoration: Staging Crisis, Memory and Nationhood* (Bloomsbury 2022, forthcoming).*

PIOTR WOYCICKI

Aberystwyth University, UK

Intermediality in Theatre and Performance WG

ETHICS OF INTEROCEPTIVE PERCEPTION IN PERFORMATIVE VR ENVIRONMENTS

ABSTRACT

Žižek's concept of the interpassive object (Žižek 2008), sometimes referred to as the 'surrogate self', can apply to the participant-avatar dynamic in a virtual reality (VR) environment when an avatar becomes a stand-in for the participant, acting, experiencing or even suffering on her behalf (Wilson 2003). Following Liam Jarvis's (2019) insight, I will contest this notion by arguing that often VR experiences have the capacity to 'de-centre' the self, thus inverting the above dynamic and construing the participant as a 'surrogate self', making them potentially vulnerable, susceptible and exposed. The paper will argue so by focusing on a perceptual modality specific to VR experiences, namely that of interoception. According to Rosie Klich 'interoception includes two forms of perception: proprioception (involving signals from the skin and musculoskeletal system) and visceroreception (involving signals from the internal organs such as heart rate, breath and digestion)' (Klich 2019). I will contend that there is a relation between eliciting interoceptive experiences and the inversion of Žižek's aforementioned interpassive participant-avatar dynamic. Finally, I will explore the ethical implications of eliciting interoceptive experiences that help to effectuate the above-mentioned inversion.

To investigate the above, I will examine two contrasting performative VR experiences, Goodnight, Sleep Tight (2017) by ZU-UK, which is an interactive virtual reality performance, and a VR videogame Half-Life Alyx (2020) by Valve. The first case study is part one-to-one performance and 360-degree VR video that invites the participant to experience a dream through the eyes of a child. It is a subtle, poetic VR experience that immerses the participant into the world of childhood memories. The second case study is a survival horror videogame set in a 3D VR environment. A world filled with violence, gore, and invasive forms interactivity.

Through a close analysis of interoceptive aesthetics, by drawing on neuroscientific and cognitive theories, the paper will attempt to give insights into what is ethically and philosophically at stake in employing interoceptive oriented design in performative VR environments and explore the ethical implications of manipulating corporeal experiences through these perceptual modalities.

CV

Dr. Piotr Woycicki is a Lecturer in Theatre and New Media at Aberystwyth University. His research interests concern the intersections between political and aesthetic theory and contemporary intermedial performance practice. He is the author of Post-cinematic Theatre and Performance (Palgrave Macmillan, 2014) and has published in various academic journals. His practice-as-research encompasses music composition and digital scenography design.

POPI IACOVOU

University of Cyprus, Cyprus

Theatre & Architecture WG

SHIFTING GROUNDS: PERFORMING THE ARCHITECTURAL ARCHIVE

ABSTRACT

This paper discusses the role and agency of the architecture exhibition as a cultural event space, in relation to the city that takes place and the need of democratising the archive. How do exhibitions connect with the city and their local populations? Does their impact go beyond the gallery space to shift viewpoints and perceptions about a place histories and identities? What is the role of the architect as curator in contributing to the production of architecture knowledge? And how can the architectural archive be expanded and reimagined as common resource that shifts the ground to the dominant narratives?

These questions are discussed through an architecture exhibition entitled 'Past-forward: Stavros Economou Unarchived', which I co-curated in 2021. Stavros Economou (1917-2004) is one of the most important representatives of modern architecture in Cyprus, yet his work is under-discussed and under-published. His architecture contributed to the shaping of the Cypriot urban landscape and to the spatial and social

transformations during the first post-colonial decades . The exhibition was hosted for five months at SPEL State Gallery of Contemporary Art, in Nicosia, Cyprus, a building designed by Economou for Nicosia's Supply Cooperative Company in 1965.

Central to the curatorial project was the architect's archive and its multimedia reconstruction. Archives as collections are bound to decision processes of inclusion and exclusion from those in authority, as well as to issues of accessibility. The architectural archive, unlike other collections, consists of representations (such as drawings, models, photographs, reports) of artefacts (buildings) that communicate design processes and final un/built proposals. How does the partial nature of architectural representation impact our understanding of a building and its history? Buildings, unlike static objects, get inhabited and constantly transform in time. Often, they also get abandoned and demolished. What are the creative documentary tools that allow us to reconstruct their past lives in the present and speculate their futures?

The multimedia reconstruction of Economou's architectural archive proposed a journey into the Cypriot urban landscape and the dynamics that have contributed to its shaping from the mid-twentieth century onwards, acting as a vehicle to reflect on the island's identity and the social role of the architect. In addition, the exhibition's ground level was designed 'a stage for dialogue' that invited the public to participate in various events and discussions that were hosted to explore themes that arose from the exhibition's material and related to the contemporary Cypriot city.

This paper presents the curatorial positioning, the participatory methods and documentary creative tools employed for setting the architect's archive in motion and making it accessible to the public.

PRARTHANA PURKAYASTHA

Royal Holloway University of London, UK

Choreography and Corporeality WG

LEAN WORLDS, VORACIOUS BODIES

ABSTRACT

This paper uses a multi-page party menu from the scrapbook of an early twentieth century courtesan in Bengal - Indubala Dasi (1899-1984) - to re-narrate a history of female desire and appetite in colonial India. I define this early colonial and patriarchal world of the courtesan as lean, one bereft of equal rights, and yet one in which the courtesan asserts her voracious self. Words featured in the private scrapbook invitations and party menus such as 'Amod (Pleasure) and Alladi (Indulgence)' are read as coalitional strategies, forms of organised inner-world resistance that Bengali courtesans and sex workers as queered subjects mobilised not just to survive, but also to thrive, not just to put up with the world, but also create other ways of being in the world. The paper is therefore an analysis of food, appetite, gender and sexuality in one of the rarest archival documents of courtesan dance and music heritage found in recent years.

CV

Prarthana Purkayastha is Senior Lecturer in the Department of Drama, Theatre and Dance at Royal Holloway University of London. Her monograph Indian Modern Dance, Feminism and Transnationalism (2014, Palgrave Macmillan) won the de la Torre Bueno Prize and the Outstanding Publication Award from Dance Studies Association in 2015. She is co-editor (with Anurima Banerji) of the Oxford Handbook of Indian Dance (forthcoming) and co-editor (with Aoife McGrath, Marcus Tan and Tereza Havelkova) of Theatre Research International journal's special issue on 'Sounding Corporeality' (2021). Prarthana co-convenes the Choreography and Corporeality Working Group at IFTR. Her forthcoming monograph, titled Dance Remains, is developing a decolonial method of reading dance images.

PRIYANKA BASU

King's College London, UK

TO AND FROM THE POST-COLONY: WENDY BEAVIS AND AFROZA BULBUL AS TRANS-ATLANTIC WOMEN PERFORMERS

ABSTRACT

*In 1953, actress Wendy Beavis (of the theatre troupe, Shakespeareana) set sail from England to Bombay aboard the JSS-Jal-Jawahar ship for her long performance trip in India. In the same year, dancer-choreographer Afroza Bulbul arrived in the UK with her husband Bulbul Chowdhury, the 'national dancer of Pakistan'. While Wendy Beavis's letters home to her parents in Sutton Coldfield described the problems faced by the theatre troupe—the frustrations of playing Shakespeare to a non-English speaking audience—Afroza Bulbul recounts the challenges of putting the new nation-state of Pakistan on the map for British audiences. This paper looks closely at the letters of Wendy Beavis and the memoirs of Afroza Bulbul both as archival objects and as representative of the opposition between centre and periphery. As trans-Atlantic women performers, the voices of these two women help us chart a crucial time and space with regard to the early years of decolonisation in South Asia. What do these performing journeys tell us about the cultural work that women actresses and dancers were undertaking in unfamiliar territories? Moreover, how do we write the alternative historiographies of theatre and performance that have most often followed nationalistic and inward-looking trajectories? Can these unaddressed marginal voices of women performers—journeying to and from the post-colony—help us devise a more dialogic and syncretic methodology of reading performances in the early decolonial aftermath in South Asia? In answering these questions, I follow the methodologies of Natalie Zemon Davies' *Women on the Margins* (1997) and Kuan-Hsing Chen's *Asia as Method: Toward Deimperialization* (2010) as a way towards decentring post-colonial performance historiography as a masculine discourse. In doing so, my paper will analyse Beavis and Afroza's letters and memoirs respectively, to find alternative possibilities of writing cultural politics of performances through emotions and feminist attachments (Sara Ahmed, 2014).*

CV

Dr Priyanka Basu is a Lecturer in Performing Arts in the Department of Culture, Media, and Creative Industries at King's College London. She is a Visiting Fellow at the Institute of Advanced Studies, UCL and was a Visiting Scholar at the SOAS South Asia Institute. She has previously worked as the Curator of the 'Two Centuries of Indian Print' project at the British Library (2016-2021) During her curatorial role, she has organised the 'British Library South Asia Seminar Series' (2018-2021). She is currently finishing her first monograph--'The Cultural Politics of Folk: Transnational Histories in India and Bangladesh' (forthcoming from Routledge UK) and co-editing a journal special issue on ecology, music, and community in contemporary South Asia. Her research interests include cultural histories of performances, folk performances, dance studies, film archives, and relationships between print, performance and intermediality. She is an elected member of the Royal Historical Society, fellow of the Royal Asiatic Society, and elected member of the British Association for South Asian Studies. She also serves editorial roles in journals- 'South Asian History and Culture' and 'Festival Culture: Research Education Network'. Priyanka is a trained Indian classical Odissi dancer and has performed in Japan, India, and the UK.

PRIYANKA CHATTERJEE

University of Victoria, Canada

Asian Theatre WG

IBSEN AND THE OPPRESSED: A STUDY OF THE ADAPTATION OF A DOLL'S HOUSE IN THE INDIAN THEATRES OF THE OPPRESSED

ABSTRACT

Interculturality in theatre can have various forms. Intercultural theatre exchanges can be related to various aspects of culture and the distinctions between different cultures are useful primarily for the understanding of the variety of ways in which theatre and culture can be interrelated. In the process, texts are endowed with new

and diverse significances which make the text resonate with contemporary relevance. The production of *Khelar Ghar* an adaptation of Henrik Ibsen's *A Doll's House* by *Jana Sanskriti: Centre for Theatre of the Oppressed* in the year 2019 is an exemplary attempt to stage the conventional issues like domestic violence, women empowerment with the oppressed community in India. Augusto Boal in his book *The Aesthetics of Theatre of the Oppressed* says, "Today, it is almost impossible to be an artist and survive in the cultural market – few manage it. If we want to help to change the world with our art – to change our country, our state, our street – it is imperative to work where art is not bought and sold, where art is alive, where we are all artists – in the places where the people live: in the streets, the favelas, the encampments of the MST, in the unions, in the churches. That is where we find those who need their own identity in order to liberate themselves from oppression, even when they are dominated by the dominant ideas, even when they are alienated. We must have hopes, but no illusions." (Boal: 2006, pg.60) Therefore, at the outset, I want to study the reception of Ibsen in 21st Century India through the production of *Jana Sanskriti: Centre for Theatre of the Oppressed Khelar Ghar* to investigate the question of textual difference and following Pavis, it may be said that the study will "investigate how a target culture analyses and appropriates a foreign culture and how this appropriation is accompanied by a series of theatrical operations." (Pavis: 1992, pg. 5) My paper will take the production, opinions and perspectives into account and judge the significance of *Jana Sanskriti Centre for the Theatre of the Oppressed's* production of Ibsen's play *A Doll's House* in India from an intercultural perspective and also focus on the different significations generated by translation. To be precise, the study will focus on shifting transcultural significations between "source culture" and "target culture" (Pavis 4) with regard to Ibsen's reception in a non-Western environment. The study will also investigate if this production incorporates any traditional performance traditions which obviously contribute to the interculturality of this performance. Such performance traditions also involve different perceptions of time, social relations and associated worldviews which again serve to create new modes of meaning.

CV

Priyanka Chatterjee has done a M.A. and M.Phil in English from the University of Calcutta, Kolkata, India. Her M.Phil topic was *Malefriendship in the plays of Samuel Beckett: a study of Waiting for Godot and Endgame*. Presently, she is pursuing her PhD in Theatre (Theatre Studies) from University of Victoria, Canada. Her topic is *Beckett between cultures and the reception of Samuel Beckett in the theatres of India*. She was the Convener of Indian Society for Theatre Research's (ISTR) IXth Annual International Conference in 2013. She was the Research Assistant of the University Grants Commission's (UGC) project *Ibsen, Chekov and Brecht in Bengal: Negotiating Differences in University of Calcutta*. She has presented research papers at the University of Oxford (UK), the University of Gdansk (Poland), the Osaka University (Japan), the Buddhavajra Bhikshu University (Srilanka), the Faculty of Letters (Morocco), the University of Reading (UK), the University of Lapland (Finland), the University of Warwick (UK), the Stockholm University (Sweden), the University of Belgrade (Serbia) and so on. She is one of the Board members of *Jura Soyfer Society, Vienna (Austria)*. She was the recipient of Women Economic Forum's prestigious Award "Exceptional Woman of Excellence" on March 8, 2017 at Den Haag in The Netherlands.

PRIYANKA PATHAK

Jawaharlal Nehru University, India

Performance as Research WG

PERFORMING WITH WASTE/GARBAGE (GROUP:- PERFORMANCE CONVERSATION)

ABSTRACT

The materiality as well as the idea of waste have been the site of investigation and contemplation across the disciplines including philosophy, sociology, urban development studies, anthropology and in theatre and performance studies. Experimental performance practices have used waste/garbage in abundance to amplify the issue and provoke an engaged response to make a statement. As a result, the concept of waste and its site has dominated the theatre/performance scape; the content and thematic; the form and scenography. These also have

critical, theoretical, and ideological implications such as reflecting on social realities in India and other post-colonial countries, with its inequitable distribution of wealth, structural inequalities and in a way prevents substantive democratization of life.

*This paper closely maps the complex modes of representation of such a material in theatre and performance productions which tend to highlight them often destabilizes meanings and indicates towards a context which is larger than the scope of the performance. The two productions analyzed in this paper are an experimental performance project *The Garbage Project* by Harish Khanna 2011, and a conventional theatre production *Nale Wali Ladaki* (roughly translated as ‘the girl from sewer’) by Anuradha Kapur 2018, both represent waste on stage as a central point of focus and its dialogue with the sites and its inhabitants, from which they were imported to the performance spaces. As a close observer of the first work (*The garbage project*) and worked in the capacity of the associate director of the second work (*Nale Wali laraki*), I attempt to reflect on it critically and enquire what happens to these waste-properties once the performance is done. Are more wastes (real and replica) generated with each show? For example, the allegory is often a critique of consumerism yet consumes a great deal of material in the process.*

CV

Priyanka Pathak works on performance practices and art works in contemporary context of urban waste, ecology of cityscapes and its margins. In her ongoing doctoral research at the New Delhi-based Jawaharlal Nehru University, she is looking at performance of and around the material remains of the city of Delhi as it has evolved in the last two decades. She is an ‘EXC 2020 Temporal Communities’ Fellow, funded by the German Research Foundation (DFG), at the Friedrich Schlegel Graduate School of Literary Studies, Freie Universität Berlin. She is an awardee of the Charles Wallace Indian Trust Research Grant (2020) to pursue research at The Royal Central School of Speech and Drama, London. In her cross-cultural and international comparative research projects, she is focusing on performance-as-research at the intersection of urban ecology and art. Priyanka has a Bachelor of Science (B.Sc.) degree in Life Sciences from Delhi University and a Diploma from the New Delhi-based National School of Drama with specialization in theatre technique and design. In her M.Phil. research, she focused on locating specific public sites through the lens of performance. Priyanka has been practicing theatre in India as a designer, performance-maker & performer for seventeen years.

PRODOSH BHATTACHARYA

University of Warwick, UK

Popular Entertainments WG

THE VISCERAL AESTHETICS AND POLITICS OF ‘SKILL’ IN CIRCUS PRACTICES AND PHYSICAL CULTURE IN COLONIAL BENGAL.

ABSTRACT

This paper seeks to conceptually delve into bodily routes that contributed to the emergence of a physical culture within the epistemic frameworks of industrial modernity, that sought to invest the modern European circus form as a rationalization of skill in the project of the West, through appropriating indigenous and local practices in institutions of knowledge formation and how the colonial Bengali circus (National Circus, Great Bengal Circus) from 1880 to 1930, through an assembly of indigenous body practices and adaptive transformations of resilient bodies, in a social environment of estrangement and precarity, produced an alternate repertoire of the skilled body. This further complicates the notion of center and periphery in colonial discourse through the framework of embodied knowledge formation.

In this regard, the paper seeks to critically examine two distinct body practices and discourses, to unpack a variegated notion of ‘skill’ and ‘embodiment’ in colonial Bengal-

1. The tradition of lathikhela (stick play)- The emergence of print culture further enabled the establishment of the Dhaka Anushilan Samity as the nodal point of discourses and practices of nationhood following the partition of Bengal in 1905. The embodiment of anushilan (practice) was a contrast to what Michel Foucault characterized as

the docile bodies (Foucault 127), in that Foucault's understanding of the body was in a biopolitical environment, where the body was subjected to individually, subtle operations of control and power. In his work Lathikhela o Ashishikhya(The art of stick and sword fighting) Pulin Behari Das refers to the ideals of tutelage under an expert as constituting a training of mastery over the self and its sensorial faculties through an ethical control of the drives and instincts whose primordial nature is chaotic and violent. The illustrations of postures with the stick point towards an understanding of spatial maneuvers and movements that centers on an affective training of the body to be mindful of its' embodied memory..

2. The tradition of Byayam-sikhha(gymnastic training)- The late 19th and early 20th century in Bengal, saw the emergence of 'akhras' and 'byayam samityas' as training grounds that became a hybrid ground of experiments with disciplinary physical training and indigenous skills embodied in local festivals and rituals(Gajan, Charak etc) By bringing these body practices and its' transactions with circus in colonial Bengal as an embodied space, this paper wants to open up ways of looking at the form of the travelling circus beyond its structural and organizational apparatuses, to engage its visceral dimensions, as a method of capillary critique of the cultural techniques of improved corporeality as a discourse.

CV

Prodosh Bhattacharya, graduated from Presidency College, Kolkata in 2010 with B.A(Hons) in English. He completed my post-graduation with M.A in English from University of Calcutta in 2012. Subsequently, he received his MPhil degree from the Department of English, University of Calcutta in 2014. His MPhil dissertation was a comparative study of various notions of space in performance of Samuel Beckett's short plays and the works of Badal Sircar, a renowned playwright and theatre personality from Bengal.

Prodosh has a cumulative teaching experience of about three years, and had taught as an Assistant Professor in the Department of English, St. Xavier's University, Kolkata from July 2018 to December 2020.

Prodosh takes keen interest in dramaturgy and its' spatial notions. He had directed and written plays for amateur theatre groups in Kolkata, India and had researched independently on the dynamics of rehearsals in group theatre in Bengal.

At present he is pursuing his doctoral research from the Department of Theatre and Performance Studies, University of Warwick, UK. The title of his project is- Circus and its' double in Colonial India: A study of physical culture and embodied knowledge formation in between texts and performance, in the nineteenth and early twentieth century.

Q-MARS HAERI

University of Maryland, USA

General Panels

THE INVISIBLE LIVES OF MUTRIBS: POPULAR PERFORMANCES IN THE OUTSKIRTS OF 1940S TEHRAN

ABSTRACT

1940s Tehran had a dual theatre scene. On one hand, the decade was marked by political openness in which intellectual, liberal, and leftist theatre practitioners had the chance to perform in the capital's theatre center, the Lalehzar district, and owned many theatres. On another hand, a group of highly talented and creative artists who were subjected to extreme poverty, illiteracy, and under-education did not get the chance to perform in the central theatre district of the city. They were present in the district, not as performers, but as janitors and busboys. Yet, in the outskirts of this center, they pursued their dreams for theatre, dance, and music. Their diverse and varied performances made deep and affective connections to their audience.

This paper considers mutribs, this class of artists, and the strategies they took to survive, resist, and create theatre. Major theatre histories of Iran tend to dismiss, denounce, and stigmatize mutribs' popular performances as they center around intellectual practitioners and literal theatre. To tell the other side of Iranian theatre history, the one that happens in the outskirts of Tehran, I will look at a set of memoirs and interviews of mutribs. With these, I will argue that through their resilience and the fluidity of their performance - the ability to change

performance forms in different conditions - the marginalized mutribs not only survived but gained cultural capital and shifted the power dynamics of the capital's culture.

The questions I will attempt to address in this paper are as follows: How did mutribs approach their tension with 'legitimate artists' at the center? How did they go about theatre education when official acting schools were not available to the illiterate? How did they organize their companies when funds were limited? Lastly, how did they create performance spaces when theatres were not accessible? In the attempt to answer these questions, this paper will rethink the established narratives of Iranian theatre history looking from the viewpoint of the outsiders.

CV

Education:

2016 – 2022 (exp.)

PhD Theatre and Performance Studies, University of Maryland, College Park

Dissertation: Popular Theater in Iran: A Social History of Lalehzari Performances (Advisor: Frank Hildy)

Latest Publication:

2022 Mutual Deception and Disguise: Iranian Artists and Censors (forthcoming) Performance Research Journal; Volume 6. 'Undercover.' Issue 6.

Selected Grants, Awards, and Fellowships:

2020 Ann G. Wylie Dissertation Fellowship, University of Maryland

2019 International Program for Creative Collaboration and Research (IPCCR) Grant for "Triumph of Isabella" Immersive Experience, a Collaboration with the Victoria & Albert Museum, University of Maryland

2016 – 2020 Roshan Institute Fellowship for Excellence in Persian Studies, University of Maryland

2016 Tehran City Theatre Residency, Qashqayi Center for Performance Studies

2013 Nominated for Best Director, He who Said Yes, He who Said No, 16th Iran International Festival of University Theater, Tehran, Iran

Conference Papers in ASTR and ATHE 2018-2021

Languages

Persian (Native)

English (Fluent)

Arabic (Intermediate reading knowledge)

French (Basic oral communication)

RACHEL FENSHAM

University of Melbourne, Australia

Choreography and Corporeality WG

STEPPING OUTSIDE THE RING: THE HISTORY OF THE CIRCUS OZ OUTBACK TOURS 1985-1993

ABSTRACT

The mobility of circus suggests a constantly moving centre: a big top, a spotlight, a ring that is a contour that delimits and structures the performance, indeed a circle within which the endlessly mutable performance is articulated. With a globally touring circus company such as the Australian company Circus Oz the centre is never fixed. It moves between cities, urban spaces and across international borders. This paper, however, focuses on another kind of centre, a red centre, the sprawling middle of the Australian continent, a land which the European invaders and colonists designated terra nullius, nobody's land, a place they regarded as empty but which has, of course, been continuously occupied by Indigenous communities for tens of thousands of years. It is a place where nomadological flows persist and territorial assemblages such as centre and periphery are vulnerable to disintegration. Using tour data, oral history and a wide range of Circus Oz archival documentation, it attempts to reconstruct the company's three tours to central and northern Australia in 1985, 1988 and 1993. It focuses in particular on the company's response to the national bicentenary of European settlement in 1988, a year of celebration and self-congratulation. At that time, Circus Oz had a strongly political orientation, performing

sketches that interrogated uranium mining, Australia's presence in the Pacific and the treatment of refugees. It is not surprising, therefore, that the company was also attuned to the unsettlement of Indigenous peoples subject to the effects of colonial and national aspirations, or that it participated in the promotion of a radical new consciousness of Australia's colonial history that ran contrary to the bicentennial spirit. This paper analyses the many strands of ideological, aesthetic and geographic transformation that took place on these tours. It argues that encounters with remote Indigenous communities created variations and mutations in the content and expression of the Circus Oz approach to show design. It also argues that the exchanges facilitated by these transformations, such as the dismantling of boundaries between audience and performer, influenced the direction of the company over the long term. This analysis invites the introduction of a new model for tracing the communication of politico-affective influences in the performing arts. While dialectic centre-and-periphery models of cultural globalisation provide a frame for discussing the international status of a company like Circus Oz, its ongoing commitment to what might be called the periphery-of-the-periphery raises new questions of methodology and historiography. To that end, we suggest the concept of a formal exchange. In contrast to descriptions of the circulation of aesthetics through international geopolitical networks, a formal local interactions describe a more nuanced situation comprising alternative and complex flows of information, performance practice and debate between those involved. It lays the ground for an historical analysis that suggests 'meetings in the middle of nowhere' have been just as important if not more important to Circus Oz than its exposure on transnational networks defined by problematic categories such as local and global, province and centre.

CV

Rachel Fensham is a Professor of Theatre Studies at the University of Melbourne and author of *Movement: Theory for Theatre* (Bloomsbury, 2021) and founding co-editor of the award-winning book series, *New World Choreographies* (Palgrave Macmillan). With a profile in the digital humanities, she is currently lead CI for the Australian Cultural Data Engine delivering policy, sectoral and international outcomes for humanities research, industry and government (ARC LIEF 2021-2023) and has developed CIRCUIT a mapping interface for Theatre Network Australia, Regional Arts Victoria and state agency, Creative Victoria, as well as the award-winning digital story-telling project, *The Biggest Little Theatre in Australia*.

RACHEL HANN

Northumbria University, Newcastle, UK

General Panels

TRANS THEATRE-MAKING AND CISGENDERISM: COMPETING FEMINISMS IN TRAVIS ALABANZA'S 'OVERFLOW'

ABSTRACT

In this presentation, I investigate the role of trans theatre-makers in representing the social and political impact of 'cisgenderism' on trans wellbeing. Cisgenderism is approached as the social and legal preference of cis (non-trans) experience over trans realities. Performer and playwright Travis Alabanza's 'Overflow' (2020) explores contemporary (trans)gender politics through the prism of a trans woman who has locked herself inside a women's toilet. First performed at the Bush Theatre, London, Alabanza's text recounts how the character of Rosie had previously sought refuge from unwanted attention in the women's toilets. She notes how the cis women she met there had protected her from cis men seeking to abuse or exploit her. Now Rosie feels differently. She wonders if these same women that once protected her would be so willing to do so today. Overflow provides a timely insight into the 'threat politics' practiced by cultures of cisgenderism and their impact on trans thriving and wellbeing. I propose that cisgenderism as a frame of analysis affords a critical framework for investigating competing feminisms in an era of increased trans visibility and scrutiny. Indeed, I argue that the threat of trans people (especially trans women) acts as a political tool to (re)produce cultures of fear that police trans people as irregular, confused, and deceitful. Whereas once the women's toilets had been a refuge for trans women and cis women alike, now it represents a space in which competing feminisms are felt in material and emotional ways.

Overflow provides a useful guide for cis and trans audiences in witnessing how cultures of fear now reside within interactions that, only a few years prior, were felt as uncontested and even welcoming.

CV

*Dr. Rachel Hann is Senior Lecturer in Performance and Design at Northumbria University, Newcastle. Her research is focused on the material cultures of scenography, trans performance, and climate crisis. She is author of *Beyond Scenography* (Routledge 2019), which was shortlisted for the Prague Quadrennial 2019 Publication Prize. In 2013, Rachel co-founded the research network *Critical Costume* and in 2014 co-edited a special issue of *Scene* (Intellect) on costume.*

RACHEL MERRILL MOSS

Boston University, USA

Performance in Public Spaces WG

MURANÓW'S MNEMONICS: THE PERFORMANCE OF EPHEMERAL AND STATIC MEMORIAL SPATIALIZATIONS OF POLAND'S CONTESTED WARTIMES HISTORIES

ABSTRACT

*The neighborhood of Muranów – the former Jewish quarter, then ghetto, of Warsaw – remains a contested site today, more than three-quarters of a century after WWII. A physical space littered with wartime memorials, though a dominant narrative amongst them centers on Polish (non-Jewish) loss and solidarity, rather than centering on the now lost Jewish population that once occupied the physical area. That said, new embodied and spatialized practices are working to counter that. For example, *The POLIN Museum for the History of Polish Jews* (2013) that sits at the heart of the former ghetto space as well as the annual, day-long *Warsaw Ghetto Uprising* commemorative action launched by the museum in 2013, *Akcja Żonkile [Operation Daffodil]*. Amidst ongoing tensions between Polish government policies and accepted Holocaust narratives, the commemorative action plays an active role in spatially and performatively nuancing the politico-cultural dialogue taking place in contemporary Warsaw (especially within the former ghetto area) regarding still-contested Polish non-Jewish and Jewish Holocaust memory in its act of mnemonic surrogacy and Jewish embodiment. This paper will explore the intricacies of the mainstream and marginal and the permanent and plastic performatives of contemporary Polish WWII memorialization that dialogue and debate one another in and through the public sphere. Ephemeral spatial performances to be discussed will include the annually-enacted *March of the Living* Tours, *POLIN's Operation Daffodil*, and the 2018-onwards counter-memorial march, with attention paid to the Polish and non-Polish publics they engage with and anticipate. I will consider these projects alongside the area's static memorials, such as the *Polish Righteous* memorial statues (1990-2000s), *Ghetto Wall* markers (2008), *Jan Karski* statue (2019), and the *Ghetto Heroes Monument* (1947). Taken altogether, a dramatic narrative and counter-narrative co-exist in tension, and this paper explores the ways performative and publicly embodied spatializations could offer a counterpoint to mainstream, politically circumscribed historical narrativization of Polish-Jewish mutual suffering and the "Holocaustization" of Polish history.*

CV

*Dr. Rachel Merrill Moss is a Lecturer in Dramatic Literature in the School of Theatre at Boston University. She earned her doctorate in Theatre and Drama at Northwestern University, with research supported by a Fulbright fellowship to Poland. Rachel's book manuscript, "Chosen Peoples: Performances of Jewishness in Poland, 1918-2018," and ongoing research examines how shifting representations of Jewishness from the interwar to post-communist periods engage with changing modes of national identity formation, politics, and memory work. She has presented research at ASTR, ATHE, the Association for Jewish Studies, and the American and British Associations for Slavic, East European, and Eurasian Studies, and she has been published in the *Journal of American Drama and Theatre* and *AJS Review*. She is co-editor with Debra Caplan on the forthcoming collection, *The Dybbuk Century: The Jewish Play that Possessed the World* (University of Michigan Press).*

RADKA KUNDEROVA

Czech Republic

General Panels

EX-GDR IDENTITY BETWEEN PERIPHERY AND CENTRE: FRANK CASTORF'S RÄUBER VON SCHILLER IN VOLKSBÜHNE BERLIN

ABSTRACT

After the fall of communism in East Germany in 1989 and the following reunification of Germany, the situation of the former GDR theatre can be seen as peripheral on three different levels concerning the early 1990s period. Firstly, from the global perspective, the former East German theatre was perceived as a part of the post-communist, "Eastern European" theatre which had a peripheral status since it was the "Western" theatre which was conceptualised as central. Secondly, in the early 1990s, the former East German theatre experienced a massive decrease in audience numbers and its social relevance was marginalised. Therefore, theatre found itself at the periphery of the public sphere. Thirdly, after the reunification, the West German theatre system dominated the East German one, and the ex-GDR theatre became to a great extent a periphery of the reunited German theatre.

*However, there was one phenomenon that relocated the former East German theatre and identity to the centre of the public life: the theatre Volksbühne Berlin run by Frank Castorf. This theatre director of the GDR origin made the Volksbühne one of the leading German theatres during the 1990s. In my paper, I will analyse his first production at the Volksbühne which he directed already before he took the position of artistic director. Only days prior to the German reunification in October 1990, Castorf premiered his adaptation of the classical Schiller's play *The Robbers*, which reflected upon the then situation of the East Germans with sarcasm and scepticism. I will analyse a multilayered political dimension of Castorf's production and situate it in the dynamic socio-political context of Berlin and reunified Germany of the early 1990s.*

CV

Radka Kunderová is a theatre researcher, academic, and critic. She was Principal Investigator of the EU Marie Skłodowska-Curie Grant "Redefining the Agency: Post-1989 Crises of Czech and Former East German Theatre" conducted at the Institute of Theatre Studies at Freie Universität Berlin. She worked as the Head of the Institute for Theatre Research and an Assistant Professor at the JAMU Theatre Faculty in the Czech Republic. She has recently published studies on the crisis in the Czech theatre after 1989 and the concept of popularity in Jindřich Honzl's theatre theory.

RAFAEL PERCINO

MA Student, Brazil

New Scholars Forum

EMOTION AND AFFECT IN THE SPECTACLES OF SOCIÉTAS RAFFAELLO SANZIO CIA

ABSTRACT

This is an abstract for the New Scholars Forum.

The Project "Emotion and Affect in the spectacles of Societas Raffaello Sanzio cia" aims to explore the concepts of emotion and affect to question how the aesthetic experience can be understood and contextualized in the theatrical proceedings of Societas Raffaello Sanzio. The company has been chosen to be a representative of the post-dramatic scene. At the same time, a discussion about emotion and its understandings in cultural history and aesthetic theory will be held. These concepts will be based on the findings of Mauss (1980) in cross examination with some theories of emotion in theatre, focusing on theatrical reception, in authors such as Tait (2016, 2021), Didi-Huberman (2016) and Eagleton (2006).

This work proposes the analyses of the spectacles Purgatório, Inferno and Paradiso by Societas Raffaello Sanzio (based in the literary work Divine Comedy, by Dante Alighieri), in an experimental methodology, in which the plays are to be watched several times, and for each time a different type of annotation is made. These notes take the forms of images, short texts, impressions, poems etc. All these materials are then organized to reveal how the relation work-of-art and beholder is materialized poetically. This methodology seeks to build a faceted outlook, a poetic visual map of the works aesthetic through repetitive exposition to the plays. The hypothesis formulated is of an intellectual and perceptive maturing of the sight/the vision in relation to the emotions evoked by the play. This type of experiment also reveals the sensitive interactions formed by the work-of-art and beholder, demonstrating dynamics of interpretation, unfolding possible meanings and ways to converse aesthetic experience into inter-subjective experience. To help us understand this process, the exploration of the concept of Iconology, described by Santos (2014) will be applied in the mentioned analyses. From this point on practical analyses are cross evaluated in relation to the commentaries of critics, artists, and researchers of the field. Finally, an essay will be produced based on the analyses composed this way, theorizing historically and culturally the meanings of emotions and the discussion of affection in the aesthetic field.

CV

Rafael is a student at the MA in Performing Arts Program at Universidade Estadual Paulista in São Paulo, Brazil. Actor and art researcher, was part of different theatre groups, as of Cultura Inglesa Theatre Group for the Connections Festival from London's National Theatre. Went for undergraduate studies in Performing Arts 2018 at Universidade Estadual Paulista. In 2017 worked as staff member 'translator angel' for the IFTR Conference in USP, Brazil. In 2016 finished an Undergraduate Research and turned into my Masters Project. In 2019 joined the university's publication in Performing Arts "Rebento" as evaluator and reviewer.

RAFAËL MAGROU

ENSA Paris Malaquais ACS and Bordeaux ARTES, France

Theatre & Architecture WG

"BACK-WORLDS" : QUESTIONING WHAT COULD BE BEYOND THE « FIRST WALL" OF THE THEATRE ?

ABSTRACT

In the architecture field, the history of theatrical buildings bears witness to situations - dramatic diagrams, schematizations or spatial figures - that give an account of a common component, that of we will call "first wall" (relating to fourth wall), this could be associated to the rear of the stage, at the distance, to the wall of the Greek skènè that hides the backstage and other places from which the protagonists of the stage appear and disappear and that can hide or open to other spaces. Artists use this "first wall" to evoke other worlds, by affirming, displaying and assuming it, or by transforming it through the use of various media (visual, sound, other) in order to invite the spectators into imaginary universes, which the scenic architecture is not enough to materialize.

Behind this built frontier are hidden some universes, dreamt or memorized worlds that are part of our reality, at the same time part of fictions. We will call "back-worlds" these tangent, oblique and floating realities. They brush against our lives but escape us, displace, open up or generate spaces in the space of the performance. If the theatrical performance and its architectural framework attempt to bear witness to human life, how are these particular realities revealed and manifested that stand beyond or below everyday life, how do these "back-worlds" exist in the theatre?

From spatial devices to optical systems, via scenographic inscriptions or mental landscapes, what dramaturgical horizons could be hidden behind the "first wall"? How is it related to the stage and its actuated centrality (where gazes are focusing)? How this a priori peripheral component can be mobile and thwart the static rules of architecture? What possible "back-worlds" can be given us to see, or possibly to hear or to feel?

Through several examples of architecture and stage design projects, we will share history and roles of the first wall and how international artists are playing with it to extend or to unfold the stage space.

CV

Rafaël Magrou is an architect and historian specialized in contemporary architecture, mainly theatre architecture and scenography. Associate professor in architecture design, theory and practice at the Ecole nationale supérieure d'architecture Paris-Malaquais, he leads a Master studio dedicated to theatre architecture and stage design, in collaboration with the Comédie-Française. He has been visiting professor in several universities as New-York GSAPP Columbia University. PhD candidate in human sciences, he's a research fellow, member of Paris-ACS and Bordeaux-ARTES. Writer and journalist, he's the author of several books on theatre buildings and curator since he directed the French Pavilion at the 7th São Paulo Biennial in 2007. He's an expert in labeling Architecture contemporaine remarquable. He's been participating to 2017 São Paulo and 2018 Belgrade IFTR (theatre & architecture working group).

RAJDEEP KONAR

IIT Delhi, India

Asian Theatre WG

PERFORMING TAGORE AT THE MARGINS OF SANTINIKETAN: DECENTERING A MODERN-TRADITION, THE CASE OF SAHITYIKA

ABSTRACT

In this presentation, through discussing the work of Santiniketan based group Sahityika, particularly their productions of Rabindranath Tagore's plays, I intend to decenter the institutional, authoritarian appropriation of Tagore and performance practice at Santiniketan on behalf of Visva-Bharati, the educational institution Tagore had founded. In 1905, poet and educationist Rabindranath Tagore permanently shifted his base from Jorasanko Kolkata, the center stage of cultural self-fashioning in 19th Century Bengal, to the middle of no-where. Santiniketan at that point of time was a vast expanse of dry, barren land. He founded an educational institution there which performed multiple forms of de-centering. If geographically the shift from the metropolis appears crucial, the underlying intention behind this choice of no-where was to imagine future pedagogy/culture/community practice away from the imposition of colonial modernity on one hand, and the existing religious hegemony furthering communal and cast agendas on the other. Performance with its playful liminality was to be at the center of all sorts of decentralization at Santiniketan. It would be the avenue which would connect the institution with its own roots and the outside world. Most importantly, it would provide the self-critical lens which would guard against turning itself into yet another power-center. Tagore's Santiniketan plays reveal such a self-critical strain, none more emphatically than Achalayatan (The Inert Institution, 1911), a scathing critique of a stagnant institution he wrote within a decade of the founding of Brahmacharyashram (Est. 1901).

The irony however remains that Achalayatan would not be produced at Santiniketan after 1927. The bhadralok status-quo had already started wielding its power over the institution by then. Correspondingly, the performance practice at Santiniketan and Tagore's plays also gradually became a site for exercising of authority. Post his demise, there was a systematic attempt to straitjacket Tagore and his works as non-political. Armed with the copy-right act, Visva-Bharati (Est. 1919) exercised censorship on any attempt to read or perform Tagore otherwise. This was a modern-tradition whose disposition in relation to power began mirroring many existing knowledge/performance traditions across India. Keeping the above history in the backdrop, I will discuss the work of Sahityika, who have since the early 1980's constantly subverted the cultural authority posed by Visva-Bharati through the aesthetics and politics of their practice. Sahityika (Est. 1937), originally a literary group was transformed into a theatre group in the 1980's with the induction of a group of youths inspired by the radical left student movements in the 1970's. They have worked with marginalized groups in and around Santiniketan, produced Tagore's plays relating to contemporary crisis and have also responded with urgency against the contemporary communal and fascist up rise. I believe, discussing the work of a group like Sahityika who have performed sustained political interventions in rural and small-town sites for the last four decades would not only

decenter the discourse around Tagore or cultural practice at Santiniketan but also the discourse around political theatre in India which has hitherto often focused on groups working in the urban context.

CV

Rajdeep Konar is currently a Post-Doctoral Fellow at the Department of Humanities and Social Sciences, IIT Delhi. His current research focuses on theorizing “disability and theatre” in the Indian context. His doctoral project on performances of Rabindranath Tagore’s plays was pursued at the School of Arts and Aesthetics, JNU, New Delhi under the supervision of Rustom Bharucha. His essays on theatre and performance have been published in Visva-Bharati Quarterly, Economic and Political Weekly and Theatre Research International. His upcoming monograph To Stage Or Not To Stage: Performing Tagore’s Plays will be published in South Asia by Social Science Press and globally by Routledge in 2022. He has been part of conceptualization and execution of multiple theatrical and devised performances at Santiniketan and New Delhi. For the past few years, he has been working closely with the Kolkata based blind theatre group Anyadesh, documenting their work as well as functioning as a sighted facilitator. He has recently received a research grant from the India Foundation for the Arts (IFA) to create a documentary monograph on the group.

RAMAN KUMAR

Jawaharlal Nehru University, India

Embodied Research WG

EXPLORING EMBODIED CITIZENSHIP THROUGH INTERMEDIALTY IN KAPUR’S ANTIGONE PROJECT AND 409 RAMKINKARS

ABSTRACT

Digitization and possibility of intermediality today has opened up new ways of understanding the notion of liveness, which has challenged the way we perceive embodiment and conceive different forms of citizenship. In this regard, my paper explores representations of embodied citizenship, performed through body and intermediality in the works of Anuradha Kapur

Kapur is one of the significant contemporary theatre practitioners in India, whose works are often contextualized (but not limited to) within a distinct theatre practice, loosely called as Women oriented or Gender based theatre. Her work has been interdisciplinary, collaborative and has often embedded the use of technology as a means of assembling spatial experiences across physical/virtual divide.

I have particularly chosen Kapur’s Antigone Project (2003) and 409 Ramkinkars (2016) which employ interfaces that allow a body sense of interaction with digital domain. Based on Brecht’s text, Antigone project, is layered in a local communal riots (2002), set in intimate, tight space where video projections interact with actors. On the other hand, 409 Ramkinkars, a promenade, multimedia theatre set in large ground, revolved around the biography of famous sculptor from Bengal, exploring bodies produced by art and vice versa. Both these performances engage with actor’s physical and projected body to develop a new body centered interfaces. Drawing from the works of Emily Russell on embodied citizenship and Andy Lavender on Digital culture, the paper interrogates further how these interfaces challenge the construct of our embodiment thereby opening up possibilities of varied form of citizenship.

CV

Raman Kumar is currently pursuing his PHD in Theatre and Performance studies from Jawaharlal Nehru University. He is researching on the Reception and role of State, Market and Civil Society in the context of the works of the contemporary Women Directors in India. He completed his MPhil from Jawaharlal Nehru University with his Dissertation titled “Gender Body Space- Exploring Aesthetics & Politics in the Works of the Select Contemporary Women Directors. (AmalAllana, Anuradha Kapur, Maya K Rao, Neelam Mansingh Chowdhry). His areas of interests include Postcolonial theatre, Embodied Research, Intermediality in theatre & Theatre Historiography.

RAMINDER KAUR

University of Sussex

Translation, Adaptation, and Dramaturgy WG

SHIFTING CENTRES: DEVELOPING A DRAMATURGY OF CARE FOR THE COVID-19 PANDEMIC AND THE CREATIVE ARTS

ABSTRACT

The paper responds to the themes of shifting centres by exploring the experiences of the COVID-19 pandemic on minority communities in the development of a theatre play based on testimonies of ‘care, caring and carers’ gathered through research by the Consortium on Practices of Wellbeing and Resilience. Otherwise known as Co-POWeR, this interdisciplinary consortium investigates the combined impact of the COVID-19 virus and racial/ethnic discrimination to develop a holistic understanding of vulnerabilities among Black, Asian and Minority Ethnic (BAME) families and communities while seeking to redress inequalities through research, policy impact and the creative arts.

The project offered the authors the opportunity to co-create the play with community participants, expanding the scope of their lived experiences of care during the pandemic, viewing them as agentic change-makers with vested interest in the wellbeing and resilience of their families and communities. They did so by employing a performative research paradigm during the dramaturgical development of the work, which recognises the researcher body as affected and resisting clear cut definitions and positionalities in relation to the ‘object’ of the research.

Moreover, by positioning themselves as de-centred and ‘in-becoming’ alongside the participants, the authors took on board the tenets of performative research and positioned their own reflections and experiences in a dynamic relationship with the material gathered during the research process. This has formed the basis for a fictional script to be further enriched by formative feedback from research participants in a reading of the draft and post-show discussions with audience members. This creative process has allowed the authors to develop a ‘dramaturgy of care’, which by showing the interconnectedness and interweaving of stories from communities and artists, aims to blur the boundaries between researcher and researched, empower voices left at the margins of mainstream media discourse on COVID-19 and create new pathways of interdisciplinary artistic-practice research.

CV

*Raminder Kaur is a Co-Investigator and scriptwriter for Co-POWeR. She is also a professor of Anthropology and Cultural Studies in the School of Global Studies at the University of Sussex. She is the author of *Kudankulam: The Story of an Indo-Russian Nuclear Power Plant* (2020); *Atomic Mumbai: Living with the Radiance of a Thousand Suns* (2013); and *Performative Politics and the Cultures of Hinduism* (2003/5). She is also co-author of *Adventure Comics and Youth Cultures in India* (2018), *Diaspora and Hybridity* (2005); and co-editor of several other books. Aside from her academic writing, she is a scriptwriter, theatre producer and filmmaker detailed here www.sohayavisions.com/our-story*

RAMONA MOSSE

Freie Universität Berlin, Germany

Intermediality in Theatre and Performance WG

WHAT ARE THEATRE’S HYBRID FUTURE?

ABSTRACT

This is one core question that Viral Theatres – a practice-based research project funded by the Volkswagen Foundation that I am heading up - has been tackling when documenting the emerging realities of theatre during the pandemic. As part of the project, we are exhibiting Viral Theatres interviews and documents in a final performance installation “Hybrid Futures” at the Tieranatomisches Theater in Berlin in April 2022. For

the IFTR Intermediality in Theatre and Performance Working Group, I propose a practical demonstration that showcases how some of the interactive components of our final performance installation (sound and VR) explore the questions of hybrid performance in the post/pandemic context. In doing so “Hybrid Futures” stages and artistically reflects the gathered interview and rehearsal material from the German and international theatre scene over the last two years; the installation also offers sites of hybrid interaction with its audiences that further expands the living archive even in the moment of its own display. The practical demonstration thus raises the potential of future hybrid theatre formats.

CV

*Ramona Mosse is Principal Investigator of the Volkswagen Foundation-funded research project *Viral Theatres: Performing Post/Pandemic Cultures in the Anthropocene at the Excellence. Cluster EXC2020 Temporal Communities at the Freie Universität Berlin*. Her work on digital theatres, modern tragedy, intermedial performance practices, theatre and ecology, and processes adaptation has been published in journals such as *Theatre Journal*, *Global Performance Studies*, *International Journal of Performing Arts and Digital Media*, *Anglia*, and *Performance Philosophy Journal*. She is co-editor of Erika Fischer-Lichte’s *Routledge Introduction to Theatre and Performance Studies (2014)* and currently is completing a monograph entitled *Performing the Anthropocene*. Ramona also co-organises www.performingwater.org, an interdisciplinary digital research platform that brings together artworks and scholarship on the mediality and materiality of water. She is a former Fellow of the International Research Center of Interweaving Performance Cultures at the Free University Berlin and a Core-Convenor of the Performance Philosophy Network. Ramona holds a PhD in English and Comparative Literature from Columbia University.*

RASHEEDAH LIMAN

Ahmadu Bello University Zaria, Nigeria

African and Caribbean Theatre and Performance WG

CROSS BOUNDARIES AND NEW GEOGRAPHIES IN AFRICAN THEATRE: A CASE OF LORRAINE HANSBERRY’S “A RAISIN IN THE SUN”

ABSTRACT

The themes of Black struggles either in Africa, North America or the Caribbean often cross boundaries and find new geographies through creative expressions in the arts and the most vibrant of these expressions are in theatrical forms. Lorraine Hansberry wrote her play “A Raisin in the Sun” in 1958. She set the framework of her play in realism and naturalism while depicting the tough realities that confront African Americans. The play explores the difficulties of a black working-class family and their struggle to overcome racism, segregation, poverty, and lack of economic opportunities. Yet Hansberry sustained a sense of optimism owing to the growing activism of the civil rights movements and their connection with the struggles and efforts of African countries such as Nigeria and Ghana to become free from colonialism. Her realistic portrayal of racial issues, family conflicts and relations between men and women presents a hostile world but also one that is capable of change. However, the 2018 performance of the play in three locations in Nigeria moved and transported the thematic concerns of the play, which in broad existentialist terms have come to be called the human condition to a transnational dimension. The play as performed moved from the particular into the universal through adaptive techniques and a directorial style that is uniquely Nigerian as seen in the locale, costume, acting, dance and music. This paper explores the concept of boundaries through Randolph Bourne’s transnational theory. The paper further argues that Hansberry’s play as performed in Nigeria provides new perspectives, new geographical and political environments in which to reconsider the themes explored in the classic play.

RASHNA DARIUS NICHOLSON

The University of Hong Kong

General Panels

QUO VADIS? INDIAN THEATRE STUDIES AT THE CROSSROADS

ABSTRACT

My contribution forms part of the panel 'A WEIRD perspective on global theatre history' with Christopher Balme, Viviana Iacob*, Rashna Nicholson* and David Wiles*. In light of covid, it seems more pressing than ever that historians should take a global view of the past and escape exclusively national perspectives. But how is this to be done in respect of our discipline? National histories have long fostered national identities, challenging them in order to renew them, while minoritarian histories have contested this cultural project through unpacking past events that appear to have been erased from the record. Affirmatory histories of diverse groupings proliferate, while so-called grand narratives or birds-eye views of the past are suspect. The information explosion and pressures of work have encouraged a narrowing of perspectives. In this context how can we develop a global view of the past to take stock of human diversity? Is it only centres of financial power that can afford to resource and so shape a global enquiry? And how do the economics of the book market and the use of English as an international language inflect perceptions of the global? The alternative would appear to be presentism, defined by François Hartog as "the sense that only the present exists, a present characterized at once by the tyranny of the instant and by the treadmill of an unending now." If we believe in the importance of thinking historically in order to understand and act upon the present, how are we to do it? We do not expect to find easy answers, but we want to have a conversation that frames more sharply our central question: how might we as historians best adopt a global perspective?"*

Twenty years ago, Erika Fischer-Lichte in "Quo Vadis? Theatre Studies at the Crossroads" described the necessity of an appraisal of the difficulties and possibilities, conundrums and risks facing theatre studies in the new millennium. Referring to Scylla and Charybdis, the two immortal, inescapable monsters in Ovid's Metamorphoses, she noted twin dangers: on the one hand an excessive broadening of the field (and a concomitant collapse of distinctions between theatre, cultural and media studies) and on the other an extremely narrow focus on genre-study. While theatre studies has avoided being shipwrecked by the particular pair of perils of a too broad or too narrow focus, has a new Scylla and Charybdis emerged since 2001 in the wake of changed socio-political developments, a rapidly shifting academic climate, and a transformed global order? What is the new risk-filled route that the discipline has to navigate today, the revised "borderlines, frameworks, and rules" that reorient our frames of inquiry? In order to begin to answer these questions, I first briefly summarize the problems recently raised by cultural and theatre historians on the decolonization of the university. I then outline the issues surrounding the ubiquity of state-centric discourse in Indian theatre historiography. Finally, I analyse the difficult and precarious balance between the normative and the fractured, canonicity and deconstruction, practicality and idealism; and the obligation of self-reflexivity in decentring theatre and performance studies.

CV

*Rashna Darius Nicholson is Assistant Professor of Theatre Studies at the University of Hong Kong. She is Barbro Klein Fellow at the Swedish Collegium for Advanced Study and Luce East Asia Fellow at the National Humanities Center in 2021-22. In addition to her recently published monograph *The Colonial Public and the Parsi Stage: The Making of the Theatre of Empire (1853-1893)*, her most recent work features in *Theatre Research International*, *Theatre Survey*, *The Routledge Companion to Theatre and Performance Historiography*, and *The Methuen Drama Handbook of Theatre History and Historiography*. She was convenor of the IFTR Historiography Working Group between 2017 and 2020.*

REBECCA BENZIE

University of York, UK

Feminist Research WG

NORA'S EXIT AFTER IBSEN: NOTIONS OF CHOICE IN THEATRICAL REPRESENTATIONS OF WOMEN LEAVING THE DOMESTIC SETTING.

ABSTRACT

This paper explores class aesthetics in two contemporary theatrical responses to Henrik Ibsen's A Doll's House to interrogate the theatrical representation of a woman's ability to leave her domestic circumstances. Through these case studies I argue that a focus on class illuminates the socio-cultural politics of this choice which may be overlooked when a gendered approach is taken in isolation.

The two productions premiered in 2019 in Britain: Wife by Samuel Adamson (Kiln Theatre, London), and Nora: A Doll's House by Stef Smith (The Citizens Theatre, Glasgow), each reimagining what comes after Nora slams the door in Ibsen's original. The feminist notion of choice is complicated when read in relation to the class aesthetics presented in each production. Where the wake of the #metoo movement suggests solidarity and collective feminism, a focus on class and precarity enables closer analysis of the politics of this potential. In Wife, social privilege plays a key role in romanticising Nora's story. In contrast, Smith offers three Noras across time periods 1918, 1968, and 2018. Smith uses this dramaturgical structure to highlight the rise and demise of the welfare state. A focus on class politics in this production further complicates a neoliberal feminist approach and acts as a sharp reminder of the wider cultural context that frames the perception of 'choice' in a women's option to leave her domestic situation.

Theories of intersectionality, materialist feminism, and dramaturgy shape the theoretical framework of this paper. Overall, in shifting the centre to consider the cultural structures that make leaving the domestic setting a possibility, or not, a focus on how intersecting identity categories influence this potential becomes all the more pertinent.

CV

Dr Rebecca Benzie is a Lecturer in Theatre at the University of York. Her research explores how history is used within contemporary society and the gender politics of representations of the past, with a particular focus on new playwriting, theatre institutional identity, and acts of commemoration. Rebecca completed an Arts and Humanities Research Council funded PhD at the University of Exeter in 2018 and went on to become an Associate Lecturer in Drama at Exeter (2019-2021). Alongside lecturing at Exeter, Rebecca joined the department at York in 2019 as a Postdoctoral Research Associate on the pilot project 'Staging History at York Theatre Royal: Archives and the History Play' and the follow on project, 'The History Play and New Writing in English Regional Theatres: Creating a Network for Impact' led by Dr Benjamin Poore. She has a co-authored article forthcoming with Studies in Theatre and Performance and a chapter in press for The Cambridge Companion to British Theatre of the First World War. She is currently working on her monograph Feminism, Dramaturgy and the Contemporary History Play contracted to be part of Bloomsbury's Engage Series.

REBECCA FREE

Goucher College, USA

Performance in Public Spaces WG

TRICKING TIME THROUGH PUBLIC SPACE PERFORMANCE: A TRANSATLANTIC COMPARISON

ABSTRACT

This paper will look at site-specific projects by theatre companies in Baltimore and Marseille. In these post-industrial port cities, theatre artists have attempted to re-center urban landscapes in underserved communities by creating works that generate audience interaction within and with historically and/or spatially marginalized places, reclaiming those places as venues for public life in order to build a counter-narrative of the city. I focus on how such works generate liminal space and time for encounters amongst people and between persons and environment. I will touch on performances by Submersive Productions and Single Carrot Theatre in Baltimore, and the Théâtre de la Mer and the Théâtre du Centaure in Marseille. I will specifically examine the aesthetic means

by which these works generate temporal agencies, which is to say, modes of empowerment linked to strategic re-framings of participants' experience of duration and of the person's capability to impact the flow and direction of historical time. This aesthetic question includes consideration of the temporal empowerment of these arts institutions themselves and the ways their site-specific works figure in differing institutional missions. In articulating the perspective from which I propose to consider the different artistic works together, I will be informed in part by recent scholarship in anthropology, including reconsiderations of liminality and also the notion of "time tricking" as a type of temporal agency.

CV

Rebecca Free is Associate Professor of Theatre and holds the Hans Froelicher Professorship in the Arts at Goucher College (Baltimore, MD, USA), where she teaches theatre history, acting, integrative arts studies and interdisciplinary studies. She received her PhD in Theatre from Indiana University-Bloomington. She is a practicing director, choreographer, actor and dancer. Her scholarly work has focused on place, acting, and the body, in early twentieth century and contemporary France. Her most recent scholarship includes an article, co-authored with Mark Ingram, on public outreach efforts of Marseille theatres, set to appear in a forthcoming volume of essays on that city, *The Marseille Mosaic*.

REBECCA ROVIT

University of Kansas, USA

General Panels

"RAK IVRIT," EXILE CABARET FROM VIENNA TO TEL AVIV: STELLA KADMON'S POLYPHONIC REPERTOIRE IN THE DIASPORA, 1940

ABSTRACT

Stella Kadmon fled her native Vienna after Hitler's annexation of Austrian territory. In Palestine under the British Mandate (1940), the Jewish-born cabaret director of the "Lieber Augustin" theatre encountered an ideological dilemma: she was not a refugee; but rather an emigrant and member of the burgeoning Jewish state. Her theatre-making shifted, while her geographical displacement and the linguistic register of her sketches migrated to polyphonic performance. How did cabaret lend itself to rebirth in diasporic spaces of multilingualism? "Rak Ivrit" [Only Speak Hebrew!], she incanted to the tune of an Offenbach chanson in addressing German-speaking audiences in Tel Aviv. I show how Kadmon re-centered her cabaret ("Papillon"), adapting her repertoire to incorporate the languages and experiences of Central European emigrants in Palestine during the 1940s. In their coedited Routledge volume on *Performance Historiography* (2021), Davis and Marx acknowledge mobility and networks by which performers, repertoires, and aesthetic traditions circulate via relational webs of artists, theatres, or media. Such performance technologies interact with cultural memory as associated "traveling" means of transmission, by which performances are re-signified. Kadmon's re-scripted cabaret repertoire within Tel Aviv's German-Jewish (Yekkes) exile community during WWII reveals transnational intersections between global and local hubs, as well as the past and then-present. My approach lies in the historiographical process by which cultural heritage is communicated. The discursive concept of memory as "multidirectional" accommodates temporal and topographical spaces across which entangled memories and cultural repertoire transmit. The diachronic progression of how cultural and national memory form also powerfully connects to how a society writes its history. This is traceable in Tel Aviv communities during the 1940s; and in 1947, when Kadmon returned to Vienna to perform again. The migration of theatre performers like her enabled an artistic exchange of traditions across spatial and time-based borders, revealing continuity and rupture in repertoire.

CV

Rebecca Rovit, Associate Professor, Theatre (University of Kansas) is a J. William Fulbright Specialist (Theatre and Genocide, 2018-2023). Her Faculty Residency Fellowship at KU's Hall Center for the Humanities (2020) was for her project on post-WWII theatre in Berlin and Vienna under multinational occupation, "Theatre from the Rubble of War, 1945-1955." Dr. Rovit's expertise on the cultural heritage of the Holocaust shows in her microhistory, *The*

Jewish Kulturbund Theatre Company in Nazi Berlin (2012) and co-edited Theatrical Performance during the Holocaust (1999). Her publications appear in such journals as PAJ, TDR, Theatre Survey, Theatre History Studies, and The Journal of Holocaust and Genocide Studies. She was Editor of the Journal of Dramatic Theory and Criticism (2015-2018).

Dr. Rovit received fellowships from the ACLS, the US Holocaust Memorial Museum, the American Philosophical Society, DAAD, and the J. William Fulbright Scholarship Board & Austrian-American Educational Commission. In 2016-17 she was a Fulbright-IFK Senior Scholar in Cultural Studies (Austria). As a 2019 Fulbright Specialist, she taught at the University of Vienna, and organized a symposium on the Arts, Genocide, and Memorialization. The Leo Baeck Institute commissioned her for the 2020-2022 project, "Shared History:1700 Years of Jewish Life in German-speaking Lands through 52 Objects.

REBECCA TADMAN

University of Roehampton/Royal College of Art, UK

Queer Futures WG

DIFFRACTIVE CO-CONSPIRACY: DE-CENTRING INDIVIDUALISM THROUGH A QUEER/CRIP COMMONS APPROACH TO CULTURAL PRODUCTION

ABSTRACT

This experimental, creative hybrid cyberperformance/presentation proposes diffractive co-conspiracy (Tadman, 2020) as a queer/crip methodology of resistance. Co-conspiracy is a form of collaboration and collectivity that involves 'building and sharing productive tools to disassemble institutional and interpersonal politics and practices of exclusion', through the creation of 'collaborative communities of practice and resistance, [to]make changes from within....organizations, co-conspirators in our own emancipation from the normative status quo' (Tadman 2020). I argue that this approach defies individualism and marginalisation through queer/crip Commons methods of cultural production.

Interweaving insights from interviews with queer/crip cultural producers, practitioners, scholars and artists currently working in the UK, this presentation examines innovative Commons approaches (Muñoz, 2020 De Angelis 2012) adopted in response to the urgent need for material reconfigurations of the cultural production sector both preceding and consequent to the global COVID-19 pandemic. Within the commons, work is driven by 'values fundamentally opposed to those embedded in the capital circuits: solidarity, mutual aid, cooperation, respect...and direct democracy' (ibid. xiii). Extending Barad's (2007) ethico-onto-epistemology and Haraway's (2016) response-ability to such work, this performance/presentation acts as a provocation to consider the collective potentialities of working in networks of diffractive co-conspirators in a world that is more interconnected and simultaneously fragmented than ever before.

CV

Beck is a visiting lecturer in applied critical theory at the Royal College of Art, University of Roehampton and Kingston University. An interdisciplinary technē funded PhD candidate at the University of Roehampton, Beck works at the intersection of social science and visual/performance art. She is a Fellow of the Royal Society of Arts and Chair of the Board of Trustees for Raze Collective, a charity that supports queer performers and queer performance venues across the UK. Raze Collective is the lead organisation of the innovative Queer Arts Consortium, involving five queer arts organisations based in London. She has co-conspired to improve equality, diversity, accessibility and inclusion in arts and cultural organisations, higher education and research institutions in the UK, Europe and Australia over the past 20 years.

REMEDIOS PERNI

University of Alicante, Spain

General Panels

ON MARGINS AND CANONS, FROM LIDDELL TO SHAKESPEARE AND VICE VERSA

ABSTRACT

The Spanish playwright and performer Angélica Liddell is heir to a long lineage of artists: from Antonin Artaud to Jerzy Grotowski, Tadeusz Kantor, and Peter Brook, from Romeo Castellucci, to Joseph Beuys, Marina Abramovic and Gina Pane. All of them redefined the sense of rituality and corporeality of the actor/performer, which Liddell has developed into a unique language on stage that explores the experimental and the experiential. But not only has she cited her main inspiration as coming from theatre and performance art, she has also tried to satiate her intense curiosity with figures from poetry (Emily Dickinson), cinema (Bergman, Fassbinder, Pasolini), music (Mahler, Hindemith), Philosophy (Kierkegaard, Hegel, Wittgenstein, Schopenhauer), and painting (Caravaggio, Tiziano). The list of artists (and works) appropriated for her own projects is an infinite work in progress. Most interestingly, while having gained critical praise for her artistic innovation, she has remained faithful to her love of old masters such as Shakespeare, as well as her interest in revisiting old myths from a radically individualistic perspective that, frequently, verges on -or revels in- parody. The aim of this paper is to explore the ways in which Angelica Liddell has appropriated artworks and texts from the Western canon to construct her own language and iconography onstage, paying special attention to themes and motifs of Shakespearean inspiration. Through this lens, we will see how Liddell's work at the margins of mainstream theatre -in the '90s and early 21st century- has eventually taken centre stage in recent years; and how, in this same journey, she has managed to push the Western canon to the margins.

CV

*Remedios Perni is an assistant professor at the department of English Philology of the University of Alicante. She holds a Ph.D. in English Literature from the University of Murcia, where she graduated both in Art History and English Studies. Her research pays attention to the connections between Shakespeare's works and the visual arts, focusing on the survival of characters such as Ophelia and Lucrece in the visual culture at present. She is also interested in politically engaged appropriations of Shakespeare. Perni has published on the role of Ophelia in the history of madness, melancholia and photography (a chapter in *The Afterlife of Ophelia*, Palgrave), and Shakespeare in the digital world (*Shakespeare Quarterly*). She is also a critical theory translator of books, having translated into Spanish books by W.J.T. Mitchell and Mieke Bal, among others.*

RENATO BOLELLI REBUÇAS

University of Gdańsk, Poland

Scenography WG

EXPANDED SCENOGRAPHY FROM THE SOUTH: A BRAZILIAN PERSPECTIVE

ABSTRACT

*This paper proposes a discussion about expanded scenography in Brazil, with a particular interest in theater groups in Sao Paulo, from the 1960s until today, revealing a tradition of works that use city spaces and street practices from the theatrical, visual, and performing arts. Based on the contemporary historiography, including concepts formulated in the Northern perspective - as Arnold Aronson (*The History and Theory of Environmental Scenography*, 2018), Dorita Hannah (*Performance Design*, 2008), Joslin McKinney and Scott Palmer (*Scenography expanded*, 2017)- this presentation proposes to discuss them concerning a complex set of Brazilian socio-political-educational issues and the intersection of different aesthetic manifestations and cultural traditions, positioning theoretical-practical cartography of expanded creation in peripheral contexts than the European or North American countries. When extending the scenographic space towards the urban, it is necessary to consider its intricate network of positions, agents, characters, conditions, risks and affections. In the expanded scenography from the South perspective, the expanded field tends to confront the stage making with the global process. This "scenographer into situations" takes space as a relationship. What landscapes does he see in his/her expanded field? How do they perceive the world from their "reality"? This point of space tends to a permanent state of*

destruction, which comes from the colonial period. In this perspective, from my praxis and mirroring the doings of countless other artists, I present four themes under which the practice of the set designer expanded from the contexts of the South has carried out: precariousness, its consequent performativity, and materiality, as well as transmediality that emerges from these relationships and their modes of transmission. Would it be possible to conceive an expanded scenographic epistemology of the South?

CV

Brazilian scenographer, costume designer, researcher, professor, and curator. Master's on creation in site-specific and non-conventional spaces, and Ph.D. on expanded spatial practices in Theater Theory and Practice at the University of Sao Paulo (USP), in partnership with the Performance Studies Department at New York University (NYU). Member of the Laboratory of Performative Practices at USP and artist in residence at the Hemispheric Institute of Performance and Politics (NYC, 2018-19). He collaborates with several groups, companies, institutions and artists from theater, performance art, dance, opera, exhibition, cinema and visual arts in Brazil, the UK, and abroad. He received several awards and nominations for his work, such as Shell, Cooperativa Paulista de Teatro, and Manchester Theater Awards. Project coordinator at the transdisciplinary art platform Usina da Alegria Planetária in Sao Paulo's countryside. He coordinates theoretical-practical courses on contemporary scenography, art direction spatial intervention, and residual materials in many undergraduate and graduate schools, such as FAAP, Escola Sao Paulo, Escola SP de Teatro, Senac, SESC Research Center, Itaú Cultural School. Member of the IFTR, OISTAT, teiabr. Member of the Brazilian Association "Grafias da Cena Brasil", and curator with the PQBrasil team for the next Brazilian exhibitions at PQ'23. www.bolellireboucas.com

RICK DESROCHERS

Lehman College, City University of New York, USA

Popular Entertainments WG

THE MASK OF ARLEQUIN: THE ACADIAN/CAJUN INFLUENCE ON STUMP SPEECHES IN NINETEENTH-CENTURY AMERICAN POPULAR PERFORMANCE

ABSTRACT

Ralph Ellison—novelist, critic, and scholar—wrote that in a nation founded by colonials and populated by immigrants and former slaves, “the Declaration of an American identity meant the taking on of a mask,” since “the discipline of national self-consciousness . . . gave Americans an ironic awareness of the joke that always lies between appearance and reality. . . .”

Comic performers found in nineteenth century popular entertainments such as minstrel shows, medicine shows, and early vaudeville in the Southern United States looked to the ethnic and racialized masks that exaggerated the “otherness” of those Americans who were marked by dialects and physical attributes that were clearly not Anglo-American in origin.

The combination of American entertainment and commerce of the nineteenth century wore a mask that promised racial and ethnic authenticity, and required a continual balance between appearances and realities. It is this comic mask and its ambivalence between these appearances and their realities that will be explored through the “mask of Arlequin.”

This paper examines the multivalent mask of Arlequin by mapping the performance of the Cajun stump speech as it evolved from the convergence of French-Canadian Acadiana culture and the creolization of Afro-Caribbean diasporas in comic performance of Southern Louisiana during the nineteenth century.

CV

Dr. Rick DesRochers is an Associate Professor and Director of Theatre and Multimedia Performing Arts Program at Lehman College, City University of New York. He has served as the Director of New Play and Musical Development for the Joseph Papp Public Theater/New York Shakespeare Festival; the Goodman Theatre; and Artistic Director of the New Theatre of Boston. He has served as a director and dramaturg for the NYC Music Theatre Festival, NYU's Tisch School of the Arts, the Playwrights' Center of Minneapolis, and the Soho Theatre of

London. His work is primarily based in devised multimedia-based theatrical performance, using the training techniques of Ecole Jacques Lecoq and Viewpoints. Degrees: M.F.A. in directing University of Massachusetts at Amherst; Ph.D. in theatre Graduate Center, City University of New York. He is the 2015-2016 recipient of the Houghton Library Joan Nordell Visiting Fellowship at Harvard University, and the author of *The New Humor in the Progressive Era* (Palgrave Macmillan); *The Comic Offense from Vaudeville to Contemporary Comedy* (Bloomsbury); "Keaton, Class, and Social Control: Comic Vaudeville in the Progressive Era" in *Performing the Progressive Era* (University of Iowa Press); "Immersive Performance and Sensory Stimulation," *Coup de Théâtre* "Immersive Theatre, Volume 35," (RADAC)

RIDDHA

Jawaharlal Nehru University, India

Performance as Research WG

PERFORMANCE IN THE AGE OF VIRAL MUTATION: COVID 19'S IMPACT ON POLITICO-AESTHETIC-AFFECTIVE GRAMMARS

ABSTRACT

The attack of the Covid 19 pandemic on our bodies has been both immediate and processual, posing a biological threat that has also created a further mutation in our perceptual structures. The objective of my research is to study the contemporary sensate world through its aesthetic expression in the virtual space, particularly through what is now consensually called digital performance even as it continues to reveal theatre's ontological anxiety towards mediation. I intend to explore how affective experience precedes thought when subjective methods require collective naming (Berlant,2011) and how aesthetic configurations mediate between these to inform political subjectivity (Ranciere,2013), with reference to the pronounced shift of performances of citizenship and public gestures to the digital space following the pandemic induced break in the momentum of the Anti-Citizenship Amendment Act movement in India.

My submission for the Performance as Research Working Group follows the documented workshop format, which I have planned around composition and reception. In the first part, participants will be asked to experiment with the aesthetic tools and performative lexicon of Instagram to render political content of their choice, to see if the combination of form, content and mood or what Manovich calls Instagramism (2017) can be combined with Gaines' formulation of political mimesis (1999). In the second part, the participants will respond through performative writing to a series of digital images that I have created with the aim of saturating them with dissensual affects to test their kinesthetic (Noland,2009) and synaesthetic (Lehmann,2006) potential and evaluate both collective experience as process and the digital as political potentiality.

CV

Riddha is an Mphil scholar of Theatre and Performance Studies at JNU, New Delhi. She holds a Masters degree from the School of Arts and Aesthetics, JNU and a Bachelors degree in history from St. Stephens College, DU. She is currently working on a digital performance in collaboration with a sound artist as part of a Performance as Research project that brings together digitality, affect studies and the debate on liveness in the context of Covid 19's impact on perceptual structures. She has previously acted in and directed theatre productions that have been screened at the Fringe festival, the Old World Theatre Festival and the Atelier Theatre Festival, among others.

RIINA ORUAAS

University of Tartu, Estonia

General Panels

SHIFTING TIME FRAME: MULTIPLE NOW'S AND HERE'S

ABSTRACT

Dramaturgical time is normally considered as compressed, linear and limited. In media saturated world, our perception of time has become more fragmented and scattered. Fear of missing out indicates that we are constantly aware of the fact that there are many things happening at the same time. In site-specific and immersive theatre performances not only space, but also performance time is shifted out of focus. Non-linear time structure, parallel story lines and actions in different locations amplify the spectator's feeling of being unable to experience the performance completely and enable to question the works in Jacques Rancière's term of dissensus.

I will discuss some examples of Tartu New Theatre (Estonia) that use the dramaturgical and scenographic tools to shift the spectators' attention out of focus and therefore cause a clash of perspectives and interpretations. "Serafima + Bogdan" (staged by Ivar Põllu, based on a novel by Vahur Afanasjev) was performed on the coast of lake Peipsi on the East border of the country (as also EU) in a village of traditional community of Old Believers of Eastern Orthodox Christianity. The performance took place in a backyard underwood, was performed on two stages simultaneously and with reversed time structure. The production "Video: total shock! Chaos on the site, pigeons passed out" (staged by Elise Metsanurk) took place in theatre's building in three rooms simultaneously (birthday party, funeral, kitchen) and representing different reactions to the news of destruction of a national symbol that divides the society into fighting groups. In both cases, the sense of time (past, present and sense of now-ness) is sharpened due the fragmented structure. "S+B" payed attention on historical marginalization of a religious and ethnic group, "Video" demonstrated the void taking place while demolishing a central symbol. Both of the works intervene in the public discourse of identity politics, questioning the will for unity and consensus in a nation, religion, or community.

CV

Riina Oruaas is Lecturer and PhD candidate in theatre research at the Institute of Cultural Research, University of Tartu. Her research is focused on transforming aesthetics in Estonian theatre since 1990s, including dramaturgy, performing, scenography, and intermediality. She gives courses on theatre history, textual and performance analysis, has also taught in Estonian Academy of Arts and Tallinn University Baltic Film, Media and Arts School. Oruaas has worked as a visiting scholar at University of Surrey in 2015, has been chairing and board member of the Estonian Association of Theatre Researchers and Theatre Critics (2012–2015, since 2020) and co-edited the book Views on Contemporary Estonian Theatre (original title: Vaateid Eesti nüüdisteatril, University of Tartu Press 2016).

RIKARD HOOGLAND

Stockholm University, Sweden

The Theatrical Event WG

MILO RAU AND AMATEUR THEATRE – QUESTIONING THE AUTHENTIC?

ABSTRACT

Milo Rau have is several performances used a mixture of professional and amateur actors (eg. La Reprise. Histoire(s) du théâtre (1), Compassion: The History of a Machine Gun, Oreste in Mosul, Five little pieces), and the manifesto for NT Gent under the Rau's leadership is stated that "At least two of the actors on stage must not be professional actors.". This raise questions about the border between professional and amateur. What does the performance gain of using amateurs and what is lost?

In my paper I will analyze two of Rau's production Five little pieces and La Reprise, Histoire(s) du théâtre (1). In 2016 the Art Centre Campo in Gent engaged the well-known director Milo Rau to do an amateur performance with children and youngsters completed with one professional actor. The performance was about Marc Dutroux, a person that kidnapped, raped and murdered children in Belgium in the 1990's. Milo Rau place the performance in a context with the reactions in the society and Marc Dutroux's and combine it with the decolonization of Kongo and the transformations in the Belgian society. The performance has been awarded several international prizes and then been valued in a professional context. But the guest performance 2016 in Frankfurt am Main was

cancelled by the Federal State of Hessen, the reason was that they accused the production being harmful for the young performers.

In La Reprise participates three professional and three amateur actors. The production is a reenactment of a brutal homophobic killing in a small town in Belgium. It takes also up a discussion about the difference between reality and theatre and goes back in the history of theatre. This is a form of concept that Rau often use in his professional productions, where the starting point is a specific event that is placed in a larger societal and cultural context.

IN what way changes the production by using an amateur cast. Is the performance more realistic, authentic, and essential by using amateurs?

CV

Rikard Hoogland is an associate professor in Theatre Studies at Stockholm University. He has published in peer-reviewed journals and in anthologies published by the major academic publisher. Two recent publications are on *Popular Theatre* and on about historiography, both in *Nordic Theatre Studies*. He has recently published a chapter about two dramatists Jon Fosse and Lars Norén in *Contemporary European Playwrights* (Routledge 2020). The latest publication is about Brecht and Post Dramatic Theatre published in *Brecht Yearbook 46* (Camden House 2021). During spring 2017 he was a visiting researcher at the Freie Universität in Berlin.

ROBERT LUBLIN

University of Massachusetts Boston, USA

Performance as Research WG

DESTABILIZING HETERONORMATIVITY IN DYNAMIC SHAKESPEARE PERFORMANCE

ABSTRACT

Shakespeare occupies the center of the English and international literary canon, and Romeo and Juliet holds a place near the center of the Shakespeare canon. This is cause for concern since the play, read uncritically or staged in traditional manner, reifies heteronormativity throughout its dramatic composition. Romeo and Juliet idealizes heterosexual relations between a man and a woman, establishing not only its normalcy but its exclusivity as the only possible expression of sexual identity and desire.

Critically informed performance practices, however, introduce opportunities to challenge the play's reactionary sexuality from within, effectively displacing the center and affirming the ontology of marginalized sexual desire and identities in exactly those places they are traditionally erased. Of course, this is not new. Directors have staged productions that challenge Shakespeare's 400 year-old sexism and heterosexism for decades. But it is a practice that demands further consideration both in critical study and in performance, for the plays are sturdy and hold tightly to the antiquated sexual politics that literally define the contours of their dramatic action.

In the work I wish to share at the IFTR conference, I highlight significant ways that modern performances of Shakespeare often either (a) fail to create critically informed productions that displace the heteronormative center, or (b) fail to stage compelling performances that maintain dramatic integrity from start to finish. I then want to discuss critically informed practices directors have employed and can engage to displace the center in Shakespearean performance while simultaneously staging productions that demonstrate dramatic integrity. My fascination with this topic developed while I directed a production of Romeo and Juliet and stumbled upon exciting critical and dramatic practices that I wish to explore further with members of the Performance as Research Group.

CV

Robert Lublin is Professor of Theatre Arts at the University of Massachusetts Boston. He is author of *Costuming the Shakespearean Stage* and contributing co-editor of *Reinventing the Renaissance: Shakespeare and His Contemporaries in Adaptation and Performance*.

ROBERT MOTUM

University of Toronto, Canada

General Panels

THE POLITICAL PERFORMANCE OF (MICRO)NATIONHOOD

ABSTRACT

In the summer of 2020, during a time of lockdowns, self-isolations, and ‘bubbles’, the Wall Street Journal challenged its readers: ‘if COVID-19 has put the kibosh on your summer travel plans, why not form your own country?’. This front-page story offered a deep dive into the world of micronations—self-declared nation-states, not recognized by any other nation. From a house in Montreal, to a land claim in Antarctica, there are over 200 micronations around the world; with many represented at the Micronation UN and the Micronational Olympics. Since these small geo-political entities are founded for a variety of reasons (some satirical—some serious), the definitions and legal standing of such states are varied, and, as a recent law journal identifies, “open to interpretation” (Micronations: A Lacuna in the Law, 2021).

This paper proposes a new political frame to understand and interrogate these ‘home-made’ nations. As a scholar of performance studies, I propose that micronations might be seen to exist solely through performance. Since these small, self-declared states do not command a militaristic ‘hard power’, micronations rely on performance to legitimize themselves. No matter how much they subvert and transgress upon the concept of their former nation, they continue to mimic the symbols and structure of state diplomacy to be recognized as nation going forward. Many invent or rewrite histories and national narratives; they have flags, national flowers, passports, and currency. They establish entire constitutions with laws and rights for their citizens; and hold elections or plan their lines of succession.

Each of these symbols, documents, or acts might be seen to be doubly mimetic: each is meant to represent something of micronational importance—of importance to the micronation; but, at the same time, they represent and copy the tools of legitimate statehood. It is through a continued repetition of these mimetic acts that micronations sustain their ‘legitimate’ existence. It’s through the declaration, and re-declaration of sovereignty—the performative utterance (J.L. Austin/Judith Butler) of ‘I claim this land’, or ‘I found this nation’, that micronational practitioners script their countries into being.

Through the case study of Molossia (a micronation located in northern Nevada), this paper unpacks these performative layers of nationhood and examines micronations as both subversive, utopian projects, as well as replications and re-performances of the colonial state. I contend that in our world preoccupied with protectionism, the building of walls, and the transgression of borders—micronations offer a timely vehicle to playfully explore the political and performative structures of nation.

CV

Robert Motum is a playwright, director, and researcher. With a background in site-specific performance, Robert has staged work on an active city bus, in a gallery, in a castle, in a vacant Target store, in augmented reality, and occasionally even in a theatre space. His work has been supported by the Stratford Festival Playwright's Retreat, Why Not Theatre, Studio 180, the Ontario Arts Council, and others. He is the playwright of A Community Target (Outside the March / Convergence) - a verbatim look into Canada's precarious retail climate. He holds an MA in Performance from Aberystwyth University (Wales) and is a current PhD Candidate in Theatre and Performance at the University of Toronto where he studies site-specificity and notions of nationhood.

Robert has published on his artistic practice in Theatre Research in Canada, the Canadian Theatre Review, and the Comparative Media Arts Journal, and has presented at over a dozen conferences throughout North America. His research is also forthcoming in an edited collection, COVID PLAY/S: Entertainment and the Arts in the Quarantimes, published by Palgrave Macmillan.

ROBERT SHAUGHNESSY

University of Surrey, UK

NOW/HEAR THIS: AUDIO DESCRIPTION, DIVERSITY AND SHAKESPEARE PERFORMANCE

ABSTRACT

My paper derives from a developing collaboration between colleagues at GSA and the University of Surrey's Centre for Translation Studies, around the possibilities and challenges of audio description (AD) for theatrical performance. AD has traditionally been envisaged as an access tool for blind and partially sighted users that strives towards a 'neutrality' that has increasingly come into question; in particular, there has been a vigorous and sometimes fraught dialogue within the AD community around the normative, ableist and potentially racist values and assumptions that inform AD's approach to the physical appearance of cast members. The issue becomes especially acute when it intersects with the concerns of diversity casting: to what extent does AD 'see' or 'not see' race, and how does this relate to the problematic concept of so-called 'colour-blind' casting? The paper addresses these questions by means of the 2016 Hamlet at Shakespeare's Globe, a production visibly committed to the theatre's policy of diverse casting, whose AD tells a different story to that offered by many of its reviewers.

CV

Robert Shaughnessy is Professor of Theatre and Director of Research at Guildford School of Acting, University of Surrey. His research mainly addresses Shakespeare in performance across history and media, with a recent focus on diversity and access. His most recent book is About Shakespeare: Bodies, Spaces and Texts (CUP, 2020)

ROBERT WALTON

University of Melbourne, Australia

Intermediality in Theatre and Performance WG

BLOODY SECRETS OF THE HEART: STAGING A BUILDING'S SENSATIONS IN A FORTY-TWO-YEAR DURATIONAL PERFORMANCE

ABSTRACT

The Heart, a durational AI-driven performance artwork built into the foyer of Melbourne Connect, stages the hidden, mostly imperceptible sensations of a whole 'smart' building in registers the human sensorium can perceive. It does this through a lighting array in the form of a ten-meter-tall human heart, with a pulsating blood-red neon core at its centre. Machine learning algorithms translate live data from thousands of 'offstage' sensors distributed across the city-block-scale building into The Heart's pulse. The human community who flow through the buildings' voids, arterial corridors, and vascular elevators, are its blood.

Like a human heart, The Heart has, from the moment it was 'born', been attempting to maintain blood pressure and homeostasis by responding to the information it receives from the body in real-time. In this case the metaphor of the body extends from building-wide systems such as water, elevators, and generated solar and geothermal electricity, to each highly sensitised room detecting CO₂, temperature, occupancy, energy usage, data traffic, heating, ventilation, and to the streams of human communities that visit every day. To sustain homeostasis and a steady pulse, The Heart uses machine learning to become accustomed to the building's sensations of its 'blood pressure' through real-time building data about flows of people. As The Heart ages, its experiences become sedimented as habits in data structures written by its algorithms, not dissimilar to how habits are formed by an organism's neurons. Simultaneously, The Heart also uses a Generative Adversarial Neural Network that may, in time, enable it to predict how it is about to 'feel' in the next few moments based on its lifetime of sensations. This function of The Heart is anticipated between 5-10 years of its planned 42-year duration and is only possible once it has gathered enough data from its experience of everyday 'life'. Disparities between what is predicted and what comes to pass will become a further cause of surprise for The Heart, affecting its pulse.

This paper introduces The Heart project as innately intermedial, distributed across spaces, networks, sensors, servers, in a range of data formats, media, and processes. For me, the best way to describe its live, unfolding agglomeration of materials, accrual of meaning, and sedimentation of habit, is as performance. I would like to

unpick this claim to be a durational performance event and discuss it with the working group. The work creates a 'somewhere', a heart space, in the middle of 'nowhere', a void in a large building. It stages the heart of building, a place which has none, to become a centralising focal point in a decentred environment.

CV

Robert Ellis Walton is Resident Artist in the School of Computing and Information Systems at The University of Melbourne where he leads the creation of performance artworks that explore the expressive potential of emerging technologies including, artificial intelligence, virtual holograms, swarm robotics, engineered bacterial bioluminescence, MR/XR, building information model data, and ambient computing. He is also a Senior Lecturer in Theatre at the Victorian College of the Arts where he coordinates the Master of Theatre (Dramaturgy). His PhD from the University of Melbourne explored the use of smartphones in performances and won the Chancellor's Prize for Excellence. He holds degrees in Theatre and Information Technology (Software and Systems). His writing has been published Theatre Journal, Australasian Drama Studies, and as chapters in research books. www.robertwalton.net

RODRIGO CANETE

University of Warwick, UK

Queer Futures WG

A DEATH WORTH DYING: DECOLONIAL QUEER RESISTANCE UNDER THE SURVEILLANCE OF THE NEW AND MORE EFFICIENT DICTATORSHIP OF GLOBAL PHARMACOLOGY IN POST POST-PINOCHET CHILE

ABSTRACT

My paper will discuss Pedro Lemebel (Santiago de Chile, b.1952-d.2015)'s last performance a day before he died from a terminal larynx cancer whose tumour was partially extracted as the result of a negotiation between Lemebel and the physicians where issues such as decoloniality, race, class and homosexual illness were unearthed as practices of dissent. Drawing from queer and performance studies as well as death and race theories, I suggest that his own death was another milestone in a career that progressively transformed performance art into a performative life-style whose purpose was to visibilise new and subtle forms of colonialism and dictatorial control over the bodies through novel ways to kill and torture. For critically approach decoloniality as an already colonised academic field I draw from recent feminist and indigenous takes on the canon of decolonial theory. They are an Aymara scholar and a member of the Yanomani community (Aymara and Yanomami) who allow to explore the way Lemebel used aesthetics to transform his fragile subaltern feminised body into an instrument of revolt while indicating the failure of the historical left to do so.

In the photograph that registers the moment of his last performance, he appears holding a Soviet flag on his lap on a wheelchair, by his deathbed. He wears a turban, a Palestine mantle and thick Frida-Kahlesque make-up. He must have directed the photographer with the metallic voice resulting from the electronic device placed on the hole opened after his Adam's Apple was removed at surgery. Instead of internalising the self-disciplining mandate of the medico-pharmacological industry according to which it is every person's duty to extend their life as long as possible allowing medicine to standardise what are otherwise decisions that should fall in the realm of ethics as autonomous subjectivity. Lemebel makes visible the transactionality of his own death as index of the transformation of human suffering and decay into another fertile territory for a dedicated industry to create wealth through the same type of extractivist practice through which neo-liberalism perpetuates itself. Such strategic manipulation of the way the medical institution intervened on his body happened at the time the pharmaceutical industry imposed from the North new colonial protocols that legally bounded the impoverished South. At the end of a career that considered AIDS as a series of missiles launched from the North that transformed the subjective experience of time into the automatism of pharmacological dependence. In the paper, I suggest that Lemebel's flaunting of his own addiction to cocaine has no other purpose than indicating one of the few penetrative successes achieved by the South in the North. In this context, AIDS appears as neo-colonial retaliation as, in his own words, the most effective tool of biopolitical penetration in Neoliberal times.

His death ended a long career uninterrupted by AIDS in which he engaged in performative interventions where art and activism coalesced around a marginal version of drag as a visual form through which decolonial dissent becomes visible. As I suggest, he live his death when transforming it into a geopolitical index of AIDS as a neo-colonial weapon which sets the drug wars under a queer light. Building upon the works of regional scholars such as Chilean art critic Nelly Richard and Comparative literature scholar Javier Guerrero, I propose to consider his own death as his geopolitical performance where his tumor as alternative anus is allowed to have a truly subaltern voice.

CV

Rodrigo Cañete is a PhD Candidate in the Departments of Modern Language and Performance Studies at the University of Warwick (UK) where he is working on his dissertation 'Hauntology of Loss: Art, Performance and AIDS Crisis in Argentina and Chile (1980s and 1990's)'. His project was selected for a double degree programme with Justus Liebig Universität in Giessen (Germany) in the Art History Department. He holds an MA from the Courtauld Institute and his thesis on Diego Velazquez was awarded the Courtauld Dissertation Prize. His areas of expertise are Latin American Modern and Contemporary Art and Culture, Performance and Queer Studies. He is the author of 'Historia a Contrapelo del Arte Argentino' (Buenos Aires: Penguin/Random House, 2021). In 2021 the Museum of Modern Art Houston awarded him the Peter Marzio Award for an essay that is an extract of the first chapter of his doctorate thesis.

ROISIN O'GORMAN

University College Cork, Ireland

Feminist Research WG

ECHOES FROM BEYOND THE GRAVE: STRATEGIES FOR RESPONDING TO THE REPETITION AND REPRODUCTION OF DISCOURSES, PRACTICES AND INSTITUTIONS OF HARM

ABSTRACT

Mother and Baby institutions in Ireland throughout the 20th century were State and Church run sites of coercive control claiming to support and protect vulnerable and pregnant women. These so-called 'homes' are now recognized as yet another site of shame and scandal, not for those forcibly incarcerated there, but for those who created, managed and maintained them. However, despite the publication of the long awaited Final Report of the Commission of Investigation into the Mother and Baby Homes (in Ireland) (January 2021), there is little actual accountability for the range of violences perpetuated on women and their children in these places. For example, the unmarked gravesite for hundreds of infant remains at just one such site in Tuam, Co. Galway, has yet to be forensically excavated over four years on from the initial test excavation. Further, the report was readily criticised for its inability to appropriately include oral testimonies of survivors, for its claims around 'lack of evidence' of coercion or abuse in spite of those testimonies and for the continued opacity surrounding state and church records from the institutions. The report is just one in a line of official reports which fail to adequately address and offer accountability for victims or survivors of abuse. These failings become further repetitions of harm and yet they also become the official and public record.

In this context, this paper will consider a range of arts-based responses to the atrocities of State and Church coercive and carceral practices, and further will consider the mythic figure of Echo as a way to think through strategies of response and resistance. Though Echo is a figure much entrapped by patriarchal narcissism, and though she has little power, Echo still finds ways to be heard across distances. Though she isn't seen, her voice haunts dominant discourses which she is cursed to repeat. The power of her strategies were recognized by post-structuralist philosophers (most notably Derrida) and feminist and post-colonial texts have long found ways to distort dominance through adaptive re-writings and re-imaginings of oft repeated (aka canonical) texts. While we work to invent new vocabularies and imaginaries which create worlds beyond the endless reproductions of violence we also can appreciate and re-consider Echo's strategies. As we are inundated with daily practices of misogyny and rape culture, her cuttings, loopings, repetitions and hauntings offer both theoretical and creative

possibilities for resisting (for example see Kate Baer's poetry collection *I hope this finds you well*). This paper surveys key examples in Ireland which responded to the history of institutional abuse in performance art and theatre setting (including the Abbey Theatre's *Home Part 1*, Amanda Coogan's *Yellow* and the *Magdalene* project at *Rua Red Gallery*) and further I will discuss an on-going arts-practice research project (part of my work with *Living Well with the Dead Collective*) which examines the intersections of the historical abuses in Ireland with those in other carceral settings and which deliberately employs *Echo* tactics of disturbance.

CV

Róisín O'Gorman, PhD, is a lecturer in Department of Theatre at University College Cork. From her background in theatre historiography, dramatic literature, theory, feminism and visual culture, Róisín's current research lives between embodied practices and theoretical understandings of performance. Recent publication: "Sympathetic Vibrations: Sense-ability, Medical Performance, and Hearing Histories of Hurt." *Global Performance Studies*, vol. 4, no. 2, 2021. <https://gps.psi-web.org/issue-4-2/gps-4-2-3/> (in collaboration King, McCarthy, O'Donovan and Werry). On-going research with the *Living Well with the Dead* collective (<https://livingwithdead.wixsite.com/website>)
See: <http://research.ucc.ie/profiles/A027/rogorman>
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ROKSANA NIEWADZISZ

University College Cork, Ireland

Feminist Research WG

RECLAIMING SHE-WOLF SKIN: INVESTIGATING THE CORPOREAL IMPACTS OF CRISIS THROUGH AN ANIMAL-WOMAN TRANSFORMATION FOLK TALE

ABSTRACT

The She-Wolf folk tale (Wratislaw, 1890) tells the story about a liminal creature, able to remove her wolf-skin and take on human shape. She has the power and potency to move freely between worlds and beyond borders. One day however, she's deprived of her skin by a soldier, loses her integrity and ability to transform and thus is doomed to incompleteness, foreignness, otherness and longing trapped somewhere between the subject and object, her body and the image, "the I" and "the Other".

My contribution aims to re-imagine the She-Wolf folk tale, interrogating the way in which overlapping environmental, political and social/hospitality crises impact on the bodies of animals/women by exploring the particular case of women literally trapped in the middle of nowhere, between two (or a multiplicity of) countries, Poland and Belarus, through the lens of animal-woman transformation tales in performance. Part of an overarching project on Post Human embodiment of zoomorphic folk tales: power and transformation beyond 'lethal binaries', my work brings together posthumanist, eco-feminist and new materialist scholarship with intense engagement with somatic practices to investigate, interrogate and resist current biopolitical management and normalization of crisis. My contribution will combine theoretical framing with samples from my own performance and audio-visual practice focused on the liminality of the border, skin and language as places of transformation. In what ways can a performer re-engage with their own skin and re-imagine other skins – those of the marginalized, the dispossessed, the pushed-back? What kinds of effects can such exposure(s) produce on performer, viewer, and our collective capacity to imagine alternative ways of being that resist the normalization of crisis? Who is the She-Wolf? Who the soldier? What and where is the skin she's been deprived of?

1) A term used in Poland that consist on catching illegal immigrants close to the border, and transfer them back beyond the border to Byelorussian territory.

Reference:

Wratislaw, A. H., 1890, Sixty Folk-Tales from Exclusively Slavonic Sources, Boston: Houghton, Mifflin.

CV

Roksana Niewadzisz is a polylingual artist and a researcher with an academic background in Theatre, Translations and Art History. Currently she is developing a multidisciplinary practice-based PhD project on “Post Human embodiment of zoomorphic folk tales: power and transformation beyond ‘lethal binaries’” across the Department of Theatre and the Department of Spanish, Portuguese and Latin American Studies at the University College Cork (UCC) for which she was awarded the 2021 Government of Ireland Postgraduate Scholarship.

For the last three years Roksana has developed a variety of multidisciplinary, multilinguistic performative and audio-visual projects presented during international conferences, symposiums and events, such as: ‘Out of Wings Forum’ at King’s College in London, Fabulation for Future at the Film University Babelsberg, ‘Performing Translation’ and ‘Reading in Translation’ at the UCC, ‘Global Water Dances Cork’ and the ‘Refugee Week’ at the UCC. She also contributed with her reflective text to the publication: The Coastal Atlas of Ireland (2021)

For over seventeen years she has been developing her skills as audio-visual artist, performer, stage director and actress training, devising work and performing in several countries and has developed fluency in four languages: Polish, English, Spanish, Italian, and acquired basic level of German.

RORY FOSTER

Rose Bruford College, UK

New Scholars Forum

CONSIDERING THE CENTRE AND THE PERIPHERY IN CONTEMPORARY PERFORMANCE MAKING.

ABSTRACT

Developed over a combined Practice-as-Research study period of 4 years, the authors of this proposal have produced a novel interpretation of the performance event that acknowledges and advocates the understanding of a dynamic relationship between centre and periphery. By this we mean, that one cannot comprehend such a relationship in only measuring the distance between centre and periphery at any one time, rather one is required to develop an analysis that accounts for the characteristic of multiplicity that governs the shifting relationship that centre and periphery enjoy with regards to one another.

Bringing together our respective fields of study to interrogate the event as a phenomenological category of experience, our research draws upon the Postdramatic as a practice of making, training and research methodology as well as how received wisdoms and pre-existing conventions of performance can be extended into and through intersections with other cultural creative disciplines. Most recently digital and virtual spaces, which have been thrown into sharp focus during the pandemic.

Our proposal then, can be succinctly framed within the following question: How might we think of a dynamic relationship between centre and periphery in relation to performance event and performance event-making?

Performance events are finite and contingent temporary communities; and these properties constitute what we might understand as the “event-ness” of performance. If this is the case then what is the function of the performance event? To simply cohere a group of people for a finite amount of shared experience and only that? We think not.

If centre is taken to denote the event itself and periphery as those distributed, more tenuously connected discrete life experiences, not shared in the same manner as the event. We can think of the relationship as interconnected and interdependent whilst still not being deterministically pre-ordained by the event.

This is the function of the performance event as we see it and it is also a method by which we might think of the relationship between centre and periphery as being a truly non-static atomic mass of activity and reception. What does this mean for how we approach this new understanding of performance event, in making and research?

In the same way that the pandemic has accelerated and proliferated interest in and the development of digital and virtual spaces, able to accommodate increasingly sophisticated performance events - PaR has over time found itself within a dynamic of displacement, similar to the trends we see in the development of digital/virtual theatre. Whether in its suspicious reception from the traditional centres and consensus of the sites of knowledge and

meaning-making, or in its incorporation into the Higher and Further education infrastructures, necessarily displacing other possible methods of knowledge and meaning-making within the academy and educational institutions.

CV

Rory Foster is an interdisciplinary artist, researcher and producer whose practice merges “theatrical performance with other artistic fields of practice [predominantly] photography, dance, installation art and digital aesthetics” His work interrogates the relationship between the actual and the digital, the physical and the virtual and aims to negotiate and define new ideas of dramaturgy, liveness, corporeality and identity. Rory is a current PhD candidate at Rose Bruford & UEL.

Aiden Ross is a performance practitioner, maker and researcher of the Postdramatic. A final-year Practice-as-Research PhD candidate at Rose Bruford & UEL, his work considers the performance event as a means of cohering and producing political subjectivity. Dispensing with the received wisdoms of the dramatic theatre, his work treads the boundaries between theatre and performance art and produces work that activates the agency of its audience in innovative ways.

ROSEMARY CANDELARIO

Texas Woman's University, USA

Choreography and Corporeality WG

MOTHER SEA WAVE: JINEN BUTOH'S EVOLUTIONARY ANCESTORS

ABSTRACT

Geographer Jamie Lorimer has issued a compelling call to develop a “set of embodied and skillful processes of ‘learning to be affected’ by the environment.” The implications of the processes sought by Lorimer are profound: nothing less than an “alternate ontology” that replaces “nature with a capital N” with a “hybrid and lively character of a world animated by a vast range of human and nonhuman difference adhering to multiple and discordant spatio-temporal rhythms” (2015, 5). My book project, *Dancing Ecology: Butoh, Nature, and Environmental Change*, argues that these processes already exist, and details six butoh practices from Japan, Europe, and the Americas through which dancers learn to shift their relationships to the environment. Attention to dance opens up a focus on learning and repeating behaviors that require people to act differently. If what is needed, as so many scientists and environmental scholars say, is a change in behavior, then what better way to engage this than with the kind of bodily discipline with which dancers are uniquely familiar?

Butoh, an avant-garde dance form developed in Japan in the 1960s that has since spread around the world, is fundamentally about the transformation of the dancing body into something else: a tree, an animal, a mythic creature. This is a fundamental ecological skill: to be willing to let go of who we are as human individuals in order to ensure collective survival of the more-than-human world. This paper, a draft of a chapter from the larger project, focuses on the work of Atsushi Takenouchi, an early member of Hoppo Butoh-ha (“Northern Butoh School”). Takenouchi calls his butoh, “Jinen,” an old Japanese word that refers to the unity of nature, humans, and the divine. This paper draws on critical environmental and ecological theories as well as indigenous philosophies to analyze Jinen Butoh’s largely Europe-based workshops, which draw on seasonal and elemental imagery and the direct experience of nature to produce solo work that is both deeply personal and aimed at universal connection. In this, Takenouchi’s connection not only to Tatsumi Hijikata’s Tohoku-based imagery, but also to Kazuo Ohno and his ideas of a universal “Nature” with connections to the human soul and cycles of birth, life, and death, make his outdoor butoh work unique.

CV

Rosemary Candelario writes about and makes dances engaged with Asian and Asian American dance, butoh, ecology, and site-related performance. She is the recipient of the 2018 Oscar G. Brockett Book Prize for Dance Research for her book *Flowers Cracking Concrete: Eiko & Koma's Asian/American Choreographies* (Wesleyan University Press 2016). Rosemary is also the co-editor with Bruce Baird of *The Routledge Companion to Butoh*

Performance (2018). Rosemary is Associate Professor of Dance at Texas Woman's University, where she coordinates the PhD in Dance and is affiliate faculty with Multicultural Women's and Gender Studies. She is the Dance Studies Association Vice President for Publications and Research. She holds a PhD in Culture and Performance from UCLA. www.rosemarycandelario.net

RUBKWAN THAMMABOOSADEE

Bangkok University, Thailand

General Panels

THE FEW WHINES, THE MANY SCREAMS: PERFORMING INEQUALITY IN THAILAND'S CRACKED SOCIETY

ABSTRACT

Since the beginning of 2020 in Thailand, there has been a series of protests organised nationwide by youths asking for democratic reform. However, the arrival of the Covid-19 pandemic has not only limited public gatherings but also highlighted and exacerbated social inequality under the Thai authoritarian and neoliberal government. This paper aims to explore the performativity of inequality on class-based bodies amid the pandemic, deriving conversations between bodies, spectacles, and socio-economic tensions manifested within the everyday context. I draw on three particular cases to discuss. First, I elaborate on incidents where working-class people in Thailand, to the utmost, portrayed their bodies as a tool to stage their struggles to survive the pandemic. Then the discussion moves to a radical event where thousands of high-school students pledged to dismiss their classes in a strike against abusive and exhausting online learning. Finally, I demonstrate how the Thai upper class, especially public figures, has also performed privileged struggles within their bubbles of economic wealth. In observing inequality performed across these three groups, far from putting an attempt on connecting dots between social classes, I argue that the dialogue between social classes has been, to a great extent, broken, dissolved, and distanced. Archiving the scattered struggles is necessary for making invisible bodies visible amid more significant inequalities. These dispersed bodies and memories of class-based performance are a repertoire of addressing how neoliberal rationale dismantles collective bodies championing individualism even in times of despair.

CV

Dr Rubkwan Thammaboosadee is currently a lecturer and researcher at the Department of Performing Arts, Bangkok University, Thailand. She is in charge of Arts and Politics, Playwriting Workshop, and Dramatic Literature modules. Rubkwan's research interests focus on cultural performance and its relation to the socio-political context. The circle of her research on performance studies extensively covers various areas, including everyday life, political movements, happiness, neoliberalism, consumption, social media, cultural studies, and urban studies. She completed her PhD in 2020 -- her thesis explores performances of happiness in the urban everyday life in Bangkok amid socio-economic uncertainties in neoliberal Thailand. "Performing Inequality" is a central theme that she is currently working on for her research and creative projects from 2020-2023 to investigate and reveal how inequality has been exposed amid the pandemic in Thailand. Additionally, she is an independent scriptwriter for stages, films, and a storybook. Her writings aim to create dialogues between the neoliberal socio-economic conditions and their impacts on everyday life.

RUI PINA COELHO

University of Lisbon, Portugal

General Panels

POLITICAL ETHOS IN CONTEMPORARY PORTUGUESE THEATRE: ON TIAGO RODRIGUES' PERFORMANCES

ABSTRACT

On the 24th of March 2022, Portugal will live in democracy one more day than it has lived under Salazar's Fascist dictatorship (1926-1974). The date will be celebrated institutionally and popularly, notwithstanding the recent rise of extreme right-wing sensibilities, xenophobe and racist, in Portuguese political landscape. Pre and post the Carnation Revolution (in 1974), Portuguese theatre has been constantly dealing with politics. It is, undoubtedly, one of its most conspicuous features. Portugal's peripheric geographical situation allied to a vigorous censorship and vigilance on performing arts that lasted until 1974, has somehow kept the most relevant 20th century transformations on staging and theatre direction way from Portuguese theatrical landscape. Modern direction entered timidly in Portuguese theatrical grammar only in the 1950s. After the Carnation Revolution and the consequent establishment of the independent theatre movement (a movement deeply marked by a combination of Brechtian and neo-realist theatre traditions), experimentalism and theatrical innovations would often be equivalent to formalism – and therefore avoided. But with the stabilization of the revolutionary fervour, the theatre in Portugal gained space and freedom to constitute a scene eagerly permeated by new forms and experimental processes, opening itself to a “performative turn”. On his now somehow famous essay, “Modernity and Revolution”, Perry Anderson (1984) points out that aesthetic avant-garde is inexorably linked to political avant-garde, thus claiming the unavoidable liaison between politics and art; and, most relevantly arguing for a decentralized modernity as he suggests that nothing meaningful was produced in the West except Avant Garde Abstract Expressionism. This discussion, I believe, helps to perceive the paths that post-1989 Portuguese political theatre has undertaken. A return to Anderson's argument seems to help in understanding new ways of political theatre today.

This paper aims to present and debate the work of a particular theatre maker in contemporary Portuguese political theatrical landscape: Tiago Rodrigues (Mundo Perfeito/National Theatre D. Maria II, Lisbon/Festival d'Avignon). His generation, born and bred in democracy, went through a route that took them from the margins (no venue, no company, no theatre director) to the centre of Portuguese (and, one might argue, European) theatre. Thus, discussing the ways these directors/authors devise their creations – writing and staging – I aim to trace: 1) the path political theatre undertook in Portuguese scene; 2) the political cosmivision we can spot in their works. Hence, we can look for new strategies and political ethos in contemporary performing arts, linking political and aesthetic achievements. The considerations of Alain Badiou (Rhapsody for the theatre, 2013), Muriel Plana (Théâtre Politique, 2014), Florian Malzacher (Not just a mirror: Looking for the Political theatre of today, 2015) and Olivier Neveux (Contre le théâtre politique, 2019), will lead us through.

CV

Rui Pina Coelho (Évora, 1975), Assistant Professor at the School of Arts and Humanities, University of Lisbon and Director of the Centre for Theatre Studies (Lisbon). He has a PhD in Theatre Studies with a study on the representation of violence in post-World War II British realist drama. Since 2010, he works with Teatro Experimental do Porto (TEP) as a playwright and dramaturg. He is also the Director of Sinais de cena - Performing Arts and Theatre Studies Journal. He is the author of, among other titles, A hora do crime: A violência na dramaturgia britânica do pós-Segunda Guerra Mundial (1951–1967) (Peter Lang, 2016), Casa da Comédia (1946–1975): Um palco para uma ideia de teatro (IN-CM, 2009). He recently coordinated the volume Contemporary Portuguese Theatre: Experimentalism, Politics and Utopia [Working Title] (TNDMII/Bicho do Mato, 2017).

RUIJIAO DONG

The Graduate Center, City University of New York, USA

General Panels

IN THE NAME OF BEAUTY: AMATEUR AND PROFESSIONALIZATION IN CHINESE THEATRE IN THE EARLY TWENTIETH CENTURY

ABSTRACT

*Chinese society underwent tremendous changes in the early twentieth century, with political parties and elite intellectuals debating and steering China toward different modes of modernity against the backdrop of western invasion and national independence. The desire for modernization likewise manifested in theatre. In 1922, Chinese dramatist Chen Dabai published a pamphlet titled *aimei de xiju*, a collection of essays intended to provoke questions about modernization and theatre. The word *aimei* is a transcription of “amateur,” but it also means “loving beauty.” Thus, *aimei de xiju* literally means “theatre for the love of beauty,” which in Chen’s view would modernize Chinese theatre and further enlighten the Chinese population. In his writing, Chen conflates “professionalism” with avaricious zest for money, low artistic and cultural value, and frivolous behaviors. Thus, the deprofessionalization he advocated was, ironically, the vision of professionalization in its modern and common sense, emphasizing specialized skills and commitment. Despite being a short-lived movement in practice, *aimei* became the shorthand for a myriad of political contentions such as nationalist, modernist, and to a degree, communist themes in theatre in the following years.*

*Chen’s advocacy of *aimei* theatre offers this paper an intriguing case to displace the immobile and fixed meaning of professionalism and see both professional and amateur as transient but innate stages in the volatile and endless becoming of modern and contemporary Chinese theatre. By analyzing how theatre reacted to the changing notion of professionalism in China in the early twentieth century, I aim to offer an understanding of how political pressure, nationalist desire, and leftwing ideology worked together to shape Chinese theatre’s early professionalization and how the theatre, in turn, reflected and responded to the sea change in Chinese society. Furthermore, I intend to use *aimei* theatre to demonstrate an analytical paradigm that I term *amateur as method*. This paradigm conceptualizes and theorizes the reciprocal construction, interpretation, and exclusion between professionals and amateurs in theatre, and is constituted of one unfixed and moving center that is modern professionalism and three interrelated and interwoven movements, namely professionalization, unprofessionalization, and deprofessionalization. As the meaning of professionalism changes, the locus of the center is perpetually in motion, leading and forcing the movements to change course; meanwhile, what remains consistent are the directions of the relative motions these movements have with the center, either moving towards it or astray and away from it.*

*Nevertheless, whatever professionalism means, it is usually tied to modernization and is seen as its barometer. Hence, placing theatre as a representational site for social and cultural contention, this paper will also touch upon the cultural discourse on modernity in Chinese society in the early twentieth century. What the concept of *amateur* does, I will argue, is to constantly dispel the myth of development theory with professionalism as the quintessential token of modernity that is centered on and modeled after the western blueprint, and pry open the complicated discourses of nationality, coloniality, and modernity in China.*

CV

*Ruijiao Dong is a Ph.D. Candidate in Theatre and Performance Studies at The Graduate Center, CUNY. The focus of his thinking has been the entanglement between Chinese cultural discourse, western modernity, and theatrical professionalism. His dissertation theorizes the reciprocal construction, interpretation, and exclusion between professionals and amateurs in theatre as an analytical paradigm, and he applies this paradigm to analyze the professionalization of Chinese theatre in the past century and contemporary, offering a new angle for thinking about art, culture, and humanities in general. His writing has appeared in *TDR: The Drama Review* and several Chinese magazines and newspapers. He has obtained an MA degree in Performance Studies from New York University and an MFA degree in Creative Writing from the City University of Hong Kong. Before committing to academic research, he worked for China’s National Center of Performing Arts as a theatre educator.*

RÜSTEM ERTUĞ ALTINAY

Kadir Has University, Turkey

Popular Entertainments WG

DARK UTOPIAS: NATION-BUILDING AND ETHNIC VIOLENCE IN LATE OTTOMAN CHILDREN'S POPULAR PERFORMANCES

ABSTRACT

How do children's popular performances serve the creation of utopian spaces and visions, and how are these processes defined by ambivalences? My presentation analyzes these dynamics in the light of extensive archival research.

The last two decades in theatre and performance studies has been marked by a utopian turn. This literature reflects a proclivity to associate utopian politics, especially in minoritarian contexts, with resistance, transgression, and progressive ideals. My presentation analyzes how the utopian performative can function as a disciplinary technology in children's popular performances, where it may serve political projects that are ambivalent or antagonistic to progressive goals.

*When the Turkish War of Independence started in 1919, two major problems were labor shortage and child poverty. In response to these issues, General Kâzım Karabekir, who commanded the troops in Eastern Anatolia, developed a militarized vocational education project. He recruited approximately six thousand orphans and other poor children, mostly boys, to create what he called *Gürbüzler Ordusu* [The Army of Robust Children]. Karabekir dressed the children like soldiers, fed them with military rations, and made them follow a physical exercise regimen he developed on the basis of military training. The project aimed to integrate the children into the workforce to ameliorate the labor shortage caused by the war and invest in the utopia of a powerful modern Turkish nation-state by preparing them for professional careers as soldiers, artisans, and bureaucrats. Karabekir transformed Sarıkamış, a small town close to the Armenian border, into a "children's town," which the nationalist feminist Halide Edib Adivar explicitly defined as "utopian."*

The Army of Robust Children was comprised mostly of Armenian and Kurdish children, but they were all raised as Sunni Muslim and Turkish. The circumcision festivals organized for and with the children celebrated their ethnoreligious transformation. The children's educational program was designed to eliminate any markers of ethnicity, including language and dialect. To this end, Kâzım Karabekir employed applied education and drama-based pedagogy. The children staged monologues as well as patriotic plays written by Karabekir and performed marches that he composed. To showcase the children's bodily transformation, Karabekir also organized a sports festival with them. These popular spectacles, where artistic performance amalgamated with the everyday performance of citizenship, were crucial for Karabekir's negotiations with high-ranking soldiers, politicians, and diplomats as well as the general public. As the children rehearsed and performed the codes of desirable Turkish citizenship, the performances became a site where they—together with the audience—imagined and invested in the future of the nation-state.

CV

Rüstem Ertuğ Altınay obtained his PhD in Performance Studies at NYU. He teaches at Kadir Has University, Istanbul. Ertuğ's primary research areas are theater and performance studies, gender and sexuality studies, theories of media and performance, memory studies, and the cultural history of Turkey.

*Ertuğ currently serves as the principal investigator of the project *Staging National Abjection: Theatre and Politics in Turkey and Its Diasporas*, funded by a European Research Council Starting Grant. He is a recipient of the Science Academy, Turkey's Young Scientist Award and a member of the Global Young Academy.*

*Ertuğ co-edited special issues on Turkey and its diasporas for *Comparative Drama*, and on archives and popular culture for *Archives and Records* and *The Journal of Popular Culture* as well as a dossier on the politics of theatre historiography on Turkey for *Theatre and Performance Notes and Counternotes*. His essays have appeared or are forthcoming in scholarly journals including *Modern Drama*, *Performance Research*, *Comparative Drama*, *Radical History Review*, *Feminist Media Studies*, *Women's Studies Quarterly*, *the Journal of Women's History*, *Transgender Studies Quarterly*, *Theatre and Performance Notes and Counternotes*, and *the Journal of Dramatic Theory and Criticism*. Ertuğ is also a translator, dramaturg, and playwright.*

RUTH SCHOR

Tel Aviv University, Israel

General Panels

FABRIC ON THE MARGINS: THE CURTAIN AS A DRAMATURGICAL TOOL IN HENRIK IBSEN'S ROSMERSHOLM

ABSTRACT

*It is hard to think of Henrik Ibsen's plays without the minutiae of seemingly insignificant everyday objects. Flowers, scarfs, portraits and pianos frame the stage action and therefore have often been dismissed as outdated, superfluous, suffocating tools solely there to emphasise a sense of 'realism'. But the extent of precision through which these seemingly marginal elements accentuate pivotal moments throughout the dramaturgical structure and essentially become embedded plot tools remains largely under-explored. A play in which Ibsen masterfully combines such moments - for example through the white shawl carrying through stage actions from plays like *A Doll's House* or *Ghosts* - is *Rosmersholm*. Seemingly lesser successful than the classics, *Rosmersholm* sparked the imagination of many key figures during the early Ibsen reception with set designs by the likes of Edward Gordon Craig exposing the play's visual potential. Fabric - a waving white scarf or indeed curtains on both the window and the bedroom door - forms an integral part of the staged experience and allows for a nuanced understanding of the play's relationship dynamics. This presentation specifically focuses on the role of the curtain in *Rosmersholm* to argue that Ibsen achieves a unique combination between portraying the play's intricate interpersonal dynamics and a complex meta-theatrical commentary reflecting on the core of the theatre experience.*

RUTHIE ABELIOVICH

The University of Haifa, Israel

Historiography WG

THE TRANSNATIONAL YIDDISH THEATRE ARCHIVE

ABSTRACT

The Transnational Yiddish Theatre Archive and the Ontology of Remains

Modern popular Yiddish theater evolved in relation to Jewish mass migration. It gained momentum in 1876 Iași, Romania, with the wake of Abraham Goldfaden and his ragtag group of actors and musicians. Thereafter, it rapidly expanded to the Russian Empire and, alongside massive waves of migration to the United States, it was imported to New York, transforming from a regional phenomenon into a transnational entertainment network across the migratory enclaves of eastern European Jews. As Nina Warnke explained, by 1890 New York was the world center of Yiddish theatre activity. Soon enough the New York repertoire, as theatre historian B. Gorin writes, "became the spiritual food for all other Yiddish theatre in the world." Accordingly, America became the principal supplier of and trendsetter for a commercially viable theatre repertoire. The American influence on Yiddish theatre in czarist Russia, as Warnke writes, reached its apex in the five to six years before the outbreak of WWI, when a network of actors extending between Russia and the US dominated the Russian Yiddish theatre.

The study of modern Yiddish theatre is often focused on the trajectory from eastern and central Europe to the new continents, especially America and Palestine. This trajectory marks a symbolic transition from the 'old' traditional world to the new promising lands. While this was undoubtedly a central trajectory, Jewish theatre also moved in the reverse direction: Jews who traveled back to eastern Europe. My paper will focus on this artistic trajectory as reflected from transnational performance archives, in the US and Eastern Europe, of Yiddish popular theatre.

CV

Ruthie Abeliovich (PhD from Tel Aviv University, 2013) is an Assistant Professor of Theatre and Performance Studies at the University of Haifa. She teaches and researches in the fields of Jewish theatre and performance, popular culture, theatre history, sound, voice and media. Between 2014-2017 Abeliovich was a postdoctoral fellow at the Martin Buber Society of Fellows at the Hebrew University of Jerusalem. In 2020, Abeliovich received a European Research Council (ERC) starting grant to pursue research on the themes, forms and practices of the popular Yiddish theatre at the turn of the century and established the DYBBUK research project (2021-2026)—an interdisciplinary collaborative project of scholars and artists researching various facets of Yiddish performative culture between 1880-1920. Abeliovich is the author of Possessed Voices: Aural Remains from Modernist Hebrew Theatre (SUNY 2019), finalist for the Jordan Schnitzer Book Award (2020), co-editor (with Linda Ben-Zvi and Sharon Aronson Lehavi) of A Stage of Their Own: 7 American Feminist Plays (Hebrew), and co-editor (with Edwin Seroussi) of Borderlines: Essays on Maps and The Logic of Place (Sciencdo, 2019). She has published articles in the journals TDR, Theatre Journal, Performance-Research, Theatre Research International, Journal of Classical Sociology.

RYAN GREEN

University of Plymouth, UK

Music Theatre WG

TOWARDS THE ELUCIDATION OF THE PSYCHOLOGICAL IMPACT OF ORCHESTRATION AESTHETICS IN MUSIC THEATRE

ABSTRACT

As a result of recent publications in the field of music theatre, there has been an academic and artistic resurgence in interest in this art form. This paper discusses the methodology and results from an online survey which investigated emotional responses to orchestration and instrumental aesthetics in contemporary music theatre. The methodology employed the use of three case studies, which demonstrated a range of music theatre pieces and used excerpts which were emotionally provocative.

Since the 1960s, music theatre has been used for artistic experimentalism in music performance. This paper aims to elucidate the connections between the instrumental and orchestration choices made by music theatre composers and the effects they have on a modern audience in order to identify key indexes which may indicate the art form's failure to capture audience imaginations or to engage audiences emotionally. This paper forms part of a wider body of research testing the hypothesis that music theatre is accidentally emotionally alienating to non-familiar audiences because of a lack of aesthetic appreciation of complex instrumental language (such as extended technique) or perceived associations with the opera and the Broadway/West End musical. This research is also investigating the emotional 'centre' of music theatre work.

Early responses indicate that audiences generally have a good perception of instrumentation in music theatre. There may be an argument for a twenty-first century renewal for the 'brand' of music theatre and further study is needed to identify whether an academic divorce of opera and music theatre is required to help lay-persons differentiate between the two highly complex art forms.

CV

Ryan Thomas is a final year PhD candidate at University of Plymouth. His research is concerned with finding new ways of engaging with music theatre and discovering the emotional core within work and how audiences respond to orchestration aesthetics.

SABINE KIM

University of Mainz, Germany

African and Caribbean Theatre and Performance WG

THE PARADOX OF THEFT: PERFORMING REPARATION

ABSTRACT

During the first year of the global pandemic and the uprisings around the world following the police murder of George Floyd, African and Caribbean nations organized the Year of Returns, directing attention to the still unrestituted plunder of important cultural and ceremonial objects by European states during the peak of colonial imperialism. Estimates suggest close to ninety thousand African objects are held in French museums and up to five million artefacts are in museum collections in Germany. For its part, although the French state pledged in 2017 to restore items of African heritage to their communities, less than three dozen have been repatriated. Thus when the Congolese group Unité Dignité Courage (UDC) staged a protest at one of Paris's largest ethnographic museums and ceremoniously "freed" an African funeral pole, they declared to the arresting police and the media that what they were undertaking was not theft but an act of restitution and repair: They were reclaiming what the French state had stolen. In other words, they could not steal what was already theirs. In the trial, however, prosecutors for France insisted that the funeral pole (and any museum artefact in general) was cultural property of the French state. In this paper, I will analyse the protest of the UDC as a political performance and a collective action against the unperturbable inaction of the French state. I examine the central concepts of theft and ownership and analyse the shifting ambiguity (theft is not-theft and not-theft is theft). The ruse of the French state to disavow the colonial plunder by claiming the objects as part of French heritage operates at a larger scale to disavow the violence and wrongs of the colonial project in general. Performance studies as a discipline is well-positioned to appreciate the signifying properties and power of the immaterial. Making headlines around the world, the protest and subsequent trial can be seen as a way of making the colonial past present and making visible the urgent and still unresolved questions of who owes what, to whom.

CV

*Sabine Kim is working on a postdoctoral project at Mainz University that examines the creation of wealth and the production of waste as interdependent phenomena. She is the author of the monograph *Acoustic Entanglements* and has published articles in *Theatre Research International*, the *Routledge Companion to Transnational American Studies*, and the edited volume *The Acoustics of the Social* (2021). She is managing editor of the *Journal of Transnational American Studies*.*

SAGE TOKACH

University of Central Florida, USA

New Scholars Forum

ECO-THEATRE AND COLLABORATION: SHIFTING POWER DYNAMICS IN YOUTH THEATRE SPACES

ABSTRACT

As the theatre industry adapts to a global pandemic, climate crisis, and demands for equality, there is an apparent need to shift existing power dynamics and center the voices of people historically relegated to the margins of society. In the field of Theatre for Young Audiences (TYA), practitioners emphasize student agency as a top priority, yet theatre classes for youth still center standards and ideas of adult educators. In order to develop a collaborative learning space where students listen, question, and explore, rather than obey, power structures must be identified and disrupted. In this paper, I examine traditional theatre pedagogical practices through the lens of Michel Foucault's theories on power and explore strategies to redefine boundaries between students and educators. Many of these strategies stem from the work of eco-theatre practitioners who have observed similar power struggles within human-environmental relations and attempted to create a more collaborative ecosystem. Discussing the application of eco-theatre practices in "Sprouting Imaginations," an outdoor storytelling class developed for elementary school students during the COVID-19 pandemic, I explore how shifting our perception of our environment could help us shift power dynamics in the classroom. This paper questions how theatre

educators might minimize their own control without sacrificing quality or efficiency and proposes practical methods for creating a collaborative space.

CV

ARTISTIC ASSOCIATE (University of Central Florida School of Performing Arts, August 2020-present)

- Manage annual Pegasus PlayLab festival of new works
- Facilitate the UCF season selection committee
- Direct and associate direct university productions

GRANT WRITER & PROJECT LEADER (University of Central Florida, March 2021-present)

- Co-wrote and was awarded the 2020 Pabst Steinmetz Arts and Wellness Innovation Grant for "Advocating for Aphasia," a project that uses storytelling techniques to improve relations between first responders and people with aphasia

TEACHING ARTIST (Orlando Repertory Theatre, August 2019-present)

- Direct youth productions, pitch and facilitate new classes for youth ages 0–18

TECHNICAL EDITOR (Dr. Julia Listengarten, September 2020–present)

- Edit, format, and fact check chapters within Bloomsbury and Cambridge collections

EDUCATION DIRECTOR (Maples Repertory Theatre, May–August 2021)

- Selected, cast, and directed three youth and family productions
- Composed and facilitated a summer schedule of camps, classes, and touring productions

PROJECT COORDINATOR (Ignition Arts, May 2020-present)

- Facilitate collective creation of virtual theatre projects during COVID-19
- Manage company communication between performers and production teams, handle educational outreach

SAI BHATAWADEKAR

University of Hawaii, USA

General Panels

A MIDSUMMER NIGHT'S BOLLYWOOD DREAM IN HAWAI'I: TRIUMPHS AND TRIBULATIONS

ABSTRACT

My paper will discuss University of Hawai'i's Kennedy Mainstage theatre production - A Midsummer Night's Bollywood Dream (2019, co-directed by Paul Mitri and Sai Bhatawadekar), which received recognition and awards from the John F. Kennedy Center for the Performing Arts as well as the Hawai'i State Theatre Council.

The conference theme - Shifting Centres (In the Middle of Nowhere) - is relevant here in multiple ways. Both Shakespeare and Bollywood are the "center" or "mainstream" in their own separate contexts and performative spaces; to each other, however, they are peripheral. Between them, arguably, they also have a high brow - low brow dichotomy of literary and entertainment value. The consumption and performance of Bollywood itself have an important place in the migration and diaspora studies of Indians/ South Asians worldwide, and therefore within post- and decolonial research and practices. Additionally, in the context of place-based learning: Hawai'i is geographically in the middle of nowhere in the Pacific ocean and therefore culturally and politically between East and West. It has a complex Asia-Pacific diversity and among the various Asian cultures in Hawai'i, South Asia is on the margins. In the midst of all these struggles, bringing Shakespeare and Bollywood together with their cultural capital and performative norms created both contested and congenial spaces of creative negotiation. These transnational lessons were learned not in a classroom, but in rehearsals and on stage, in an embodied and emotional way.

The play was a unique educational collaboration among three departmental programs: Western Theatre, Asian Theatre, and Dance: we kept Shakespeare's text mostly intact and trained with Shakespearean techniques (required by the Western Theatre program) while setting it not in a real place but in the "Bollywood" genre itself, being self-referential to the iconic moments of Hindi cinema, from Sholay to Dilwale, from Padosan to Padukone. For the script, Bhatawadekar wrote original songs, translated Shakespeare's verse into Hindi poems, and

transformed some text into Hindi-English bilingual lyrics and dialogues that the students meticulously learned, delivered, and sang. For music, composer Ike Webster blended western and Indian classical, folk, and other genres and spun entirely new songs around iconic musical phrases from Hindi cinema. For choreography, Bhatawadekar drew upon Indian folk dances and Bollywood's interpretive movement vocabulary. Visually, for costumes and sets, the design team created a unique landscape that transcended the boundaries of specific regions, yet adapted the epic and robust style of Bollywood. My paper will discuss the triumphs and tribulations of this creative fusion of east and west, the classics and the contemporary, canonical and popular art, tradition and innovation. The paper will talk about the blatant and subtle negotiations in the process, of conscientiously letting our aesthetic, feminist, philosophical, and cross-cultural convictions guide our choices of concepts and characters. I will also raise important questions about place-based learning and creativity, how the population and logistics of a place dictate artistic choices. The paper hopes to open up the discussion on cross-cultural creative endeavors in all their nuances - dominant, subversive, dialogic, frustrating, joyous, self-reflexive, transformative.

CV

Dr. Sai Bhatawadekar is Associate Professor of Hindi-Urdu, Graduate Faculty in Theatre and Dance and Asian Studies, University Representative in Philosophy and Religion and former Director of the Center for South Asian Studies (2016-2021) at University of Hawaii. Her expertise include Bollywood dance, music, film analysis and film history, film adaptations of literature, Hindi-Urdu and German language and creative pedagogy, and German philosophical interpretations of Hinduism, Buddhism, and Islam. She was the co-director, choreographer, lyricist, music supervisor/co-composer, singer, dramaturge, and language coach of A Midsummer Night's Bollywood Dream - A Kennedy Mainstage production in 2019, for which she received the John F. Kennedy Center for the Performing Arts Meritorious Achievement Award and the Hawaii State Theatre Council's Po'okela Awards. For her creative pedagogy, she has also received the university-wide Board of Regents' Medal for Excellence in Teaching. She is a scholar, dancer, choreographer, producer, director, singer, poet, and translator, with developing skills in camera work and editing, with which she has been making short films of dance and dancers during the pandemic.

SALLY E. DEAN

Oslo National Academy of the Arts, Norway

Scenography WG

THE SOMATIC COSTUME DRESSING ROOM - MENDING & ATTENDING THROUGH TOUCH

ABSTRACT

The Somatic Costume Dressing Room is a portal — an online or live meeting place, often in home environments with Sally E Dean guiding wearers through the transformative potential of wearing-dressing-making with simple materials. These haptic focused processes of embodying materiality become 'embodied conversations' (Osmond 2020), through the somatic method of 'processual attention' (Bacon 2019); attending to the non-verbal/verbal and the unstable assemblages (Deleuze 2006, Bennett 2009) of bodies (designers, performers, materials).

How does mending and attending through costumes' touch destabilise, redefine and relocate the role of costume in the design process and performance? How may the frame of a 'dressing room', as a liminal site of 'entanglement' (Barad 2007), rupture the pre-defined roles of designer - performer- audience?

The provocation de-centralises 'what the costume is doing to the viewer' to enter into 'what the costume is doing to the wearer'. It challenges ocular-centrism in design-performance processes, rebalancing the sensorial hierarchy by re-prioritising the materiality of the haptic experience. The audience becomes performers and co-designers.

Mending and attending begin with choreographing attention to the internal, tacit, tactile experiences of the wearer - a somatic approach. This de-centralises the value of costume away from its more external and aesthetic preference as 'finished forms'. Somatic Costumes become somatic material elements, unfinished - in a 'state of flux' and in response to body assemblages.

Wearers are guided into 'Aware-Wearing' (Dean 2020) - bringing attention to the effects of costumes' touch on bodies. Costumes are co-designed in the moment, from the wearer's arising psycho-physical needs - such as rest, grief, or reconnection to the heart.

This research builds upon embodied costume design practices/theories: Barbieri, Monks, Bugg, Østergaard, Trimmingham, Osmond, Fortin, Smith/Karstens, Entwistle, Costume Agency Project as well as The Somatic Movement, Costume & Performance Project led by Sally in collaboration with Lacunza/Rieckhof. Sensorial design (eg. Pallasmaam) and sensorial anthropology (eg. Ingold, Classen) are also key influences.

CV

Sally E Dean(NO/UK/USA) is a PhD Research Fellow at Oslo National Academy of the Arts. Her artistic research investigates designing/choreographing attention through the touch of Somatic Costumes. Sally leads (2011-2021) the collaborative SMCP Project, co-designing Somatic Costumes that generate psychophysical awareness in wearers and immersive sensorial performances. Recent publication in 'Performance Costume - New Perspectives' (2020), exhibited at A.A. Bakhrushin State Central Theatre Museum, Moscow (2019), and collaborative BETWIXT performance at 14th Prague Quadrennial of Performance Design and Space (2019).

SALOMÉ PAUL

Trinity College Dublin, Ireland

General Panels

“SUBORDINATION AND DISSENT: WORKING CLASS WOMEN IN IRISH THEATRE”

ABSTRACT

This paper is based on an edited collection examining authorship and representation of working-class women in Irish theatre. Ireland has a historically contentious relationship to class politics, where other structures of inequality have taken precedence over socio-economic difference. Thus, framing this presentation is the exclusion of working-class women in the narrative of the nation both historically and presently. While dominant historical accounts invisibilize the intersection of gendered and classed inequalities, Irish theatre has developed a strong working-class aesthetic since its inception. This is epitomized in the canonical work of W.B. Yeats, Lady Gregory, J.M. Synge, and Sean O'Casey that has been argued as problematically fetishizing gendered and classed others. While the canon of Irish theatre is predominantly authored by white middle-class men, the 1990s and beyond have witnessed a significant flux in theatre written and created by women. Indeed, more contemporary modes of theatre and performance, both community and mainstream, challenge historical legacies of realism placing the marginalised subject at the centre in ways that avoid representational fetishization. The work of Louise Lowe, Veronica Dyas, Grace Dyas, Paula Meehan, and Fiona Whelan experiments with form, narration and representation in radical ways, shifting ideas of the status quo and arguably making theatre a more inclusive space. Despite this, the specificity of working-class female playwrights and theatre-makers have received scant critical attention and acknowledgement reflecting the general silencing of class politics in Ireland more broadly. This paper aims to counter this neglect and bring to the fore an intersectional analysis of the representation and contribution of working-class women to modern and contemporary Irish theatre, proving that there are working-class women in Irish theatre and that their very important and unique body of work deserves celebration and recognition.

CV

Dr Salomé Paul received her PhD in Drama Studies and Comparative Literature from University College Dublin and Sorbonne University in May 2020. She is a recipient of the 2020 Irish Research Council Postdoctoral Fellowship. She currently works in the Department of Drama at Trinity College Dublin. Her work investigates the feminist adaptation of Greek tragedy in Marina Carr's theatre. Simultaneously, she is co-editing with Clara Mallon a collection of essays. This project examines the representation and authorship of working-class women in Irish theatre.

SAM ČERMÁK

Queen Mary University of London, the United Kingdom

Performance in Public Spaces WG

THE EXTRAORDINARY ORDINARY: PUBLIC SPACE AS A SITE OF ARTISTIC CONTESTATION IN THE WORK OF ALEX MLYNARČÍK

ABSTRACT

In Late Soviet Czechoslovakia, the public sphere was a space for contestation. In the politically intense period of Normalization, which was defined by censorship, politically driven incarceration, and general fear of expression, Slovak performance artists such as Alex Mlynarčík used public space as a site for an exploration of an alternative order to the official Communist ideology. While the first public sphere, that is the sphere that was governed by the Communist Party and the Police, became a space of fear, the second public sphere was a space for exploration of freedom (Cseh-Varga and Czirak, 2018). I argue that Mlynarčík used the second public sphere and participatory performance making as a methodology for exploring a counter-hegemonic democratic order based on his understanding of communism as a utopian philosophy against the official ideological and, arguably, totalitarian communism.

While it is true that some of the art from this period was intentionally antagonistic, most of the art from this period was purposefully apolitical (Bishop, 2012; Bryzgel, 2017). Using the theory of agonistics (Mouffe, 2012), I analyse the ways in which Mlynarčík used the ontological ambiguity between the everyday and extraordinary as a site for agonistic exploration of communism. Mlynarčík used participation and rural rituals of celebration as a vehicle for his large-scale public happenings despite the oppressive government. In Happsoc I., for instance, Mlynarčík used the celebration of Labour Day and Liberation Day as framing for his happening, in which he invited participants to celebrate each ordinary day as a celebration. The performance was represented through invitations that were sent to over 400 people that invited people to simply celebrate each day between the two public holidays in the public spaces of Bratislava. The artist conceptualized of the whole of Bratislava as a site for the happening and each person, washing machine, or flower, to name a few, as a separate artistic piece and participant. In other happenings, such as Juniáles, A Day of Joy or Eve's Wedding, Mlynarčík used the celebration of a city, last train journey of a train engine, and an actual wedding respectively as a vehicle for a populist people connected in a common provisory effort for a more democratic utopian communist public.

This paper is currently a work in process and a part of my PhD thesis. It focuses on the exploration of alternative public spheres located sometimes in the public space, sometimes in the private space, and sometimes in clandestine circumstances. By deploying the concept of second public sphere as a research framework, this work explores the ways in which a seemingly apolitical type of performance can use public space as a site for contestation of the political order in the context of Normalization period Slovakia.

CV

Sam Čermák is a PhD student of Czech and Slovak performance art from the 1960s to 1989 at Queen Mary University of London. After having graduated his BA Drama with First Class Honours and MA Live Art with Distinction, he is currently undergoing research as part of his PhD programme. He also is a teaching assistant at QMUL BA Drama. He has a recent book review publication in CTR and a forthcoming book chapter in an edited volume about populist performance after having presented his research at a conference on the same topic. He is a member of the organisational committee for the theatre and performance seminar QUORUM based at QMUL. His current research focuses on public space as a site for artistic exploration and contestation in the Late Soviet period in Slovakia and Czechia and seeks to disentangle the two national narratives throughout the Czechoslovak period.

SAMANTHA HARPER-ROBINS

Coventry University, UK

New Scholars Forum

סבב - AN EMBODIED THEOLOGICAL EXPLORATION OF DANCE AS INTERCESSION: AN INTERSUBJECTIVE AND PERFORMATIVE PROCESS.

ABSTRACT

This paper centres around a practice-research approach, exploring the theological concept of intercession through an embodied performative process. The research acknowledges the dancing body as a philosophical site for the production of knowledge (Barbour, 2016, Pariaiven, 2002) and seeks to highlight embodied methodologies as a way to extract spiritual knowledge from ancient text into modern day experience. The theoretical context is based on the philosophical understanding that the body is continually being framed and renewed through cultural, social and historical experiential frameworks, which construct meaning in a transformative and performative way within a central definition of embodiment (Butler, 1993, Thomas, 2018). Through embodied inquiry the practice engages with ancient text in a contemporary way and draws out relevant spiritual knowledge and experience relating to intercessory prayer through dance. It specifically addresses this by conducting a textual analysis of Jeremiah 31:22 in the Hebrew Bible, which holds the verb סבב denoting a circular dance (Gruber, 1981, Kozlova, 2017), and examples movement and touch as an intersubjective form of intercession in performance. The dancers participating had differing international backgrounds which included specific cultural traditions within their interdenominational belief systems, spanning Spanish Catholicism, Chinese Christian heritage and Uk Charismatic expressions.

Throughout these differences we were able to find a common ground of spiritual unity through embodied somatic movement and prayer. The practice combined analysis of a performative installation which explored individual dancer autonomy, interdenominational spiritual practice, and intersubjective shared consciousness within a cyclic framework of intercession.

This research is taken from an MFA thesis completed at Trinity Laban Conservatoire of Music and Dance, London (2019) and is being developed as part of a doctoral thesis at Coventry University, Centre for dance Research.

CV

Samantha Harper Robins is a dancer, choreographer and doctoral researcher at Coventry University's Centre for Dance Research (C-DaRE), developing her research on dance in the Hebrew Bible from an embodied perspective. She completed her Master in Fine Arts in Choreography at Trinity Laban Conservatoire of Music and Dance (2019), where her thesis developed an embodied inquiry into the verb סבב taken from the Hebrew Bible which denotes circular dance. For this she collaborated with Biblical Scholars and travelled to Jerusalem, Israel to undertake embodied research and documentation. She has presented her research on dance in the Hebrew Bible at conferences in UK (2019) and USA (2020) and most recently presented her further research on 'Embodied experience and memory of working-class rave culture' at the Irish Working-Class Interdisciplinary Studies Conference, Dublin (2021). Samantha is a peer reviewer for the Journal of Dance and Somatic Practices.

SAMANTHA MANZUR

Chile

General Panels

BETWEEN ACTING AND PERFORMING

ABSTRACT

Between Acting and Performing analyzes the performance practices of 4 Chilean companies of the early 1990s. These companies emerged within the context of transition towards democracy after Augusto Pinochet's dictatorship, and after the arrival of performance art in Chile around 1970, which emphasised the body as the first place of enunciation and resistance during military rule.

This study investigates how the sociopolitical context and the artistic practices of the creators from the late 1980s and early 1990s influenced the conception and execution of a specific kind of acting; one that "stages" the body as the first place of execution, representation and resistance. While bodies had literally disappeared as the result

of murders committed by the militia and dictatorial government, acting and performance art made them appear on the stage more insistently.

Drawing on a collection of interviews with members of the companies studied, making links between the political context, acting procedures, performance art in Chile, and engaging with the concept of *Puesta en Cuerpo* (Mise en body, a reference to Patrice Pavis's notion of *mise en scène*) as foundational, this study gives a deep analysis and offers three perspectives that address the core of the practices observed: "Acting as a Photographic procedure", by means of theories and perspectives on stage representation proposed by Joel Anderson; "Multi, Trans and Intermedial perspectives on acting", considering a definition from Chiel Kattenbelt; and "Transference and Reactivation on bodies" based on the concept of "reactivation" proposed by Phillip Auslander. All this analysis is developed with the purpose of systematizing and finding ways to propose a new intelligibility for Chilean acting, opening the possibility of imagining or visualizing acting techniques and procedures which might respond to our recent history and the multiple forms and shapes of our artistic and political identity.

CV

Samantha Manzur actress, director and theater researcher graduated from the acting programme at Pontificia Universidad Católica de Chile and holds a Masters in Performance Practice and Research from The Royal Central School of Speech and Drama, University of London. For her postgraduate studies, she was awarded the Guildford Academic Associates scholarship.

She has been part of the *Limitada*, *Antimétodo* and *El Círculo* companies and today directs the *Interdicta* collective with which she has developed *Cuerpo pretérito* (2018) and the research monograph *Between Acting and Performing*, which will be released in March 2022. As an actress, she has developed her career in various productions on Chile's stages, among which *Yo te pido por todos los perros de la calle* (2013), *Agnetha Kurtz Roca Method* (2014), *Skylight* (2016), *La Soga* (2016). In the research field she has focused on the performativity of the archive, theatrical documentation and acting methodologies. She has produced two studies presented at IFTR 2014 (Warwick, England) and IFTR 2015 (Hyderabad, India). In 2019, she ran the class *Body and Memory* at the Drama School of Pontificia Universidad Católica de Chile.

SANDRA GREHN

Linnaeus University, Sweden

The Theatrical Event WG

TECHFORMANCE – SHIFTING CENTRES BY PERFORMANCE PRACTICES WITH THE YOUNG AUDIENCE AS CO-CREATOR

ABSTRACT

Since 2019, a project has been run by the Administration for Cultural Development in Västra Götaland (Sweden) where the working method *Techformance* is developed to offer professional theatre for young audiences with new opportunities to create interactive performing arts. Within the framework of the project, a digital web application is being developed to give the encounter with theatre a new form and significance for children and young people, with or without neuropsychiatric disabilities. Currently, five Swedish performing arts groups (*Teater Jaguar*, *Masthuggsteatern*, *Unga Klara*, *Bombina Bombast*, and *Angered's Teater*) have explored the tools through workshops and performances. The *Techformance* method connects to the genre of immersive theatre (Machon 2017) and thus explores and develops the theatres' potential to meet an audience in new ways where the performance is not just an event in one space but rather consists of a relationship and interaction between audience and ensemble in an ongoing process. The method challenges the current audience contract and invites a sustainable co-creation and an audience relationship that lasts over a longer period (Gadotti 2009). The audience's active participation via digital tools is a prerequisite for the performances to develop and offers a clear framework where children, with or without neuropsychiatric disabilities, can be part of the theatre performance before, after, and in the meeting with the ensemble. By this, the audience position is being challenged and gives new ways of perceiving the point of departure when playing for young audiences. The paper focuses on the

following research questions: How are the digital tools in the Techformance method used in professional theatre for young audiences and how do they challenge the audience position? How can the design of the tools function as resources for a young audience with or without neuropsychiatric disabilities? How does the Techformance method develop immersive theatre and rethink the concept of theatre for young audiences?

CV

Sandra Grehn holds a PhD in Comparative Literature with a focus on Theatre Studies. In 2020 she defended her dissertation *They Mess around and Scuffle and Throw Stones. The Staging and Hybridization of Dominant Discourses in Backa Theatre's Productions Little King Matt, Gangs of Gothenburg and 5boys.com* at the University of Gothenburg in Sweden. Grehn has been teaching Theatre Studies and Comparative Literature at the University of Gothenburg, Stockholm University and Linnaeus University in Sweden. She has been on the board of the Association of Nordic Theatre Scholars since 2016. Grehn is a member of the International Theatre for Young Audiences Research Network and in 2020 she published the chapter "Performativity and the Construction of Children's Citizenship in Backa Theatre's Staging of Lille Kung Mattias (2009/2010)" in the anthology *Diversity, Representation, and Culture in TYA (Assitej South Africa)*. Since 2020, she has been on the board of the Children's Theatre Academy (*Barnteaterakademin*) in Gothenburg. Grehn also works as a theatre critic and moderator and recurrently collaborates with performing arts scenes, analyzing productions and repertoires.

SANJA VODOVNIK

University of Toronto, Canada

Translation, Adaptation, and Dramaturgy WG

THE SOLARIS ARCHIVE IN CONTEMPORARY THEATRE: RE-TELLING OLD STORIES WITH NEW WOR(L)DS

ABSTRACT

In this presentation, I would like to open a question of what happens when a narrative from a popular genre (sf) transitions between different media, specifically, between a novel, a film, and a low-budget theatre play. First written by Stanisław Lem in 1961 and translated into English in 1970, *Solaris*, with its many iterations, adaptations, and influences, encompasses a wide archival presence in contemporary sf. One of them is also Scott C. Sickles' play *I'd Follow You Anywhere: A Solaris Story*, which I saw performed at Paragon 2019. The play traces its archival lineage with the title as well as with the plot. In the script, the author explicitly notes that "[w]hile the play is inspired by Stanislaw Lem's novel *Solaris* and its film adaptations, it is not an adaptation" (Sickles 2019, ii). So, although Sickles' play rests on the history of archival textual, narrative and media-specific characteristics, it also intentionally distances itself from them. The *Solaris* archive includes Lem's novel and well-known screen adaptations. In addition to film and tv adaptations of the novel, *Solaris* has been staged in theatres on at least 4 different occasions in the past decade and was also transformed into several different opera-versions that toured the world. The history of adapting *Solaris* for a variety of media provides a rich tapestry of intertextual references and interpretative structures that *I'd Follow You Anywhere* (knowingly and unknowingly) uses to tell a story. In this paper, I want to address *Solaris*' travels from occupying a central spot in the sf literary and cinematic tradition to the outskirts of a sf theatre festival (and back again?).

CV

Sanja Vodovnik is a postdoctoral fellow at the Centre for Drama, Theatre and Performance Studies, University of Toronto. She graduated from the same department in 2021. Her work focuses on the contemporary anglophone North American and European science/speculative fiction (sf) in theatre and performance, and explores the embodied materiality of sf narratives in theatre. She is also interested in events that contribute to the production of sf experiences such as immersive theme parks, world fairs and online fan communities. She has collaborated internationally with visual and performance artists on projects that explore the potential of performing sf and co-curated workshops, conferences and events that seek to stimulate conversations on sf in/and performance.

SANJAY KUMAR

Central European University (CEU) Vienna, Austria

Performance, Religion, and Spirituality WG

DRAWING AND PERFORMING DIVINITY- SPACE, PERFORMANCE, AND RELIGION IN AN AYAPPAN THIYATTU RITUAL IN KERALA**ABSTRACT**

Drawing and performing Divinity- Space, Performance, and Religion in an Ayappan Thiyattu ritual in Kerala

Dr. Sanjay Kumar, Central European University (CEU), Vienna

Ayyappan Thiyattu is a temple art performed by the Thiyyadi Nambiar community, a minuscule Ambalavasi (a caste associated with Hindu temple rituals, music, and performances) community living (basically) in three central Kerala districts of Thrissur, Palakkad, and Malappuram in Southwestern India. The all-male art centers around the mythological story of the birth of Lord Ayyappa from the relationship of Lord Vishnu in his ephemeral impersonation as Mohini and Lord Shiva. Ayyappan Theyyattu is a centuries-old temple art form. It is a blend of ritual and folk elements that are intertwined in a way that draws from more than one folk and temple performing art form of Kerala, which makes it a difficult art to master. It is also singular in the fact there are no training schools for learning this art form and it is practiced and propagated by a handful of members of a few families known as Thiyyadi Nambiar, who are spread out from the center to the north of Kerala. No one from outside these families, even today, has tried to learn this art. Song, dance, use of percussion instruments, abhinaya, drawing skills for the kalam, and celestial figures are all part of this art. As a decathlete, the practitioner of this art is a complete artiste. What makes this art form unique is that the performer has to do all this, right from the drawing of the kalam and the koothu to the transformation into the komaram, till the breaking of the coconuts with which a performance ends. He has assistants only for the accompaniment. A full Ayyappan Theyyattu takes more than 12 hours during which the performer takes no food or water. This paper will give a brief history of the evolution and contemporary state of this unique and endangered temple art form based on ethnographic and field research with the family of performers and analyze the cross-over elements of other traditional Kerala's temple performing art forms like Koothu in it and the blurring of boundaries between religion, spirituality, and performance in Kerala's temple arts and performances.

CV

Dr Sanjay Kumar has a PhD in contemporary urban theatre in India from Indian Institute of Technology (IIT) (2010), Delhi, India. He is a senior lecturer in Central European University (CEU) since 2011. His areas of research are Indian theatre traditions, contemporary urban performances, community theatre and theatre for refugees, asylum seekers and Romani communities. He is currently undertaking a pilot research on Romani theatre directors in Hungary and Austria.

SARA MATCHETT

University of Cape Town, South Africa

Performance as Research WG

YEKI HAMBE: LET IT GO - A DECOLONIAL FEMINIST ENCOUNTER WITH SEX WORKERS IN SOUTH AFRICA**ABSTRACT**

This paper presents a reflection on collaboration as praxis, based on work within a project between the African Gender Institute and the Centre for Theatre, Dance and Performance Studies at the University of Cape Town, together with the NGO SWEAT (sex workers education and advocacy task force) and a group of sex workers. In the context of South Africa, under modernity/coloniality, neoliberal rights fail to offer justice to street-based sex workers. Using a combination of physical theatre rooted in Performance as Research (PaR) as well as decolonial

feminist methods, we collaborated with a group of eight sex workers, who were trained by a professional facilitator in physical theatre. This resulted in a performance piece entitled Yeki Hambe: Let it go which was publicly performed by the sex work theatre group. In this paper we build upon the strengths of PaR, as an approach that is layered in the way it reveals itself; not as a predetermined map but rather a wayfarer, seeking out common threads with decolonial feminist research. In this paper, we ask two central questions: How do processes that deployed by PaR (and decolonial feminist research) nurture collaboration as praxis? In what ways does PaR offer possibilities for building coalitions. The paper therefore centres on the performance Yeki Hambe: Let it go as a collaborative framing of pluralised epistemologies that work towards epistemic justice, whilst pointing towards political and social change through an embodied social justice.

CV

Sara is the Director of the Centre for Theatre, Dance & Performance Studies (CTDPS) at the University of Cape Town (UCT). She is also an Associate Teacher of Fitzmaurice Voicework® and the Regional Co-ordinator of the Fitzmaurice Institute for Africa. Her teaching profile centres around practical and academic courses that include, voice, acting, performance-making, applied theatre, and performance analysis. She is especially interested in transdisciplinary modes of creating. Her research explores the body as a site for generating images for the purpose of performance making and specifically focuses on investigating the relationship between breath and emotion, and breath and image, in an attempt to make performance that is inspired by a biography of the body. Her particular interests are in embodied practices that focus on presencing, co-sensing, co-laborating and co-generating as a way of transforming egosystems to ecosystems. She is currently a co-investigator on the GlobalGrace Project South African work package, a partnership between the CTDPS, the African Gender Insitutue at UCT, and the Sex Workers Education and Advocacy Task Force (SWEAT). As co-founder and Artistic Director of The Mothertongue Project women's arts collective, Sara has experience in the field of theatre & performance nationally and internationally as a performance-maker, performer, director and facilitator.

SARAH ADAMS

Ghent University / University of Antwerp, Belgium

General Panels

DOMINATION AND RECREATION: COLONIALIST LEISURE CULTURES IN THE 1800 LOW COUNTRIES

ABSTRACT

*In her compelling *Scenes of Subjection*, Saidiya V. Hartman has argued that the most pervasive forms of racialized violence and oppression are located where it is difficult to discern domination from recreation. The supposed innocence of ludic and lighthearted culture, however, has led historians of Dutch imperial ideology to ignore sites of popular entertainment as vehicles to sustain and shape racist ideas, beliefs, and experiences just as much as it tricked people into thinking that Black Pete is harmless. Moreover, if racist amusement is at all studied in a Dutch-Belgian context, scholars generally situate its origins in the second half of the nineteenth century, when Anglo-American minstrel troupes arrived in the Low Countries. Researchers presume that blackface as a way to expose and ridicule Afro-diasporic people entered Dutch-Belgian performance culture in an aesthetic and moral vacuum, thus idly downplaying blackface entertainment as an import product. By shedding light on three early case studies—a carnival festivity in Haarlem in 1785, a peculiar show in the Amsterdam theatre-café De Ooijevaar in 1807, and the exhibition of Sub-Saharan Africans at the Franeker Fair of 1835—I will demonstrate that neither Dutch-Belgian popular performance culture nor the history of racism waited for these Anglo-American minstrels to enter the stage. The goal of my paper is not only to historicize blackface brutalities of the Low Countries more accurately, but to refocus attention on performances that fall under the rubric of popular leisure culture to explore how colonialist knowledge and harmful aesthetics entered the celebratory sites of recreation and to study how joyful entertainment helped construct and circulate imperialist ideas to a wide, cross-class audience.*

This paper is part of the curated panel "Circulating Knowledge across North-Western Europe through Performance and Entertainment," which will showcase three related research projects on itinerant popular

theatre and fairground entertainment in the eighteenth and nineteenth centuries and their role in processes of knowledge circulation and transmission from European centre cities to peripheral provinces.

SARAH BALKIN

University of Melbourne, Australia

Feminist Research WG

DAVE ON DAVE: ZOE COOMBS MARR'S THE OPENER

ABSTRACT

*For six years, Australian lesbian comedian Zoë Coombs Marr performed in the persona of "Dave," a dick-joke-wielding alter ego that mocked the misogynist culture of the stand-up comedy scene. Coombs Marr stopped performing as herself, she has explained, following an evening when she was slated to go on after a male comedian whose set contained a series of rape jokes. Finding she could not be funny in this context, Coombs Marr created Dave. In 2018 Coombs Marr returned to performing as herself; however, in 2022 she is resurrecting Dave, this time in response to American comedian Dave Chappelle's controversial Netflix special, *The Closer* (2021), in which he told jokes about LGBTQI people and denounced cancel culture. I saw an early version of Coombs Marr's resurrected Dave in late 2021; the premise of this performance was that her Dave had been in a coma for the last five years and had awoken to find comedy changed due to the culture of "wokeness." In her Dave persona, Coombs Marr then read the transcript of Dave Chappelle's *The Closer* as though her own Dave could not understand what was funny about it. Coombs Marr will perform a more developed version of this show, *The Opener*, at the Melbourne International Comedy Festival in April 2022. My paper will examine *The Opener's* contribution to an ongoing conversation about comedy, humorlessness, and marginality in contemporary culture.*

CV

*Sarah Balkin is a Senior Lecturer in English and Theatre Studies at the University of Melbourne. Her work spans nineteenth, twentieth, and twenty-first-century literature, theatre, and performance. She is currently researching the historical emergence of deadpan performance (1830-1930) and its derivations in contemporary queer and feminist comedy. An article from this project, "The Killjoy Comedian: Hannah Gadsby's *Nanette*," was awarded the 2021 Marlis Thiersch Prize for excellence in academic publishing by the Australasian Association for Theatre, Drama and Performance Studies.*

SARAH BARTLEY

University of Reading, UK

Political Performances WG

HIDDEN IN PLAIN SIGHT: CRIMINALISED WOMEN, CARCERAL SOCIETY AND ECONOMIES OF PUNISHMENT IN CLEAN BREAK'S SWEATBOX

ABSTRACT

*An audience of twelve is ushered up steep, metal steps into a decommissioned prison van - a 'sweatbox'. Inside, there are three cubicles, barely wide enough to turn around in, containing three women. Their profiles are outlined by the glow of sunlight which raises the temperature of the closed van with each passing moment. This the setting for *Sweatbox* (2015), written by Chloë Moss and commissioned by Clean Break, a British theatre company established over forty years ago by incarcerated women. Throughout the fifteen-minute performance, the audience glimpse aspects of Steph, Rachel and Nina's lives as they are transported from everyday life and the courts where they have been sentenced, to prison. Steph, mid-twenties, is heavily pregnant and has been in prison before. Nina, mid-forties, sentenced for a drug-related crime declares, 'this time I'm getting clean'. Rachel, early thirties, has never been to prison and is distressed about being separated from her two-year-old son. Steph, Rachel and Nina's lives – interrupted and in limbo – are simultaneously specific characters and composite substitutes for*

other, unidentified women who are both hidden and made a spectacle of as they are ferried in prison vans through towns and cities, along motorways and country roads; moved from one material and performative manifestation of the criminal justice system to another – the police station, the court, the prison.

Women make up 6.9% of the global prison population (World Prison Brief, 2021). For more than four decades Clean Break has attended to the intersectional societal disadvantages that shape the lives behind this statistic. Racism (Prison Reform Trust, 2017), the feminisation of poverty (Sarah Bradshaw, 2002) and the elision of welfare and penal policy (Loïc Wacquant, 2011) mean that women are particularly vulnerable to political forces of regulation and punishment. Sweatbox, informed by the personal testimony of Clean Break Members and official reports of the use and conditions of prison vans (Her Majesty's Inspectorate of Prisons, 2014), viscerally stages the state's regulation of individual bodies, 'removed from society'.

Engaging with feminist philosophy (Miranda Fricker, 2010), carceral geography (Dominique Moran, 2015, 2017; Crew et al, 2014) and historical institutionalism (Ruth Milkman 1990), we examine the ways in which Sweatbox - what it's about, how it was created and where it tours - expands epistemologies about criminalised women; prison as both a site and idea; and carceral society as a political, economic and cultural ideology which shapes the particularity of women's experiences. We argue that Sweatbox not only stages an enduring moment of consequence for the composite characters it represents but for a society which fails to acknowledge the societal costs of state investment in contemporary penal processes.

This paper developed as part of Women/Theatre/Justice (<https://womentheatrejustice.org/>), an AHRC-funded, interdisciplinary research project with academics from work, organisation and employment (Deborah Dean and Anne-Marie Greene) and theatre and performance (Sarah Bartley and Caoimhe McAvinchey) in collaboration with Clean Break. Within this, we toured Sweatbox to HMP New Hall where 49 prison staff attended and participated in interviews immediately after. This paper draws on these interviews, questionnaires from public performances and interviews with cast members.

CV

*Sarah Bartley is a community arts practitioner and Lecturer in Theatre and Performance in the University of Reading. She is interested in exploring the interplay between participation and state policies within applied and socially engaged performance. Sarah's previous publications explore artistic representations of the welfare state, the resurgence of people's theatres, and documenting the histories of prison arts practice in the UK. She is a researcher on the AHRC Funded project 'Clean Break: Women, Theatre, Organisation and the Criminal Justice System' (2019-2022). She published her monograph *Performing Welfare: Applied Theatre, Unemployment, and Economies of Participation* in 2020.*

SARAH DORGBADZI

University of Ghana, Ghana

General Panels

NA WO SE SEN: PROPHETIC ARTS AND ARTISTIC PROPHETS

ABSTRACT

The relationship between art and religion can be traced to the origins of time. In addition to the creative insights of persons involved in their production, another common quality of art and prophecy is communication, which often comes across as proverbial. Na wo se sen (so what are you saying), naturally becomes the recipients' question should they lack proficiency in that lore. In my inquisition into performance and spirituality, it became necessary to do a contemplative investigation into my own spirituality in relation to my theatre practice. I engaged in the deconstruction of my performance pieces and reflected on my processes to ascertain whether the works that I produce reveal any imprints or iconographies of Christian principles, or whether the images I create, project any Christian values. The library research I conducted for this exercise revealed a striking semblance between artists and Biblical prophets. Not only do they both operate under inspiration from another realm, they also tell stories by which they attend to their responsibilities of giving reflection, direction and inspiration for

social transformation, among other things. This paper explores the connection between art and prophesy, establishes the interplay between artists and biblical prophets, and examines how the artistic/prophetic communications could influence the individual and the collective.

CV

Dr. Sarah Dorgbadzi is a theatre artist and the Head, Department of Theatre Arts at the School of Performing Arts, University of Ghana, Legon. Dr. Dorgbadzi is a storyteller, cantor, a director and a performer. She is also interested in writing and directing Children's theatre. As a theatre researcher, her field of interest is Folk Performance in general and storytelling in particular, with a special leaning towards spirituality and performance aesthetics which includes the use of folklore and body language. She has been involved in reviving and documenting storytelling traditions in various Ghanaian communities. From her research, she has given presentations at both national and international conferences and she has a number of publications to her credit.

SARAH HOOVER

University College Cork, Ireland

General Panels

'INSIDE IS THE NEW OUTSIDE NOW': SHARING SPACES IN THE MULTI-MODAL INTERACTIVE PLAY 'IT'S TRUE I LOVE YOU ALL SO MUCH'

ABSTRACT

*During the pandemic we have seen significant development in the diversity of approaches to and constructions of the performance-audience relationship, from Creation Theatre's *Tempest* (where audiences created effects and scenery) to *Ontroerend Goed's TM* (where audience members interview for membership in a global movement). New intimacies between performance space and audience space demand new 'navigational practices' that acknowledge a joint but disjointed 'becoming space' that attends to the dynamic, unfixed in-between (Groot Nibbelink, 2019).*

*One of these performances, *It's True I Love You All So Much* by Jenni Nikinmaa (produced Sept. 2021 by Eva's Echo), expands the way its audience-performance relationship is constructed to incorporate three different modalities of relation: pre-performed video, live interaction, and an interactive website-as-performer. It dis- and re-locates mythological and personal histories to demand that questions of self-love and self-harm take up space - that in the in-between of becoming human we make space to acknowledge them.*

*This paper contextualises *It's True* within the emerging field of multi-modal or hybrid live/digital interactive theatre and uses audience-centred dramaturgical methodologies drawn from the theoretical frameworks of Groot Nibbelink, Josephine Machon, and Helen Freshwater to explore the ways these three different modalities demand different methods of sharing and reflecting on the dynamic in-between. I argue that in a time of rising mental health crises the play's multi-modal form builds into a gentle, generous and generative architecture of interaction that highlights the both the risk and the value of sharing spaces.*

*Groot Nibbelink, Liesbeth (2019). *Nomadic Theatre*, Bloomsbury Publishing, London, UK.*

CV

Sarah Hoover is an emerging researcher currently assisting at University College Cork's School of Film, Music and Theatre. She studied at Mount Mercy University in Iowa, USA and the National University of Ireland (NUI) in Maynooth / Gaiety School of the arts prior to completing her PhD on 'Larping (larp = live action role play) Audiences into Theatre' at NUI Galway. Her research focuses on interactive and reflective-affective dramaturgies, dissensus and affect, and technologies of theatre and performance. She has been funded by the Busse Foundation and the Irish Research Council. Previous to postgraduate work Hoover maintained a career in NGO and arts administration. In addition to research and extensive teaching, Hoover dramaturgs new forms of theatre and performance in the UK, US and Ireland.

SARAH MANYA

SUNY at Buffalo, USA

Embodied Research WG

WELCOME TO IT: A PERFORMANCE OF EMBEDDED IMPOSTURE

ABSTRACT

The British visual artist Simon Farid describes his artistic act of infiltration as a “riot of one.” I was an embedded impostor in several different social and economic strata as a series of combined durational performances and ethnographic research. Through extended acts of infiltration into distinct social strata and adherence to the codes of a given group, I was able to dissolve the subject/observer binary often present in ethnographic research. My role as “participating observer” or even “observing participant” is obscured by the fact that the subjects are completely unaware of my role as observer. My role shifted into that of an “impostor” or “performer.” One particular project resulted in several artistic “artefacts” in different forms, including a live performance utilizing photo, video and text for a live audience.

Through invisible performance, I am able to shrug off the role of the outsider or other. The capacity to perform and pass is not exceptional: it has become the rule that has infiltrated every aspect of our lives. Fakers, phonies, con-artists, infiltrators and impostors – we are all of these things sometimes. My research seeks to underscore these simple facts. Everyone wants to be someone else, or at least, a slightly improved version of himself or herself. At the same time, boundary crossing is growing more extreme in artistic works. Invisible performance and extended acts of infiltrations into various social and cultural strata emphasize dissolution of boundaries between reality and theatre. Through the silent infiltration of diverse groups, performance becomes a tool with transformative power. How can we approach these boundary-shifting practices in both a speculative and practical/pragmatic way? How can the metamorphic body become a locus for political and social acts of infiltration?

For the Embodied Research working group, I propose to present my in-progress research in the form of a written paper and performance excerpts. Since my research involves integrating a number of complex practices and also raises numerous ethical issues regarding participation, I hope to get feedback on how to proceed with this research that can allow the complex relationships between mediums to grow. My dissertation project focuses on a larger concept of “embodied imposture” which I am developing through several case studies, including looking at my how my own experience has led to developing a body of artistic works. I will contextualize my own work in larger currents in contemporary society and elucidate how ethnographic research turns into an act of imposture through these immersive artistic acts. I will explore my own methodologies and outcomes in relation to work of other artists such as The Yes Men who perform broadly satiric and wickedly funny acts of artistic infiltration for an activist cause and Simon Farid who immerses himself in lost identities. I will also raise questions related to the ethical implications of all “immersive practices” including those where the role of observer is unannounced.

CV

Sarah Manya is a new scholar, dramaturge, choreographer and interdisciplinary performance maker, performer and writer. Her work has been performed in Europe, Canada and United States, in festivals such as Springdance, Festival Something Raw, Motel Mozaique, Festival Tweetakt, and Noorderzon, Body Stroke, Recyclart (BE) Festival Neuer Tanz (DE). She has created numerous site-specific and interactive works, focusing on intimacy and the relationship between audience members, performances for small audiences and new media. Her career began in New York City at Mulberry Street Theatre supported by New York Foundation for the Arts and since then has held guest artist and lecturer positions at New York University and Amsterdam School of the Arts Modern Theater Dance Department among others. As a performer, she has worked with Felix Ruckert, Martin Butler, Vera Mantero and Vloeistof. Her recent residencies include Atlantic Center for The Arts (2020), Banff Centre for the Arts and Culture (Canada 2019), Choreographic Centre O Vertigo (Quebec 2018) and Studio 303 (2018), where her 2006 work, Belle. She holds a double degree in Dance and Russian Studies from Smith College and a post-

graduate degree from DasArts, The Advanced Programme of the Theaterschool in Theatre and Dance Research, the prestigious program for performance makers in Amsterdam, Netherlands. She is the recipient of a Fulbright Fellowship in Choreography in the Netherlands.

SARAH MULLAN

University of Northampton, UK

Political Performances WG

CRISIS THEATRE AND LIVING NEWSPAPERS

ABSTRACT

In September 2020, in the midst of the global coronavirus pandemic, The Royal Court Theatre (London, UK) announced they would reopen their building with Living Newspaper: A Counter Narrative, describing it as ‘A disruption. A manifesto. A celebration’. The project consisted of seven weekly ‘editions’ of hybrid and digital performances produced by almost 300 creatives. Each edition brought together a different artistic team to respond to the news of the previous week by theatrically repurposing established newspaper forms including agony aunt letters, the long read, weather forecast, horoscopes, and cartoons. The project drew on the long history and political dramaturgy of the living newspaper form in different global contexts (USA, Russia, Japan, South Africa) and its particular utility during a period of crisis. As the Royal Court press release announcing the project noted the form is ‘a disruptive, responsive, social justice art form for a time of civic and economic trauma’.

In this paper, we consider how Living Newspaper: A Counter Narrative turns to this form in response to the cultural and economic fallout of the COVID 19 pandemic for UK-based theatre workers, creating significant work and commissioning opportunities for artists, performers, and technical staff. Alongside this, we examine the unique dramaturgical temporalities of the Royal Court’s living newspaper arguing that this form productively engages with, and potentially resists, the distinctive ways in which time operates during intersecting crises (both the long term political, cultural, and climate crises at play in the UK and the immediate global health and economic emergency brought about by the pandemic).

In attending to these two central tenets, employment practices and temporal dramaturgies, we examine how this project might reorient understandings of crisis both materially and aesthetically. We ask what ‘crisis theatre’ as a concept might usefully reveal about the artistic and civic responsivity of theatres in periods of climate, economic, cultural, and political emergency?

CV

Sarah Mullan is a Senior Lecturer in Acting and Drama at the University of Northampton. Her research focuses on the intersections between performances of identity and the ideological and material contexts in which they take place. Sarah’s work has examined representations of gender and sexuality within fringe theatre, London’s West End, and queer clubs. Her current research expands on this to consider the materialist practices and politics of theatrical institutions and how these inform cultural understandings of performance venues. Her recent publications have examined the Royal Court’s artistic responses to #metoo and the LGBT legacies of the Drill Hall in London.

SARAH THOMASSON

Victoria University of Wellington, New Zealand

Feminist Research WG

SPEAKING TRUTH TO POWER: SUZIE MILLER’S PRIMA FACIE IN THE #METOO ERA

ABSTRACT

*Women in the law inhabit a dual position in which they are professionally at the centre of a system that marginalises them by design when they are most in need of its protection. In 2021, the inadequacies of powerful institutions to protect women from gender discrimination and sexual violence shifted to the centre of public debate in Australia. ‘Marches 4 Justice’ were held in Sydney, Melbourne, and Canberra in March, while a National Summit on Women’s Safety was convened to develop a new National Plan to reduce violence against women and children at Parliament House in September. Despite this, and changes to consent laws that shifts the onus from survivor to the accused to ensure that it is obtained, courtrooms around Australia are still hostile to women. Suzie Miller’s *Prima Facie*, first performed by Griffin Theatre Company in 2019 and remounted in 2021, rehearses the defence arguments that often put the survivor on trial. The two-act structure of this one-woman play dramatises the shift of its defence lawyer protagonist from the centre of the legal system in the first half to the periphery as a witness for the Crown, with the lived experience of sexual violence, in the second half. Similar to Nina Raine’s *Consent*, which Elaine Aston argues, “puts the legal system on trial for its failure to secure a conviction” against an alleged rapist (2020: 50), Miller’s legal drama calls for the behavioural change of lawyers and judges to make courts safer for women. Capitalising on the momentum of the #MeToo movement in Australia and the renewed focus on violence against women in 2021, Miller calls attention to the need to change what Karen O’Connell, in her Introduction to the published play, articulates as ‘the culture in which law is embedded’ (xi).*

CV

Sarah Thomasson is Lecturer in Theatre at Te Herenga Waka – Victoria University of Wellington in Aotearoa New Zealand. She writes on contemporary theatre and performance practices with a focus on feminist performance and festival studies. Her monograph, 'The Festival Cities of Edinburgh and Adelaide', is forthcoming from Palgrave Macmillan. She is the co-Primary Investigator of the Theatre Aotearoa live performing arts database project.

SARAH WINTER

Queensland University of Technology, Australia

General Panels

INHABITING TECHNOLOGIES: INTERACTIVE SCENOGRAPHY AND POLITICS IN THE WORK OF COUNTERPILOT

ABSTRACT

*Technology is central to contemporary life. It influences our decision making, our relationships with colleagues, friends, family members, even dating and voting preferences. Our personal relationship with technology is often playful, social, convenient and at times, challenging. In *The Production of Space* French philosopher Henry Lefebvre identifies that space is a social product, serving as a tool of thought and of action. As we inhabit an increasingly digital world in which technology influences the spaces we inhabit, it therefore makes sense that contemporary performance should both make use of, and interrogate the role technology plays in our political, personal and professional spheres.*

*This paper will analyse the work of an Australian company Counterpilot, who position themselves as ‘techno-troublemakers’ of contemporary performance. They use technology to create interactive spaces for performance to take place, placing the audience at the centre of the work. Their cannon includes works that have integrated interactive technology systems such as SMS distribution networks, biometrics sensors, geo-location, live streaming and RFID voting systems. At the core of every Counterpilot work is the audience, who are asked to inhabit the playfully risky spaces and richly designed fictive worlds that the company creates. A recent Counterpilot work, *TRUTHMACHINE*, will be used as a case study to examine the hallmarks of the company’s practice and the essential scenographic role of technology in creating their rich, immersive and participatory fictive worlds. In Counterpilot’s practice, technology is used as a primary tool to construct circumstances in which the audience become central to the work as the performers, mirroring our playful and sometimes challenging relationship with technology in everyday life.*

TRUTHMACHINE is a political work, examining the role of truth in a post truth world, utilising technology as a tool to create a space in which an openly labelled social experiment takes place. In the building of this performance world, the technology is aestheticized into casings that hark back to a time in which truth was considered more absolute, mirroring the world of the 1960s. Hidden underneath these casings, however, is a highly complex medial infrastructure that is largely masked from the audience. The wires and technology that are revealed reinforce the idea that this experiment is real, and therefore the decisions made here, matter. In this paper, the writings of Lefebvre are used as a lens through which to critique and analyse the manipulation of space in creating performance worlds, and how this manipulation can become a locus of power and control.

Increasingly, technology is shifting away from being a tool that purely 'serves' the production, and becoming an integrated, essential scenographic device through which to engage audiences and construct worlds. This paper will sit at the intersection of practice and theory. It is written from a practitioner perspective with two of the writers being key Counterpilot collaborators – a director, and production designer. The practitioner reflections and observations will be positioned within contemporary discussions on the politics of space, scenography, technology and immersivity, contributing new insights into this growing field of scholarship.

CV

SARAH WINTER is a designer, performance-maker and academic. She creates immersive environments and experiences for events, festivals and theatre. Her practice focuses on memory and the audience experience in immersive installations and the creation of participatory environments. Nathan Sibthorpe is a contemporary performance-maker and AV Designer. Nathan's performance work often involves the use of digital technologies, objective staging and layered narratives. Both Sarah and Nathan are part of Counterpilot, a collective of transmedia performance-makers who create hi-tech interactive experiments.

SARIT COFMAN-SIMHON

Kibbutzim College, Emunah College, Israel

African and Caribbean Theatre and Performance WG

REPRESENTING ETHIOPIAN RURAL SPACE IN ISRAELI PERFORMING ARTS: SHIFTING SPECTATORS' CENTRE OF REFERENCE

ABSTRACT

Since 1992 local theatre companies presenting plays in both Amharic and Hebrew have been warmly received by Israeli spectators. At the same time, a variety of singers and dance companies are making use of Ethiopian tunes, language, and dances. In these performances, the memory of Ethiopian rural space is negotiated and reconfigured, by performers who were born in Ethiopia, and came to Israel as children. The images are drawn from the rural life of small pastoral communities in their country of origin, shifting the spectators' centre of reference from an urban Israeli high-tech environment, to rural life.

First, I would like to discuss Beta Dance, that presents traditional Ethiopian dance (mainly "eskesta" – shoulder dancing), and original contemporary dance based on the culture of Ethiopian Jewry.

Next I will address the show Teret-Teret (I Will be Telling a Story), staged by the Hullegeb Ensemble. It is a stylized retelling of Ethiopian folktales, passed down from father to son. Presented in both Amharic and Hebrew, with Ethiopian music sung in Amharic accompanying them, the stories run the gamut from the old man whose son does not respect him, to the monkey who wants to wed a lioness.

Finally, I will discuss the monodrama "It sounds better in Amharic," written and performed by Yossi Vasa, who was eight years old when he came to Israel. In the show he tells of his rural childhood in Ethiopia, starting with how he used to count sheep on the mountain, and ending with how this skill helped him during math classes. Thus, the abstract world of mathematics becomes concretized, by shifting the epistemic universe to rural life.

CV

Dr Sarit Cofman-Simhon is a theatre researcher interested in performative practices in diverse Jewish languages, communities, and historical periods. She is based jointly at the School of Performing Arts, Kibbutzim College, Tel-

Aviv and Emunah Academic College of Fine Arts, Jerusalem, where she is Head of Theatre History Department. She holds a Ph.D in Theatre Arts from the University of Minnesota, USA. Her book on Jewish languages in Israeli theatre is forthcoming in Hebrew.

SEAN METZGER

UCLA, USA

General Panels

PERFORMING REFUGEES: QUI NGUYEN'S VIETGONE

ABSTRACT

This paper examines Qui Nguyen's play Vietgone in order to highlight the stakes of Asian American performance studies as well as efforts in the field that have focused on Southeast Asian diasporas. In particular, the essay looks at the no-place of the refugee camp. These critical moves facilitate an interrogation of the category of liminal personhood called the refugee. How do the spectacles and narratives of refugees help us to understand the human? This presentation is excerpted from Metzger's book in progress on Asian American theatre. The example serves as one illustration of a research process that excavates theory from theatre making; it offers ways to consider how race is embodied, enacted, and potentially shared. Critical theorists engaged include Agamben, Arendt, Nguyen and others.

CV

Sean Metzger is Professor and Associate Dean in the UCLA School of Theater, Film, and Television. The current Editor of Theatre Journal, he is the author of Chinese Looks: Fashion, Performance, Race and The Chinese Atlantic: Seascapes and the Theatricality of Globalization.

SELINA BUSBY

Central School of Speech and Drama, UK

General Panels

THE MESS, THE PUNK AND THE PLACE: APPLIED THEATRE AT WORK

ABSTRACT

This paper examines the punk ethos of theatre making with communities in London, New York and India, asking if Applied Theatre is the new Punk?

Like Applied Theatre, Punk has a chequered, messy, and controversial history. It refuses to be labelled, fixed, nailed down; it is political, angry, marginalised, defiant. The Punk ethos developed in various places at the same time, yet it cannot be classed as a movement. It is valorised as a site of inclusion that harbours community and yet is often thought of as being deeply exclusionary. Tavia Nyong'o has described Punk as being engaged in a struggle using violent demeaning language that stands against social and economic marginalising and policed differences, yet he claims that it simultaneously is indirectly predisposed to issues of inequality and oppression (Brown, Deer and Nyong'o 2013). The Punk ethos emerged at a time of Western economic and political devastation, and its artists sought to disrupt the systems they held responsible for the decline of society – a decline that we are still in the midst of. Our post-pandemic world, if we reach such a place, will be no less messy or complex than its pre-pandemic precursor.

Academically a punk ethos is one that is described as seeking to not merely reject social norms, but to subvert them by rejecting mainstream impulses. It is an ethos that is deeply embedded in place, as once local, national, and global. Like Applied Theatre it is both at the centre and marginalised, like Applied Theatre it centres around participation and exclusion. Both Punk and AT draw on grassroots resources, cultures and knowledges to erode the lines between audiences and performers; the punk ethos also has a Do-It-Yourself aesthetic which will be

familiar to many theatre practitioners making work with communities. This pluralistic positionality links the two and begs the question: is AT the new Punk?

The pandemic has laid bare stark inequalities across local and global sites and now more than ever there a need for a punk ethos that hews out new paths of communication, new opportunities for creative engagement which refuse to be limited to cultural spaces or by lack of resources, or the messiness of the work, which is unashamedly loud, defiant, disobedient and playful.

CV

Selina Busby is a National Teaching Fellow, and a Principal Lecturer in Applied Theatre at The Royal Central School of Speech and Drama. She is an academic and theatre practitioner who makes performances with community groups. Her research and practice focus on theatre that invites the possibility of change.

*As a practitioner researcher using participatory and emancipatory research methods, she works in prison settings, youth theatres, and with people living in adverse conditions both in the UK and internationally. Current projects include work with communities who have experienced homelessness in India and New York. Recent publications include: *Applied Theatre: A Pedagogy of Utopia* (2021) Methuen.*

SERAP ERINCIN

Louisiana State University, USA

Performance as Research WG

PERFORMING HUMAN RIGHTS: THE RIGHT OF THE OTHER (TENTATIVE TITLE)

ABSTRACT

My paper and the accompanying installation contextualizing the situation of the refugees and the death penalty, focus on human rights violations happening as a result of systematic, approved, and legal policies of majoritarian institutions. In other words, my presentation doesn't focus on the extreme ways people's rights are violated around the world such as for instance the subjugation of women by Taliban. Rather I highlight how "democratic" policy puts bodies at stake at the "centre of civilization," in the West or westernized world. My project responds to the blatant human rights violations governments legally approve, administrators practice, and the public observe. My paper asks what makes people comfortable with state sanctioned killings despite their awareness of the violence bodies endure? How does the framing of a violent act through policy contextualize its legitimacy in public opinion? And what does silently observing those who perish— because it's legal-- or sometimes supporting the policies that makes them suffer say about the citizens of Western or westernized societies? My paper and installation invite participants to collectively and affectively disidentify with the majoritarian institutions they are part of and carve a space to let themselves express and share outrage at acts that are already deemed outrageous in nonwestern or lawless sites.

CV

*Serap Erincin, (Ph.D. NYU, Tisch), an artist scholar from Istanbul, is assistant professor of Performance Studies and affiliated faculty in Women's, Gender, and Sexuality Studies and Screen Arts at Louisiana State University. She publishes widely on experimental performance and social justice performance and is the editor of *Solum and Other Plays from Turkey* and a special issue of *Liminalities: A Journal of Performance Studies* on silence and stillness. She is the recipient of many awards and fellowships, including *Performance Studies International's Dwight Conquergood Award*. Her multimedia performances and installations engage narratives of human rights violations and environmental concerns.*

SETH MAJNOON

New York University, USA

Performance as Research WG

INHABITING THE FRAME: CHOREOGRAPHIC RESEARCH-PRACTICE FOR FILM STUDIES

ABSTRACT

This paper reflects on my work using movement-based research methodologies to support critical analysis of simulated tonic-clonic seizures in horror films. By deconstructing and remixing these movement sequences, I introduce an epileptic cripistemology (Johnson and McRuer 2014), proposing alternate embodied perceptual frames for reading and making film. Bringing the choreography of simulated seizures off the screen and into the studio makes tangible the tension between lived experiences of epilepsy and how epilepsy is choreographed on screen, not simply as misrepresentation on the surface stratum of narrative, but as an embodied crystallization of tensions and violences already present in intercorporeal social life before, during and after the filmmaking process. Working with dancers allows me to ask questions that cannot be answered through a conventional close reading of film: what gestures are easily distanced from their use in the films; what gestures seem more tightly bound to the representation of seizures? What are the somatic qualia of these movements? Where is the gap between how the movements feel to the dancer and what they convey to the viewer? How is the movement transformed when performed by dancers with different bodies, experiences, training? Conversely, what aspects of the movement seem consistent across performances? I propose that these are urgent questions if film studies is to fully interrogate the representation of disability on screen, and I suggest approaches accessible to researchers without a dance background.

CV

MA Interdisciplinary Studies, NYU XE: Experimental Humanities, Anticipated Graduation 2022

BA Culture & Media, The New School, 2017

Conference Presentations:

"Exorcising Identification: Monologic Encounters with Seizing Bodies in Horror Film." Horror (Text, Media, Culture) Area, PCA/ACA Conference, Online, forthcoming April 2022.

"Seizing Archives: The Figure of the Epileptic in the Afterlives of Early Medical Film." International Conference on Medical Humanities, London Centre for Interdisciplinary Research and University of Bedfordshire, Online, forthcoming March 2022.

"Epilepsy Before Exorcism: Seizing Selves and Others in Horror Film."

Seminar: Representing Disability, 52nd NeMLA Conference, Online, 11 March 2021.

"Hungry for Dracula: Bela Lugosi Versus the American Film Market."

Panel: Creating and Subverting Classic Hollywood Identities, "Stars and Screen" Film and Media History Conference, Rowan University, 28 September 2018.

"The Stomach of This Place: Folk Horror and the Work of the Folklorist."

Panel: Interdisciplinary Methods, Rocky Mountain Interdisciplinary History Conference, University of Colorado Boulder, 22 September 2018.

SHABARI RAO

India

Embodied Research WG

EXPERIMENTING WITH STILLNESS

ABSTRACT

Building on my previous work on the embodied experience of stillness, I am creating a 12 hour immersive, contemplative and performative experience of stillness.

This is a minimalist performance that starts with the body and brings stillness to our attention, moving from the material to the non-material. In a world filled with distraction and overwhelming stimuli, it seems imperative to explore stillness. Stillness becomes disruption. Stillness becomes protest. Stillness becomes dissent. In a challenge

to the current notion that 'if this is good, more must be better', this project strips back performance that showcases the spectacular, and experiments with the uncompromising and current reality of our bodies. This performance experience is built in such a way that it can be re-created by any group or individual without the need for a director/choreographer. Through this submission to IFTR ERWG I would like to explore stillness as a modality for embodied research and offer this performance experience as an opportunity to experiment with creating a decentralized performance.

CV

Shabari Rao is an artist and academic from Bangalore, India. Her work is rooted in practice-based research and engages with education, mental health, gender, and the environment. The body plays a central role in her process, which is collaborative and emergent in nature and takes the shape of performing, directing, curating, teaching, writing, and more recently, experimental film and audio work. Over the last 20 years her work has been presented through conferences, festivals, residencies, and publications, in cities across the world such as Sydney, Shanghai, Kathmandu, Singapore, London, New York and several cities in India. Her current projects include being the lead researcher for *Open Invitation* which is a multi-art, yearlong collaboration with Sonic Matter, Zurich; and *Still Standing 4* which is a 12 hour immersive performance experience that builds on her previous work on stillness. This has been commissioned by HelloEarth, Sweden.

She holds a BA in Kathak and Choreography (Bangalore University), a Professional Diploma in Dance Studies (Trinity Laban Conservatoire for Music and Dance, UK) and an MA with distinction, in Dance and Education (Royal Academy of Dance, UK). Currently she is a Doctoral scholar at Tata Institute of Social Sciences, Mumbai where her research focuses on Embodied Pedagogy in Teacher Education.

For more details visit www.shabarirao.com

SHANE PIKE

Queensland University of Technology, Australia

Translation, Adaptation, and Dramaturgy WG

ECCENTRICITY: ATTEMPTING TO LOCATE NEW CIRCLES OF DIVERSITY IN AUSTRALIAN DRAMATURGICAL PRACTICE

ABSTRACT

In a chapter titled "Dethroning Ourselves from the Centre," (2020) dramaturg Philipa Kelly declares that, like King Lear in the play of his name, it is time for the white, entitled world to de-centre itself from its dramaturgical throne. In the same publication, Annalisa Dias calls for a decolonising of theatre practice, warning that considerations of equity, diversity and inclusion are not enough "to save us from the violence of global white supremacy." (2020, 89) Meanwhile, in one of the West's most outlying colonies – Australia – its history of white, entitled oppression is directly and belligerently finding itself pushing against the global re-centering of powers, as China asserts its desires to become the dominant global master, pushing its sphere of influence through Australia's middle-power orbit and beyond. There is an undeniable shift occurring in the world's geo-political spheres, almost in tandem with the destabilisation of entrenched patriarchal Euro-Anglo-American-centric social, cultural and political constructs hungover from centuries of colonial tyranny.

So where does this leave the theatre?

Three works that demonstrate a resistance to traditional dramaturgical notions in the white, entitled tradition are Merlynn Tong's *Blue Bones*, Michelle Law's *Single Asian Female* and Silvan Rus's *The Tragedy of Socrates*. A discussion of these works will highlight how Asian-Australian storytellers are responding to the call for de-centring dramaturgical practices; underscoring how the tensions between mainstream Australia's traditional reverence of colonial practices and emerging voices of diversity are being reconciled.

CV

Shane Tsing-Pike is a Lecturer in Drama in the School of Creative Practice, Faculty of Creative Industries, Education and Social Justice at the Queensland University of Technology. He is also a practicing director and writer with a

specialised interest in contemporary Australian theatre and (re)presentations of gender and technology in performance. Shane's works have received support from the Queensland Government through Arts Queensland and have been produced on stages across Australia and the world, from Sao Paulo to Seoul. An investigator with the Design Lab, he is currently working on projects incorporating AR/VR in an applied theatre context, including in aged care settings, in prisons and as mental health interventions for young people (<https://research.qut.edu.au/alexaugmentedreality/>). Shane's plays, based on several years of research studying the contemporary identities of young Australians, are published by Playlab: (<https://playlabtheatre.com.au/playwright/shane-pike/>)

SHANNON HUGHES

York University, Canada

General Panels

CAUGHT WITHOUT THE CANOPY: CLIMATE CHANGE AND THE COLONIZATION OF PRACTICE IN CUSCATLAN

ABSTRACT

For Theatre taking place in non-traditional settings, climate variability and change can have profound effects on participants, facilitators, audiences, and the very shape of one's performance. Though the Global North is responsible for the vast majority of CO2 emissions, it is the Global South and more specifically to this paper, the Equatorial Regions, which most frequently feel the dramatic effects of climate change and extreme weather events. This paper invites the reader on an auto-ethnographic journey through the town of Suchitoto, El Salvador, while she examines how climate change is directly influencing Theatre in Education practice. The paper argues that climate change is yet another act of colonial violence upon the culture, arts, and people of Cuscatlan.

CV

Shannon Elizabeth Hughes (she/her) is a PhD Candidate (ABD), arts educator, director, performer, and community activist. Her research explores ethical practices within Applied and community-engaged theatre through the process of research creation.

Shannon is a sessional instructor of Applied Theatre at Brock University and has worked as an artist educator with the Blyth Festival, Georgian Theatre Festival, and the Stratford/Esartes, Suchitoto partnership. As an arts and language educator, she has taught across North and East Africa, Central America, and Japan, and acted as Assistant Professor of Liberal Arts in Speech and Communications at Jungwon University, South Korea. She received her master's from the University of Cape Town in 2013 in Applied Drama and Theatre Studies.

In the summer of 2020, Shannon merged online arts and environmental education, puppetry, youth and activism to protest destructive energy infrastructure on Georgian Bay.

SHARON ARONSON-LEHAVI

Tel Aviv University, Israel

General Panels

HEBREW, JEWISH, AND ISRAELI SOURCES IN THE THEATRE OF RINA YERUSHALMI

ABSTRACT

This paper looks at the relations between Hebrew, Jewish, and Israeli sources in the theatre works of Israeli director Rina Yerushalmi (b. 1939). Yerushalmi is an internationally acclaimed director and laureate of the prestigious Israel Prize (2008). Her works are adaptations of classical plays and canonical materials in search of theatrical experiences that touch on philosophical and existential questions of identity. Whereas many of her works are adaptations of plays by the Greeks, Shakespeare, Büchner, Chekhov, Ibsen, Beckett, Ionesco, Pirandello, and others, some of her most important works are adaptations of textual materials that reveal the complex

relations between Hebrew, Jewish, and Israeli sources as constructors of identity. These include her monumental Bible Project, a secular adaptation of over eighty biblical excerpts in the original biblical Hebrew (1996-2000), three productions based on The Dybbuk by S. Ansky (adapted by Leon Katz, 1970, 1971, 2008), and her adaptation of Amos Eilon's biography Herzl (2010). Looking comparatively at these productions enables a new understanding of the ways Rina Yerushalmi's theatre reveals the de-centered and complex web of historical, religious, textual, and performative constructors of Hebrew, Jewish, and Israeli identity in the twentieth century. In the paper I will show how these intertwined sources are complexly expressed not only through engagement with the texts, but also through movement, vocal, and theatrical patterns she derives from the three performative contexts.

CV

Dr. Sharon Aronson-Lehavi is a theatre researcher at the Department of Theatre Arts at Tel Aviv University. She served as Chair of the Department (2017-2021) and as Academic Director of the University Theatre (2016-2020). Sharon's research focuses on the relations between religion and theatre in the late middle ages and modern contexts. She is the author of Street Scenes: Late Medieval Acting and Performance (Palgrave Macmillan 2011); Between Identity and Otherness: The Bible on the Israeli Stage (Israel Democracy Institute, 2016, Hebrew); and Gender and Feminism in the Modern Theatre (Open University Press, 2013, Hebrew); and she is the editor of Wanderers and Other Israeli Plays (Seagull Books 2009) and coeditor of Performance Studies in Motion: International Perspectives and Practices in the Twenty-First Century (Bloomsbury 2014). Sharon is a former member of the Israel Young Academy and recipient of a research grant from the Israel Science Foundation for her project "The Art of Adaptation: The Theatre of Rina Yerushalmi and the Itim Ensemble."

SHAUNA JANSSEN

Concordia University, Canada

Theatre & Architecture WG

PORO©ITY IN THE DARKNESS: FEMINIST SCENOGRAPHIES AND THE PUBLIC SPACE

ABSTRACT

In this talk, we bring forward the notion of poro©ity - within the context of feminist scenographic practices - as an unpredictable body whose own porousness is now even more socio-politically altered, by simultaneously locating our female-identifying bodies, our geographical and creative work's permeability within the discipline of performance, and the cities we inhabit (Corfu, Montreal, and Santiago). From this inter-connectivity and positioning, we discuss the current shifts and the possible multidirectional futures that occur within these different intersectionalities; considering the idea of decentering and the shifting of our realities and perceptions by recognizing the poro(c)ity of our own work, bodies, and place orientation. Here, we propose to use darkness as a device to ignite our practical and theoretical inquiries. Darkness is defined (Cambridge Dictionary) as lack of light, the quality of being without light, or a situation in which there is little or no light; a quality of being sad or without hope or as well as a quality of the secret or hidden. Darkness thus can be an idea, a feeling, or atmosphere that envelopes subjectivity and,, in this way, darkness can be understood as a porous concept that when contested, and/or embraced can help us engage with creative methods of decentering our research and practices. How can the poetic interventions of our work/self/place disclose new female practices to rethink the relationship between the gendered body and urban space? How might feminist practices decentre gendered experiences of urban space? We explore these questions through some of our theoretical and practical work, such as: Spirals by Associate Professor Hari Marini; Desiring the Dark: Feminist Scenographies, the City, and the Night by Associate Professor Shauna Janssen; and Editing the Dark: DelightLab Projections at Plaza Dignidad, Santiago, Chile by Associate Professor Marcela Oteiza.

Keywords: Feminism, Performance Intervention, Porosity, Public Space, Urban Architecture, Scenography

CV

Dr Shauna Janssen is an interdisciplinary artist, researcher and educator who lives and works in Tiohtià:ke / Mooniyang/ Montreal, Turtle Island / Canada. She is Associate Professor of Performance Creation, Department

of Theatre Concordia University, where she also holds a University Research Chair in Performative Urbanism. Her teaching, research, curatorial work, and creative practice are consonant with urban humanities, interdisciplinary spatial practices, and performative explorations with and within the urban realm. Her projects often take the form of site-responsive performances/ installations, urban interventions, and community collaborations. Shauna has published numerous essays and monographs on site-specific and socially-engaged art, scenography, performance pedagogy, and performative practices including with the *Journal of Performance & Theatre Design*, *PARtake: the Journal of Performance as Research*, and *FIELD: a journal of socially-engaged art criticism*. She is an associate artist with Montreal-based *Imago Theatre*, and the co-convenor of the Theatre & Architecture working group with the International Federation for Theatre Research.

SHAYONI MITRA

Barnard College, Columbia University, USA

General Panels

NYC PANDEMIC CLAPPING AND THE NECROPOLITICS OF PERFORMANCE

ABSTRACT

I believe that we and those who come after us will go on fighting to make ourselves at home in this world, even as the homes we have made, the modern street, the modern spirit, go on melting into air.

- Marshall Berman, *All That is Solid Melts into Air*, 1982

The global pandemic has reconfigured our cities by emptying streets, placing restrictions on people, and circumscribing movements of populations. It has undone our relation to public space by restricting its use, while at the same time inverting the private environs of our households as the backdrop to our performative lives. Those who had to labor outside did so under the aegis of health guidelines, often scaffolded by an invigorated regime of bio surveillance. These experiences, most immediately, condensed our physical realm to the boundaries of our cities, often to our zip codes, where the local emerged as the transactual of everyday life.

For March through May 2020 life in New York City coagulated around the few blocks one lived in. The five boroughs were united through a new sonic landscape – sirens, 24/7. And sometimes. Startlingly, birdsong. As all public life shut down, and the city became for those months the epicenter of a global pandemic, a new audio performance emerged. At 7:00pm every evening people clapped, banged pots and pans, and played instruments out of their windows. It was the only way to hear and see each other. By the end of May, with the rise of the Black Lives Matter protests that recongregated people on New York's streets, these clap outs themselves died an unannounced death.

My paper uses empirical data from that time to examine who participated and why? Did the healthcare workers, to whom these collective performances of appreciation were aimed at, feel supported, seen? Taking cue from David Silbey's geographies of exclusion, I invite us to think about whom these new configurations of sociality leave out. Crucially, I seek to layer pandemic measures of segregation and control with earlier iterative practices of concentrating cultural capital amongst the select few. My essay ultimately is an entanglement with Achille Mbembe's idea of Necropolitics, where "weapons are deployed in the interest of maximally destroying persons and creating death-worlds, that is, new and unique forms of social existence in which vast populations are subjected to living conditions that confer upon them the status of the living dead (Mbembe 2019: 92)." I ultimately argue that in the death world of a pandemic, states weaponizing and instrumentalizing health care create masses of the living dead, where performance as absence, marks our collective mourning while simultaneously dying.

CV

Shayoni Mitra is a senior lecturer at the Department of Theatre at Barnard College at Columbia University. Her research focusses on political performances, particularly through a transnational lens. She has published in various peer-reviewed academic journals like the TDR, ATJ, CSAAME, and the EPW. She teaches courses on performance theory, gender theory, asian performance and postcolonial drama. She received her PhD in Performance Studies from New York University.

SHEETALA BHAT

Western University, Canada

Feminist Research WG

HUNTERS' LOVE AGAINST HUNGRY LISTENING: INDIGENOUS SOVEREIGNTY IN VIGIL AND THE UNNATURAL AND ACCIDENTAL WOMEN

ABSTRACT

The proliferation of the discourse of recognition in state politics is, as many anti-colonial scholars have argued, a form of governmentality in settler colonial nations. In his seminal work Red Skin, White Masks, Yellowknives Dene scholar Glen Coulthard draws from Fanon's Black Skin, White Masks and argues that the politics of recognition in Canada "remains structurally committed to the dispossession of Indigenous peoples of our lands and their self-determining authority" (151). Political recognition is violently deployed to maintain state power through both structural inequality and colonized peoples' "psycho-affective attachment" to colonial recognition (Coulthard 153).

How does love among the colonized disrupt colonial recognition? What learnings do we gain when we theorize acts of decentering colonial recognition in terms of love? I explore these questions through Anishinaabe artist Rebecca Belmore's performance Vigil, and Métis playwright Marie Clements' play The Unnatural and Accidental Women from northern Turtle Island (Canada). Anishinaabe performance scholar Jill Carter articulates love as a "soft power" through which Indigenous artists "re-story" themselves. Using creation stories as a theoretical framework to study love in theatrical performance, she argues that love "informs and intersects in profound ways with the powerful assertion and manifestations of sovereignty" (Carter 64). Drawing from Carter, I argue that the performance of love is a way of "re-creating" a world against colonial recognition. I explore how these two Indigenous women artists, Belmore and Clements, assert cultural self-recognition, and thereby their sovereignty, through the performance of love. First, I demonstrate how the political aesthetics of Belmore's Vigil resists colonial recognition by disrupting the settler desire for spectacles of mourning in relation to Missing and Murdered Indigenous Women (MMIW). MMIW refers to the genocide of Indigenous women by the Canadian settler state. Belmore's resistance to colonial recognition is love as it protects and nurtures the stories of MMIW with great affection, and against the preying gaze of settlers. In my second section, I explore how Marie Clements' celebrated work The Unnatural and Accidental Women proposes love as an alternative form of recognition, a witnessing, not by the colonizer state, but among Indigenous women. Through a close reading of Clements' text and the National Arts Center's 2019 production of the play, directed by Muriel Miguel, I theorize this love as an insurgence against what Dylan Robinson calls "perceptual logics of settler colonialism" (258).

CV

Sheetala is a doctoral candidate at the University of Western Ontario. She is from India and is the author of Performing Self, Performing Gender. She won the 2020 Helsinki Prize from the International Federation of Theatre Research, and the 2019 David G. Hartwell Emerging Scholar Award from the International Association for the Fantastic in the Arts. She is also a runner-up for IFTR's 2022 New Scholar's Prize.

SHLOMIT COHEN-SKALI

Tel-Aviv University, Israel

New Scholars Forum

OPEN HEARING – LEGAL-DOCU DRAMA AS A NEW CENTER OF JUSTICE

ABSTRACT

In the proposed paper I argue that legal-docu drama seeks to decentralize the legal centres of power and shift the centre of gravity from the established institutions of justice to the audience and the public at large.

The centrality of the legal system in both of its legislative and litigative functions is unquestionable. Legal discourse dominates the public sphere and shapes the concepts by which public discourse is conducted. Indeed, legal language and its modalities are so ingrained in daily discourse that for the most part we are no longer aware of their origins in the dominant system and of their hegemony in shaping the way we think and talk about justice. Yet public confidence in the judicial process is often weakened by the notorious formality of the rule of law and its blindness to individual and social factors that distinguish one case from another. Moreover, the language of the law, which is focused on retribution and punishment is deficient in the place it gives to restoration, empathy and critical self-reflection.

While it has often been noted that the theatre is an effective lever of critique, the theatre's critique of the legal system and the restorative alternative it promotes have not received sufficient attention. My claim is that legal-docu-drama, which at first glance merely replicates and enacts an actual legal case, in fact, serves to change the balance between the legal system and public discourse. One of the symptoms of the centrality of the legal system is the passivity of its addresses vis-a vis the law and the verdict of the court. Although the common notion that the court alone is to blame for the injustice it created exempts the public from responsibility, the performances surveyed here (as well as others I will not discuss) remind the audience of its crucial role as a creator and propagator of norms. I will examine various artistic means mobilized by the theatre to endow the public with active responsibility that enhances restorative alternatives. Periphery and centre change roles by subjecting the centre to a critical gaze from which it is usually protected. Here legal-docu performances join forces with initiatives of transitional and restorative justice, which have recently gained growing support and visibility. I will illustrate these claims by two performances from current Israeli theatre – “The hearing” by Renana Raz – a re-enactment of a hearing procedure that was held against a teacher who voiced political views in the classroom, “May God comfort you” by Maya Buenos which discusses the Yemenite Mizrahi and Balkan children kidnapping affair.

CV

I am a PhD student at Tel Aviv University. My doctoral dissertation investigates the legal-docu theater in Israel. My research probes the interface of theatre, performance and the law. The project grew out of a decade of work (dramaturg, co-director) with the theatre group of the Faculty of Law at the Hebrew University of Jerusalem. Since 2016 I am the dramaturg of the Theo-thorn Ensemble (operating at the Khan Theater in Jerusalem) which its performances have all originated in classic Biblical or Talmudic texts. Over the years, I artistically directed the “Elul’ Theater” and taught several courses in the Theater Department at the Hebrew University of Jerusalem.

SHONAGH HILL

Queen's University Belfast, UK

Feminist Research WG

MAGMA AS ÉCRITURE FEMININE IN CHOREOGRAPHER OONA DOHERTY’S LADY MAGMA: THE BIRTH OF A CULT (2019)

ABSTRACT

In Lady Magma: The Birth of a Cult (2019), Northern Irish choreographer and dancer Oona Doherty celebrates women’s bodies, desires, and pleasure. The Ladies dance their ‘funkadelic pelvic grind’ against a swirling 70s set design and to a soundtrack by David Holmes. Doherty uses magma as a movement source and prompt for improvisation, and together with the retro feel, this evokes the era of second wave feminism. The fluid movement language returns us to the concept of écriture feminine and a reclamation of women’s bodies as urged by Hélène Cixous: ‘Write your self. Your body must be heard’. In this paper I suggest that a renewal of écriture feminine through the movement of magma offers a radical approach that has the capacity to fully engage with intersections of identity, although not fully realised in Lady Magma. In addition to discussing Lady Magma, I will also develop this discussion through application to the PaR element of my Marie-Curie Fellowship. In Spring 2022

I will be working with Belfast dance company Maiden Voyage to develop workshops that explore intersectionality and solidarity with particular focus on generational experience.

CV

*Dr Shonagh Hill is a Marie Skłodowska-Curie Fellow at Queen's University Belfast, undertaking a project on 'Generational Feminisms in Contemporary Northern Irish Performance'. Shonagh's first monograph, *Women and Embodied Mythmaking in Irish Theatre* (Cambridge University Press, 2019) provides an historical overview of women's contributions to, and an alternative genealogy of, modern Irish theatre.*

SIAN REES

University for the Creative Arts, UK

Performance in Public Spaces WG

PERFORMING DISSENT AT THE PERIPHERY: AUDIO WALKS AS INTERVENTION

ABSTRACT

This paper explores Audio Walks as a means of reframing, contesting, and subverting public space. Audio Walks are, by their nature, interventionist. Even those which are sanctioned by galleries disrupt. They halt the flow of movement, causing barricades of people to pause, reflecting by particular artworks. Temporally, spatially, and behaviourally, they transform participants, engaging in a 'theatrical auditory space' (Myers 2011: 70), whilst, simultaneously existing in non-theatrical auditory space: everyday life.

*For audio artists endeavouring to create opportunities for participants, as percipients (Myers 2006: 2-3) to perform dissent, Audio Walks presents opportunities to subvert and contradict prevailing narratives through sharing untold stories from the margins. This paper considers the efficacy of Platform's *And While London Burns* (2008), *Platforms Tate a Tate* (2012) and my own *Practice as Research performance, Hound* (2016). First, it examines percipients as co-producers of an affective psychogeography, a sensorial and layered exploration of site, a cartography of space which acknowledges and comments upon structures of power whilst also inviting personal responses (Tompkins 2011: 228). Second, it examines the relationship between connections and disconnections for the percipient: the disembodied voice and the visceral, affective embodiment and transcorporeality of the percipient. Third, it problematizes scholarship regarding walking stemmed from situationist *dérives*, that walking is 'freedom', separate to transphobia, misogyny, racism, and ableism; instead positioning Audio Walks as an opportunity to challenge power structures whilst acknowledging their existence.*

CV

*Dr Sian Rees is a Senior Lecturer in Acting & Performance at the University for the Creative Arts. She is a researcher and theatre practitioner with a particular interest in engaging with interdisciplinary *Practice as Research* projects which relate to *Theatrical Dissent*. Her interests are in examining the efficacy of theatrical forms of protest and embodiments of resistance. She completed her AHRC practice-based PhD, *Theatricalizing Dissent: An Examination of the Methodology and Efficacy of Performance in Contemporary Political Protest*.*

SIDSEL GRAFFER

Norwegian Theatre Academy, Østfold University College, Norway

Theatre & Architecture WG

SCENOGRAPHIC APPROPRIATION

ABSTRACT

*The text explores what it implies to confront and critique theatre architecture from the position scenographic practice, emphasizes the HOW and aesthetic strategies, and is organized around the outlined typology *Scenographic Appropriation*, contemporary scenography, and student projects from Norwegian Theatre*

Academy. Two performances serve as point of departure: Trial of the Century by Traavik Info (Kirkenes, 2017) was a mock trial version of the ground-breaking lawsuit where Norwegian environmental organisations Greenpeace and Nature and Youth were suing the Norwegian Government for allegedly allowing unconstitutional oil exploration in the Barents Sea. A Nordic amphitheatre fashioned from 190 tonnes of ice served as the court room. Plast-iic! by Ingvild Holm (Oslo, 2017) was a stand-up performance performed in the sets of the comedy The Play that Goes Wrong at Chat Noir, a private theatre earlier known for political satire. Holm's new genre reuse-, parasitic and catastrophe theatre heavily rest on performative scenographic strategies which basically work through staging site/work relationships as scenographic appropriation. Informed by visual arts discourse on appropriation, the typology Scenographic Appropriation is outlined as a typology defined by how theatre architecture is appropriated and restaged by performative scenography in seven types: authentic inclusion, conceptual re-framing, intertextual dialogue, innovative creolization, annexing intervention, re-visiting self-referentiality, dispersing hyper-event. Through analyzing examples and outlining a language that conceptualize critical spatial strategies, the overall intent with the paper is to address the still prevailing autonomous scenography conducted in theatre institutions and theatre architecture, and point at concrete alternative heteronomous strategies which allow theatre architecture to be addressed and criticised through scenographic performance. The concluding part of the paper situates the scenographic strategy Scenographic Appropriation within a larger critical context which problematizes in particular modernist theatre architecture and it's autonomy drive from different positions, such as the academic analysis or architectural practice. Over the years I have explored the potentials and limitations in these different positions and strategies, especially the spatial-institutional 'wide canvas' theoretical analysis or 'real life' architecture project where I outlined theatre architecture concepts based on re-interpretations of local/national historic material. While the modus operandi of theatre institutions changes very slowly, student projects by scenography students at Norwegian Theatre Academy openly and unconventionally explore what theatre architecture is or could potentially be.

CV

Sidsel Graffer, (Mag. Art), independent scholar affiliated with Theatre Studies, University of Bergen, Norway, and Norwegian Theatre Academy, Østfold University College in Fredrikstad, Norway, where she teaches Scenography. Graffer studied architecture at Norwegian University of Science and Technology, and Theatre Studies at University of Oslo, and has worked as an independent scholar for twenty years, splitting her time between positions as researcher, editor, educator, curator, facilitator, advisor, and bureaucrat. Research interests: theatre architecture, scenography, the function of curation within the performing arts. Parallel to teaching theatre architecture and scenography Graffer has acted as advisor to among others The Norwegian Ministry of Culture, Norwegian Directorate of Public Construction and Property and Agder Teater on matters related to preservation, projection, and construction of theatre architecture. Graffer contributes to Prague Quadrennial conferences and is an International Federation for Theatre Research Theatre and Architecture Working Group member. Publications: Spatial Curation in the Performing Arts field (2015), Performing Arts and the Young (2014), Norwegian Theatre Architecture 1802-2002 (2006).

SIEMKE BOEHNISCH

University of Agder, Norway

General Panels

AUDIENCE DRAMATURGIES OF DISAGREEMENT – THE 'CENTRE' AS A POINT OF EXCHANGE?

ABSTRACT

While the need to decentre the humanities and the arts is (or should be) an urgent and contested matter on the agendas of researchers, artists, theatre departments, and cultural policy makers today, we simultaneously witness a democratic public sphere that is severely disintegrating by processes of polarization and fragmentation. How do these urgencies relate to each other? And how do the problems of centre and periphery apply to the

democratic public sphere as such? Could the idea of the 'centre' as a point of exchange be useful here? Or would it conceal issues of inequality and domination?

In my paper I will present and discuss my research on audience dramaturgies of disagreement in contemporary theatre performances. In this ongoing project, with cases from Scandinavia and Germany, I adopt the sociological concept of communities of disagreement to dramaturgical analysis and theory. The idea of communities of disagreement has been launched by the Norwegian sociologist Lars Laird Iversen (2014) as part of a theory of democratic interaction that, in many ways, works 'in between' the conflicting conceptions of deliberative versus agonistic democracy. I apply this 'in between' idea of democratic interaction on contemporary theatre performances that dramaturgically leave room for, facilitate and work with substantial and perceptible disagreement within audiences (and 'non-audiences'). How does these dramaturgies work? What kind of poetics are they based on? Does disagreement within the attending audience relate to eventual disagreement about the performance in the wider public sphere? And what kind of contextualization is needed to understand the dynamics, significance, and eventual value of the perceptible disagreement within the audience? Can such dramaturgies of disagreement be understood as temporary and context-sensitive points of exchange, 'centres' that counteract the ongoing disintegration of the democratic public sphere? And in what way may these perspectives contribute to decentre theatre research?

CV

Siemke Böhnisch (1964) is a Professor of Theatre at the Faculty of Fine Arts, University of Agder, Norway. She holds a PhD in Dramaturgy from Aarhus University, Denmark, MA from the University of Hildesheim, Germany. Böhnisch is board member of the Association of Nordic Theatre Scholars and co-head of the interdisciplinary research group Art and Conflict at the University of Agder. Her ongoing research project "Dramaturgies of Disagreement: Community and Dissent in Nordic Contemporary Theatre" is funded by the Arts Council Norway.*

SIGRIDUR JONSDOTTIR

National and University Library of Iceland - Theater Museum, Iceland

New Scholars Forum

REFOCUSING ICELANDIC THEATRE RESEARCH

ABSTRACT

In July 2019 the National Theatre of Iceland donated most of their audio and visual archive to the National and University Library of Iceland. Since September 2020, more than 540 hours of performance material has been archived digitally at library's Theatre Museum. This project is the first of its kind in Icelandic theatre history and The National Theatre's performance archive is slowly becoming publicly available for research, with more material added every week.

However, this project is potentially problematic as it shines an even stronger spotlight on an already dominant research paradigm, that of institutionalised theatre. Traditionally, theatre research has centred on the National Theatre and the Reykjavík City Theatre. This paper will investigate how the public availability of the National Theatre of Iceland's audio and visual archives can radically transform Icelandic theatre research but carries the risk of solidifying research focus on the two larger institutions.

This paper will propose two attainable solutions. Firstly, to confront this imbalance by encouraging independent performers and theatre companies to submit their material, archiving performances strategically and making them more readily available for research. Secondly, to offer students and researchers access to the more peripheral genres, such as dance. There is already a pilot program in place between the Theatre Museum and The Iceland University of the Arts where digital material is shared for teaching purposes. Over time, these efforts could decentralize the historical importance given to the two institutional theatres in Reykjavík and be more inclusionary when it comes to the independent arts.

CV

Sigrídur Jónsdóttir is a Performing Arts Specialist at the Theatre Museum, located at the National and University Library of Iceland. She has a MA in Social Anthropology with Development from the University of Edinburgh and a BA in Theatre and Performance Making from the Iceland University of the Arts. Since 2013 she has worked as a theatre critic for Frettablaðið. Sigrídur has lectured on queer theatre, theatre criticism and the playwright Svava Jakobsdóttir at the University of Iceland and the Iceland University of the Arts. This spring, she wrote and presented a three-part radio series on composer and lyricist Stephen Sondheim for the The Icelandic National Broadcasting Service (RÚV), where she is a regular contributor

SILVIA GERALDI

State University of Campinas (UNICAMP), Brazil

Performance as Research WG

DISPLACING HEGEMONIC REFERENCES: AN EXPERIENCE OF PAR IN THE FIELD OF BRAZILIAN PERFORMING ARTS

ABSTRACT

This proposal intends to take part in the Performance as Research Working Group, within the Performance Conversation format, by sharing the experience of the research group 'Practice as Research: production processes in the contemporary scene' - a permanent nucleus of investigation tied to the Performing Arts Graduate Program, Arts Institute/Unicamp, Brazil.

Created in 2014, the group involves a shared leadership among three professors - Ana Terra, Marisa Lambert and Silvia Geraldi - and is composed of their master's and PhD students from different regions of Brazil who bring a wide variety of realities and backgrounds. This collective has been a specific space for knowledge production through practice as research from a critical and situated perspective. In this sense, by decentralizing hegemonic references, it investigates the epistemological, methodological and political implications of PaR in the field of Brazilian performing arts, in view of its possible contributions to a scenario marked by profound systemic and global inequalities.

The concept of practice has constantly been in questioning within the nucleus. It is about approaching it as a destabilizing element, through which new problems are identified in facing what is usually established as the contemporary art scene, its processes, products and contexts. To do research, therefore, is to produce problems and not formulate answers (although this may occasionally happen).

The practice is also understood in an expanded sense, as part of a learning process common to a set of subjects, organized around a shared practical knowledge or the collectivization of research production modes. The production of investigative procedures is no longer individual but expands to a network of processes capable of converting the logic of centrality in the self into the production of new knowledge (and also non-knowledge) in a relational sphere. As important as the investigation of new practical research procedures is the collective dimension of knowledge production: the experience of being part of a "learning community" from which a cross-fertilization of multiple surveys becomes possible.

In the group, the notions of practice and research are also informed by the somatic studies and their modes of practical-conceptual knowledge in relation to the scenic field. The 'somatic awareness' is understood from a critical perspective, investigating how the scenic body can think of itself as a political and ethical project, mobilizing renewed dynamics both in scenic production and pedagogical processes, as well as in habits, affections, behaviors and ways of life. This approach promotes a dialogue with the idea of ecologies of knowledge. In this context, the body reinforces its value by making connections from the scenic investigation setting to address social, environmental, cultural and historical issues, among others.

In the midst of the pandemic, the nucleus intensifies the desire to further excavate its production and exchange its South American experience with others. The proponents see in this event an opportunity to share this accumulated experience by disseminating and investigating it beyond the group itself.

CV

Silvia Geraldi is a dance artist, teacher and researcher. Associate Professor of the bachelor's and teaching certification programs in dance at the Corporeal Arts Department, Arts Institute of the State University of Campinas (UNICAMP), São Paulo, Brazil. She also teaches at the Performing Arts Graduate Program at the same university, of which she was the coordinator (academic year 2017-2021). Master's in Education and Doctor in Arts, she also holds a Post-doctorate degree from Interdisciplinary Centre for Theater Research (LUME), all of them held at UNICAMP. She is certified as practitioner and teacher of the Feldenkrais Method of Somatic Education. She received a Vitae of Arts Scholarship, as well as other grants for scenic production and performance. Her current research focuses on somatic approaches in relation to creative processes, inquiring about the politics and poetics of the dancing corporeality. Author of the book 'Raízes da teatralidade na dança contemporânea, duas criadoras: Célia Gouvêa and Sônia Mota' (Roots of theatricality in the dance of São Paulo, two creators: Célia Gouvêa and Sônia Mota). She leads the research group 'Practice as Research: production processes in the contemporary scene', accredited by CNPq (National Council for Scientific and Technological Development/Brazil).

SILVIJA JESTROVIC

Warwick University, UK

General Panels

CURATED PANEL: SPATIAL DISOBEDIENCE AND BIOPOLITICS OF MIGRATION: 'THE WALK (S): MAPPING THE BIOPOLITICS FROM MARGIN TO CENTRE (AND BACK)'

ABSTRACT

In July 2021 Little Amal, a 3.5 meters tall puppet, started her journey from the Turkish-Syrian border across the European continent. She was the central protagonist of The Walk – a project in solidarity with all the migrant and refugee children forced to take such long and parlous journeys. At every destination, Amal was greeted by crowds united in their solidarity for the plight of migrant and refugee children.

Around the time little Amal reached Manchester (UK) -- her final destination, in November 2021 – two other events took place that informed my reading of her journey. The first were the migrants stuck in the freezing cold between the Polish and Belarusian border as part of the 'hybrid war' orchestrated by Belarusian president Lukashenko to punish Poland for harbouring his political opponents and pressure the European Union into lifting sanctions on his country. The second was the tragedy on 24th of November 2021 when nearly 30 people died trying to cross the Channel as their makeshift boat sunk. British and French leaders were quick to trade accusations. Even quicker was the media spotlight that moved swiftly from the migrant deaths to, yet another Brexit framed British – French dispute. While in the symbolism of The Walk in the effigy-like figure of a migrant child was placed centre stage, in actual political performance of migration and asylum (in both examples) migrant children and adults turned into mere political proxy of antagonistic international relegations – even their dead bodies weaponised for political disputes, while no change has been made to actual laws and policies to make these journeys safer. How do artistic/ activist practices of solidarity relate to real-life journeys of migrants and refugees? How does this discrepancy between the artistic intervention and political response embody the biopolitics of centre and margin?

In this paper, I focus on walking as a durational mode of mapping space with strong symbolic iconographic resonances to a range of freedom struggles. Emerging both from necessity and as a gesture of solidarity, I ask how this movements across borders map the biopolitics of the migrant and refugee journeys from margin to centre (and often back)? How do they perform the geopolitics of centre and periphery in the light of the conference's theme of shifting centres? How do they map the constellations of geographical centres and peripheries, as well as constellations of political power and disenfranchisement?

CV

Silvija Jestrovic is Professor of Theatre and Performance Studies at the University of Warwick, UK.

She has published widely on exilic and political theatre and performance, Russian and German historical avant-garde, performing cities, theatre theory and semiotics. Her books include: Performing Authorial Presence and Absence: The Author Dies Hard (Palgrave 2020), Performance, Space, Utopia: Cities of War, Cities of Exile (Palgrave Macmillan 2012), Theatre of Estrangement: Theory, Practice, Ideology (University of Toronto Press 2006), and Performance, Exile, and 'America' (co-edited with Yana Meerzon, Palgrave 2009).

Recently, she has co-edited (with Amit Parameswaram) the special issue of Studies in Theatre and Performance, entitled Performing Worksites of the Left (2019) and the Oxford Handbook of Politics and Performance (OUP 2020) with Shirin Rai, Milija Gluhovic and Michael Seward.

With Bishnuprya Dutt (Jawaharlal Nehru University), Silvija has been leading on the British Academy funded research project Cultures of the Left: Manifestations and Performances.

https://warwick.ac.uk/fac/arts/theatre_s/research/current/culturesoftheleft/

She is also Senior Editor of TRI.

SIMO KELLOKUMPU

University of the Arts Helsinki, Finland

General Panels

XENO/EXO/ASTRO/CHOREOREADINGS

ABSTRACT

xeno/exo/astro -choreoreadings is a post-doctoral artistic research project realized through the methodology of artistic research with an emphasis of inquiring the research questions through making choreographic art. The title refers to the extensions of the site-specific practice, which delves into re-thinking site- and place-responsive approach to making choreographic art by taking the scale of the notions of 'site' and 'place' to outer space. The material of the research project, and its artworks, involves visual information produced from outer space, choreoreading practice (practice, which I developed during my doctoral research project Choreography as Reading Practice (2013-2019)), astrobiology, astronomy and science-fiction.

If making art is understood as an attempt to tackle the questions of the current state of human existence and its techno-ecological conditions on the planet Earth, the planetary ecological approach to making art (topically and practically) is taken in this postdoctoral project as an open question when it comes to thinking about scale. From the post-human perspective and from making art on the threshold of humans terraforming Mars, finding possibly life-supporting exoplanets, and developing more and more sophisticated space exploration programs, what could the human, place-responsive choreographic practice mean, which locates the planet Earth not in the centre of the practice, but instead examines the practice within the non-geo-centered interplanetary dimensions? What kind of site-responsive choreographic art is developed with these above-mentioned starting points and materials as re-humanized interplanetary artistic practice?

In my presentation I will expose three choreographic works, which form the artistic material of the postdoctoral project. These works are kosmosomsok (2021), Oumuamua_Gravity Escape (2021) and H.I.L.L (Home Interplanetary Life Lab, 2020). In the presentation the artistic works are situated and set into a dialogue with the history of site-specific art, space culture and science-fiction. The presentation unfolds how this project aims to build experiential understanding about the Universe and human's place in it, beyond the anthropo-/geo-centered temporal, spatial or motional scale of a human.

CV

Simo Kellokumpu is a Finnish choreographer and researcher born in Lapland and based in Helsinki. Kellokumpu completed a Doctorate of Arts in 2019 in the Performing Arts Research Centre, Theatre Academy, University of the Arts Helsinki based on the artistic research project Choreography as Reading Practice. In 2020-2022 Kellokumpu has worked as a visiting researcher in the Performing Arts Research Center with the post.doctoral artistic research project titled xeno/exo/astro -choreoreadings. Kellokumpu's artworks examine the

choreographic relations between corporeality and materiality in various scales and contexts. They are interested in exploring the entanglement of contemporary speculative fiction, space culture, and site-specificity.

SIMON BANHAM

Aberystwyth University, Wales

Scenography WG

PLACES TO MEET. WE COULDN'T BE APPIA...

ABSTRACT

Quarantine (www.qtine.com) is a Manchester, UK based performance company of which I am a founder member. Over twenty-five years of work we have distilled the essence of our approach to making theatre -and the scenographic frame and focus of the spaces we construct - to creating the circumstances for a conversation.

The scenography of our work aims to democratise the performance space to give agency to everyone and everything that is present. We're increasingly removing ourselves from the centre, being aware of and valuing all those beings/ontologies that shape, frame and inhabit this shared room. It's about the invitation: who we invite in - and how we invite them in - matters.

Quarantine's most recent production, 12 Last Songs, is a twelve-hour durational event that creates through 'onstage' conversations a portrait of society and its relationship to work. With a wide variety of professionals from the host area demonstrating their work (for example chef, dog-groomer, midwife, astrophysicist, life model, imam), 12 Last Songs creates a space that is part theatre and part exhibition, a space of 600 questions that shape the dramaturgy and out of which material might emerge unforeseen during the live event. It is a space of work, for witnessing and conversing. It is a project about representation. Who gets seen and who gets heard? Whose work do we value?

How do we take a new physical space, a room that is infinitely variable, be it a stage, gallery, or civic hall and create scenographic circumstances that configures performers and locality in conversation with the space? How do our materials and objects meet and converse with their guests and host/s? Pleased to meet you, what do you do? This presentation will be in the form of a PechaKucha and try to create the circumstances for a conversation.

CV

As well as his work as a professional scenographer, Simon Banham teaches at Aberystwyth University, where he is Professor of Scenography. Simon has designed numerous productions nationally and internationally across a range of genres and disciplines. A founder member of Quarantine, he has created the scenography for all their productions since 1998, most recently 12 Last Songs.

SIMON JAMES HOLTON

University of Glasgow, UK

Queer Futures WG

UK QUEER PERFORMANCE VENUES: BETWEEN INSECURITY AND INSTITUTIONALIZATION

ABSTRACT

Drawing on my doctoral research in collective and artist-run organizations, this short provocation asks how we are to balance, prioritize, or integrate, competing desires for various forms of safety and risk as part of queer venue practice. Running such a venue involves the delicate navigation of a number of complex problematics.

As financial and ontological risks suffuse our societies, performance infrastructures and social relations, venues exist as a point of constancy and security, but their practices are also beset with insecurity. Queer performance venues often seek to provide a safer space for queer communities, trans communities and communities of colour, yet they also seek to provide a space for aesthetic and political risk. These venues seek to provide space for community gathering and solidarity, yet these communities are subject to differing conditions of unequally

distributed vulnerability, in Butler's terms. How and where should venues direct their limited resources in these difficult conditions? What collective strategies are available for weathering these conditions?

Drawing on theorists of risk such as Ulrich Beck, and bell hooks on the margins as a space of radical openness, this provocation proposes that marginal practice requires an awareness and tactical synthesis of both safety and risk as necessary components of providing space for queer performance and queer communities.

CV

Simon is a doctoral researcher at the University of Glasgow, researching collective and artist-run performance producing practices in the UK in times of austerity. Their focus is on queer practices and experimental performance practices like live art, performance art, and cabaret. Their research asks how precarious solo performers and freelance producers can find solidarity, relative security, and genuine resilience in collective organizational forms, and what impacts these forms might have on the wider performance infrastructure. Prior to this research, Simon worked as a producer in theatre, live art and dance, working on a number of projects with organizations such as Battersea Arts Centre and Chisenhale Dance Space in London.

SIMONE NIEHOFF

University of Hildesheim, Germany

Translation, Adaptation, and Dramaturgy WG

POSTCOLONIAL POLYPHONY: CONTRAPUNTAL DRAMATURGIES FOR STAGING ENTANGLED HISTORIES BETWEEN TANZANIA, TOGO AND GERMANY

ABSTRACT

Post- and decolonial theatre-making is not only a matter of addressing relevant issues but, as I argue in my paper, it calls for new dramaturgical practices: the promotion of multi-voicedness and counter-narratives. Polyphonic textures are the most current example for that.

Polyphonic performance represents diverse, situated, and often oppositional voices within a layered dramaturgy. In the tradition of Bakhtin (1984) and Said (1994), I consider polyphony in a metaphorical sense applicable to interweaving different literary narratives, as well as historiographical or political ones. Whereas Bakhtin emphasises the inner coherence found in the multiplicity of interacting voices and demarcates polyphony against disparity and chaos, Said refers to the contrapuntal compositional rules of polyphonic music, including atonal, experimental forms when calling for counter-narratives and dissenting voices (Said 1994).

Employing dramaturgical analysis, I will elaborate on textures and structural features of polyphonic performance: Complexity, disparity, layering and multiperspectivity. This notion of polyphony resonates with theories of multidirectional memory (Rothberg 2009), entangled history (Randeria 2002), and chaos-monde full of hidden connections (Glissant 1996). As polyphonic performance is not merely a juxtaposition of different perspectives, aesthetics, or theatrical means (Roesner 2014), I will closely examine the relationship between the individual voices, discussing their recognisability, relationality, and responsivity (de Groot 2007).

Both of my case studies are collaborations of theatre-makers from Germany and its former colonies, both productions dealing with the postcolonial past and present: "Wir Schwarzen müssen zusammenhalten. Eine Erwiderung" (transl. "Us Black Folks Must Stick Together. A Response", Münchner Kammerspiele, 2020) and "Maji Maji Flava" (Flinn Works, 2016). Both groups describe their performances as polyphonic themselves: They each work research-based, create complex webs of counter-narratives, work with large teams, a multiplicity of creative inputs, very heterogeneous aesthetics, and a wide range of theatrical means.

Ultimately, my paper proposes that collective or heterarchical processes of creation (Radosavljevich 2020) promote polyphonic performance – or are even its necessary precondition.

CV

Simone Niehoff holds a postdoc position at the DFG research training group "Aesthetic Practice" at the University of Hildesheim, Germany. Since April 2021, she has been working on her research project "Polyphonic Performance. Non-hierarchical working methods and dramaturgies of diversity". From 2017 until 2021 she was the academic

coordinator of the International Doctoral Programme MIMESIS and a lecturer at the Theatre Studies department at Ludwig Maximilian University of Munich (LMU). She completed her doctoral thesis "Theatrical Interventions: Subversive Mimetic Practices and Agonistic Public Spheres" in 2017 under the supervision of Christopher Balme. Her research interests include political theatre, activist performances, and the Historical Avant-Gardes. She earned a diploma in Dramaturgy, German Literature, and Philosophy from LMU and used to work as a dramaturge.

For further information please see: <https://www.uni-hildesheim.de/grk-2477/mitglieder/postdoc/dr-simone-niehoff/>

SIR ANRIL TIATCO

University of the Philippines Diliman and the National Research Council of the Philippines

Asian Theatre WG

STAGING MEMORY IN NANA ROSA: THE COMFORT WOMAN NARRATIVE FROM THE PERIPHERY TO THE CENTER OF PACIFIC WAR HISTORY

ABSTRACT

On the occasion of the National Arts Month 2019 in the Philippines, Director José Estrella staged Nana Rosa, a play based on the autobiography of Rosa Henson, the first Filipino to publicly come out as a "comfort woman" (sex slave) during the Japanese occupation in the Philippines. Adapted by Rodolfo Vera, Nana Rosa highlights the human spirit's struggle and survival and explores the theme of displacement – both physical and psychological from Henson's experience as a youth in Pampanga to her "capture" by the Japanese forces. The presentation interrogates how the theatre is used to affirm and to problematize the construction of historical narrative and political discourse, specifically the creation of public assembly, counter-narrative and artistic activism. Through the performance of the Filipino play Nana Rosa, it is argued that the theatre has a potential to transform personal testimonies into a radical assembly by invoking a community, whose members possess a social responsibility to recognize the precarity of each other. It also inquires the necessity of inserting scenarios in the play even if these are not officially recognized as official historical encounters. The insertion is proposed as an artistic modality of countering the dominant narrative (i.e. Japan's denial of the sexual abuses during the Pacific War). In the end, through the transformation of the assembly in the narrative and the creation of the counter-discourse in the dramaturgy of the play, Nana Rosa has transformed the comfort woman from a marginalized figure in the Pacific War narrative into a central figure in the writing and the narration of war history in the contemporary East Asia.

CV

S Anril P. Tiatco obtained his PhD in Theatre Studies from the National University of Singapore. He is a professor and currently the chairperson of the University of the Philippines Diliman Department of Speech Communication and Theatre Arts. His essays appeared in Contemporary Theatre Review, Asian Theatre Journal, TDR: The Drama Review, Modern Drama, JATI: Journal of Southeast Asian Studies, Journal of Homosexuality, Tourism Management Perspectives, Kritika Kultura, Social Science Diliman, Philippine Humanities Review, and Humanities Diliman. He is the author of Buhol-Buhol/Entanglement: Contemporary Theatre in Metropolitan Manila (Peter Lang, 2017), Entablado: Theatres and Performances in the Philippines (UP Press, 2015), the National Book Award Finalist for Best Book on Art Performing Catholicism: Faith and Theatre in a Philippine Province (UP Press, 2016), and the National Book Award Winner (Best Book on Art) Cosmopolitanism, Theatre, and the Philippines: Performing Community in a World of Strangers (UP Press, 2018). Tiatco is also currently editorial associate of Contemporary Theatre Review and Humanities Diliman.

SKY HERINGTON

University of Warwick, UK

New Scholars Forum

“BRAZZAVILLE-LIMOGES ALLER-RETOUR”: TOWARDS NEW CENTRES IN FRANCOPHONE AFRICAN THEATRE, 1959-2019

ABSTRACT

In 1991, playwright, director and actor Matondo Kubu Ture called attention to the issues facing Congolese artists trying to stage their work in the Congo, explaining that for a practitioner based in Pointe-Noire, it was easier to stage a play at an international festival in Le Havre or Limoges than in the nearby city of Brazzaville (Devésa 1991, p. 18). At the same time, in France, the work of French-speaking African artists has tended to be confined to the circuit of so-called Francophone theatre (Nianguona 2019, p. 32), often taking place outside of the perceived cultural centre of Paris.

Confronting this simultaneous centring of France in Francophone African theatre and decentring of Francophone African theatre in France, this paper, based on a proposed postdoctoral project, interrogates the coloniality of French cultural policy at home and abroad in a study of the representative case of the Republic of the Congo, one of the countries in which France has most heavily invested in theatre (Conteh-Morgan 1994, pp. 57-58). Adopting a postcolonial framework, I examine how French institutions have impacted the development of the arts in Francophone Africa and France, specifically in delimiting performance spaces. However, I also investigate how playwrights and practitioners have navigated such interventions, both within their work and in the establishment of initiatives such as Sony Labou Tansi's 1990 Bordeaux-Bangui-Kinshasa-Brazzaville (BBKB) travelling theatre and Dieudonné Nianguona's 2013 Brazzaville-based Mantsina-sur-scène festival, which, I argue, have opened up new possibilities for South-South exchange and new centres of creation.

CV

I am a final-year PhD candidate at the University of Warwick, working between the departments of Theatre and Performance Studies and French on my thesis entitled, “L’Ouragan du corps”: Embodiment and Performances of Power in Sony Labou Tansi’s Plays’, co-supervised by Professor Yvette Hutchison and Professor Pierre-Philippe Fraiture. Before this, I completed my masters in Comparative Literature and Francophone Studies at the École Normale Supérieure de Lyon, France, and my bachelor’s degree in Philosophy and French at the University of Oxford. Publications include two chapters on Sony’s work for edited volumes forthcoming this year.

SMADAR MOR

Hakibbutzim College of Education, Tel Aviv University, Tel Aviv, Israel

The Theatrical Event WG

HAIFA INTERNATIONAL CHILDREN’S THEATRE FESTIVAL AS THEATRICAL EVENT: RECEPTION STUDY – PRELIMINARY FINDINGS

ABSTRACT

The Haifa International Children’s Theatre Festival (Haifa Festival) is an annual event held in Israel since 1987. It is an artistic and festive event that constitutes a significant part of the field of Israeli theatre for young audiences (TYA), appropriate for family entertainment. The objective of this study as a whole, is to examine the Haifa Festival since its establishment until today as a major catalyst of theatrical-artistic quality. Thus, the research was conducted using two complementary methodologies: a historiographic study and a qualitative study. Scholars emphasize that the aesthetic quality of TYA performances influences modes of reception. To explore this issue, we conducted a qualitative reception study adapted to the festival’s audiences: children and adults. We rely on a model (Mor & Shem Tov, 2020) which presents three forms of “cargo” that facilitate the child’s theatrical experience: the cultural-social ‘cargo’, the emotional ‘cargo’, and the cognitive ‘cargo’. These three reception modes enable the young audience to interpret and enjoy the current performance while expanding their cultural-social load that will facilitate the experience and perception of future performances. We assumed that when a young audience is exposed to a wide range of performances and a festive celebration, these reception modes may expand more rapidly than usual, leaving an expanded load for the future. In the current paper, we will elaborate

the preliminary findings of the qualitative study that examined the festival's reception amongst young audiences and accompanying adults.

CV

Smadar Mor (PhD), is a researcher of Theatre for Young Audiences (TYA). Her research focuses on Reception modes of young children when engaging a theatre performance, young children's understanding of the Theatrical Communication and the Cultural Foundation in early age. Her fields of interest are theatre for young audiences, creativity and arts in education, and teachers' training. She serves as a lecturer and pedagogical instructor and practicum coordinator in the Teachers Training Unit, School of Education in Tel Aviv University. She is also a lecturer at the Creative Preschool Unit, Education Faculty, Ha'Kibbutzim College of Education, Tel Aviv, Israel. Latest publication: Mor, Smadar, and Naphtaly Shem-Tov. "Theatrical Competence, Communication and 'Cargo' Among Young Audiences: How Do They Figure It Out?" Research in drama education 26.2 (2021): 247–267.

SNEHAL ANNI

Freie University, Berlin, Germany

New Scholars Forum

TRANSLATING BRECHT IN INDIA: A BRAND IMAGE OR MORE?

ABSTRACT

The impetus of this presentation is to problematize the subject of translation with respect to the politics of cultural exchange. The emerging global economy of cultural flux from the mid-20th century onwards is mirrored by the corresponding evolution in the conception of "translation" marked by the 'cultural turn'. The intent of this presentation is to juxtapose the strategies of English Translations and Indian translations/adaptations of Brecht's works during the 1950s-70s. The purview is how an image of "Indian Brecht" is constructed? What purpose and effect this acculturation of Brecht serves in India?

The site of interest is the contestation of translation ethics which get sidelined when it comes to the actual translation/adaptation for the target culture. This presentation, via the lens of Andre Lefevere's work "Acculturating Bertolt Brecht", attempts to locate the translation/adaptation practices with regard to Brecht in India. The idea is to highlight issues arising from the kind of translation/adaptation, which is imbued with certain image creation, serving a predetermined agenda. In the course of this presentation, the attempt is to initiate a conversation to analyze the branding effect of translation strategies which are influenced by specific factors like the presence of an overseeing authority, created by the issue of copyright; the involvement of cultural institutions which enable such exchange; the socio-political scenario of the target culture, etc. The subject of concern highlights the dichotomy of the power dynamics between the influence and the influenced, which requires analysis within the context of ever-evolving cultural interconnectedness.

CV

Snehal Anni holds MA and BA in English Literature from the University of Delhi. Currently, she is pursuing a PhD at the Institute for theatre studies, Freie University Berlin under the supervision of Dr Jan Lazardzig. Her research topic is "The Politics of Cultural Translation: Intercultural Theatre with Brecht, Tanvir and Gargi", funded by Friedrich Naumann Stiftung. She has previously worked as an Assistant Professor of English at Zakir Hussain College of the University of Delhi in 2020. Her areas of interest are Translation/adaptation in theatre, political theatre and post-colonial theatre.

SOFIA MUÑOZ

Ludwig-Maximilian Universität München, Germany

Choreography and Corporeality WG

THE HYPERBOLIC TOUCH. DANCE AND TOUCH IN TIMES OF PANDEMIC.

ABSTRACT

Based on different contemporary dance projects and performances, my paper aims to approach the relationship between contemporary dance and touch during the pandemic. Some of the leading questions are: What happens when dance is faced with a hypervigilance of touch? Which kind of corporeality takes place when touch becomes a risk? How has dance reflected the issue of touch nowadays? I am proposing this idea of a “hyperbolic touch” to describe a new condition of touch during the pandemic, considering different policies, regulations, and measures across the globe that have aimed at limiting physical proximity, and therefore, human contact through touch. These policies and regulations are based on the fact that touch has come to be considered an issue of risk. This means that raising awareness of touch as one of the primary means by which the virus is transmitted generated a significant shift in the way of experiencing the relationship with our environment.

I draw on Jacques Derrida’s thoughts on understanding that touch can constitute a risk, considering different forms of proximity. The author describes this idea as a “tangible excess”, a “hyperbole” (L’hyperbole du tangible). It is associated with an “excessive intensity of touch”, capable of destroying life, like in some sort of violent or threatening contact. Before any religion, tabu, or neurosis of touch, Derrida suggests, there is this measure at the beginning, this limit, a vital untouchability. Nevertheless, not every form of touch is considered as hyperbolic, as an excess, especially the intimate, ordinary, or familiar forms of touch. What has changed during the pandemic is that these non-threatening forms of touch have become suddenly a source of risk, and therefore, touch itself has become hyperbolic. The question that I wanted to address on this opportunity is what happens to dance when touch becomes hyperbolic? What happens when the condition of this hyperbolic touch leads to a lack or deprivation of touch?

One of the performances that I am considering is Skin Hunger by the choreographer Jasmine Ellis and the artist Johnny Spence. What happens when no one touches? This was one of the leading questions that Ellis and Spence explored throughout the dance performance and the Radio Podcast Project, presented (live) in September 2021. They were interested in the repercussions of the lack of touch both in dance and in society. To collect information, they conducted a series of interviews, gathering stories from a variety of persons having different experiences regarding touch in the pandemic. The dancers interact with the sound and meaning of the interviews, exploring different forms of proximity and distancing.

I would like to discuss in the working group the issue of touch during the pandemic in the context of dance, especially of contemporary dance, in which the subject of touching during the pandemic has become a subject of reflection and creation on its own. I would like to receive feedback and suggestions about how this could be further addressed and researched.

CV

Sofia Muñoz Carneiro is an anthropologist by the Universidad Academia de Humanismo Cristiano (UAHC) and Bachelor in Performing Arts by the Universidad Mayor (Chile). Currently, she is finishing her Ph.D. in Philosophy and Theater Studies both in the Universidad de Chile and the Ludwig-Maximilians-Universität München (joint doctoral supervision). Her dissertation is focused on the relationship between touch and presence in contemporary dance.

SOFIA PANTOUVAKI

Aalto University, Finland

General Panels

PERIPHERAL VOICES: THE COSTUME MAKERS’ LABOUR FROM WITHIN THE PROFESSION

ABSTRACT

Backstage people, their labour, and their collaboration processes within production teams are increasingly becoming part of scenographic scholarly discourse. This presentation introduces a study of the costume maker profession in the context of theatrical production in Greece. The paper revisits ethnographic research undertaken in 2010-12, during which interviews were conducted with 28 cutters, drapers, and seamstresses who worked at

the Greek National Opera costume workshop in the period 1998-2012. Based on a methodology designed by the "Dressmaking" Working Group of the Hellenic Costume Society, the aim of this research has been to record the work of the costume makers around four axes: (1) the sociological factor, especially the identity of the maker, (2) the documentation of the type and conditions of work, (3) the detailing of the stages of construction, means and methods used (tools, techniques, materials, etc.), and (4) the makers' appraisal of the final product. The analysis of these materials sheds light on a non-visible and underappreciated area of expertise and labour within theatrical production. It focuses on contemporary Greek scenographic collaboration, a professional context which, despite its long theatrical tradition, has remained largely unknown within the anglophone academia. The research concentrates on distinct features of the costume maker's profession, such as the fragmentation and specialization of the work; the organizational complexity and related hierarchies; the affinity in the ways of working and the exchange of workers with the fashion field, in particular haute couture and custom dressmaking. The paper also examines the makers' background, their training and special work conditions, including the need observed among Greek seamstresses to work until an old age. The study of the costume maker profession thus offers material for further sociological inquiry as a gender and class experience. The scope of this paper is to bring into scholarly discourse a peripheral site of theatrical production and to attempt an understanding of the costume makers' work from within the profession.

CV

Dr. Sofia Pantouvaki is a scenographer (PhD) and Professor of Costume Design at Aalto University, Finland. Her background includes over 90 designs for theatre, film, opera and dance productions in major European venues and international curatorial and exhibition design projects incl. the Finnish Student exhibit (Gold Medal at PQ2015). She has led important initiatives for the development of costume research as scholarship, including the founding of the Hellenic Costume Society (2003), the Costume in Focus research group (2013), co-founding and Chair of Critical Costume, Vice Chair for Research for the OISTAT Costume Design Sub-commission and a founding Editor of the international peer-reviewed journal Studies in Costume and Performance. She has also served as Co-Convener of the IFTR Scenography WG (2016-2021) and Jury member for PQ19. Sofia led the 'Costume Methodologies' research project (Academy of Finland, 2014-2018) and is lead editor of Performance Costume: New Perspectives and Methods (Bloomsbury, 2021). She lectures, supervises PhDs and publishes internationally.

SOFIE NARBED

Royal Holloway, University of London, UK

Choreography and Corporeality WG

63 MAÑANAS: TRAINING, TIME, AND THE RESONANCE OF A CONTEMPORARY DANCE TRADITION

ABSTRACT

Performance scholarship has shown time and temporality to be central to the thinking and doing of performer training. Techniques and practices, Barba (2010) argues, render time not as an abstract concept but as 'matter endowed with senses, directions, impulses and rhythms'. In this way, scholars have shown how danced pasts endure as 'internalised scores' or 'corporeal maps' (Roche 2015), a personal 'dancing heritage' (Mitra 2018) to be relived and transformed through practice. They have shown how choreography might rethink these patterns by allowing dancers to 'step through and feel them' (Nachbar 2010). And how, amongst interweaving connections that render the body porous to different times and places, the dancing present becomes one of 'unruly multiplicity and possibilities' (Evans et al 2019).

This paper thinks about the politics of time and training in the context of the independent contemporary dance scene in Quito, Ecuador. Drawing on two years spent living and dancing in the city, it explores the legacies of training that circulate as story and gesture, as affect and aesthetic, and as corporeal understanding, to consider the work of danced memory in the undoing and remaking of a 'dancing heritage'. Specifically, it looks to the work '63 mañanas' by Quito collective Gatos en la Barriga and how their choreographic crossings in time and space look to question the inheritances that endure in the city and, with it, the authority of those defining the shape

and politics of a 'local' dance field. Exploring specific danced moments that, together, carve 'loops' between multiple layers of historicity and memory, the paper interrogates the politics of choreographic choices that are at once individual and transpersonal and explores their resonance in expressions of loyalty, betrayal, and the contested making of a field that might be named 'Ecuadorian contemporary dance'. In doing so, the paper asks what it means to navigate multiple genealogies in practice, to forge individual and shared senses of creative belonging, and to move through intersecting local and transnational politics of 'the contemporary'.

CV

Sofie Narbed is a London-based cultural geographer interested in the body as a site of relationality and world-making. In her research she explores movement as a site of intercultural and decolonial politics, and thinks about relation to site through experiments in somatic and audio work. In her interdisciplinary, practice-based work, she has collaborated with dancers, communities and scholars in Ecuador, Cuba, and the UK. Sofie currently holds a British Academy Postdoctoral Fellowship for her project 'Dancing in/between cities: bodily practice, creativity and intercultural encounters in Latin America'. Forthcoming publications explore intercorporeality and creative collaboration through the geographies of encounter, and the politics of time and memory in contemporary dance training. A monograph based on her doctoral fieldwork into contemporary dance-making in Ecuador is in progress.

SOLVEIG GADE

University of Copenhagen, Denmark

General Panels

SHIFTING STRUCTURES OF FEELING: ON THE LACK OF PITY AND COMPASSION IN CANDICE BREITZ' LOVE STORY

ABSTRACT

Recent years' persistent calls to decolonize the art world have alongside social movements such as #MeToo and Black Lives Matter led to an increased emphasis in Theatre and Performance Studies on questions pertaining to representation, cultural appropriation, and racist stereotyping. Pertaining to this, critics have been preoccupied with the pitfalls presented to the many performance artists and visual artists, who situated in the Global North, have sought to depict the "distant suffering" (Boltanski, 1999) of refugees and stateless people in the wake of the so-called refugee crisis in 2015. In the reception of such works – often explicitly framed as humanist – the moral emotional responses solicited on the part of spectators have in turn constituted a point of contention.

The seven-channel installation Love Story (2016) by South African visual artist Candice Breitz may be read as a critical response to the way in which stateless people are often cast as muted victims in the media as well as in art works. In Breitz' work, Hollywood actors, Julian Moore and Alec Baldwin, re-perform fragments from the personal narratives of six individuals – Sarah Ezzat Mardini, José Maria Joao, Mamy Maloba Langa, Shabeena Francis Saveri, Luis Ernesto Nava Molero, and Farah Abdi Mohamed – who for various reasons have had to flee their countries of origin. While the fragments are assembled in a fast-paced, clearly edited montage mounted in the installation's first room, the artist's original interviews with the six participants are shown in their full length (amounting to 22 hours) in the second room. What becomes strikingly clear when watching the installation is that whereas viewers will generally respond to the dramatized and overtly theatrical version in the first room in a highly emotional manner, ranging from laughter to tears, they quickly stroll through the "authentic room", where the interviewees share their lived experiences.

In the paper, I will investigate the work's display of the conditions of identification and the production of so-called humanitarian emotions, such as pity and compassion, in today's mediatized attention economy. Invoking Rebecca Schneider's concept of reenactment, I will investigate the way in which the work undoes dichotomies such as the real and the faux, fiction and lived experience, theatrical and documentary. To interrogate the self-conscious and ambiguous register of emotions unleashed in the spectator by the work, I will further draw on Sianne Ngai's distinguishing between minor, blocked feelings and grand, cathartic feelings. Finally, bringing Love Story into

dialogue with the critique levelled against a range of contemporary artists engaging with the fates of stateless peoples, I propose that the shift, mentioned at the outset of this abstract, towards decolonization implies a break with a modern humanitarian structure of feelings (Sharma, 2015) in favour of an emotional structure building on fury and calls for social justice. Indeed, it seems that emotions such as compassion and pity that build on a presupposed asymmetric relation between spectator and sufferer no longer suffice – it is time to shift centres.

CV

Solveig Gade, PhD, is a dramaturge and Associate Professor at The Department of Theatre and Performance Studies at The University of Copenhagen. She has published on political engagement and experimental dramaturgies in contemporary theatre and performance in journals such as TDR, Performance Research, Nordic Journal of Aesthetics, Nordic Theatre Studies, and Periepti. Her current research project centers on “war-critical” strategies in contemporary documentary theatre, dance and visual art, and she is involved in two collective four-year research projects on conflict and art. She is a member of the executive committee of EASTAP: European Association for the Study of Theatre and Performance.

SONA PETROSSIAN

Institute of Media, Culture and Theater, University of Cologne, Germany

New Scholars Forum

IMAG(INAR)IES OF JAPAN AROUND THE BEGINNING OF THE 20TH CENTURY: INBETWEEN THEATRE AND POLITICS

ABSTRACT

*Considering Western popular images of Japan, keywords like geisha, kimono, sakura might rapidly cross one’s mind. Following the tradition of Pierre Loti’s *Madame Chrysanthème* (1887) and Giacomo Puccini’s *Madame Butterfly* (1904), such associations are not much of a surprise. Loti’s novel achieved a significant audience and *Madame Butterfly* is still prominent within the operatic canon. Both portray a romanticised view of Japan, not only found in literature and performing arts, but also within fine arts. Japonisme has not only influenced a significant circle of artists; being a trend-like phenomenon at its time, it indicates an existant curiosity in everyday life. What remains is a certain way of idealising Japan; focusing on artistry and culture, moreover on the female population. At first glance, this so-called ‚soft‘ image seems to be the sole portray in the fields of art. Visual artefacts of the Theaterwissenschaftliche Sammlung Cologne offer an opportunity for a qualitative analysis, particularly with regard to images circulating on the german stage. Upon closer examination the material additionally reveals examples that seemingly counter this ‚soft‘ view. Due to this outcome, furthermore given the extremely capricious political stance of Germany towards Japan, it is inevitable considering to what extent contrasting images could infiltrate the conventional viewpoint. Caricatures can be highly circulating visual reference points and therefore likely to provide a significant framing. Influential journals as *Kladderadatsch* and *Simplicissimus* are thus an indispensable source of study.*

CV

My name is Sona Petrossian. Being influenced by an intercultural environment upon growing up and having strong interest towards media-usage in societies, I decided to start my studies at the Institute of Media, Culture and Theatre in Cologne in 2013. Here I completed both my Bachelor’s and Master’s Degree. For my Master thesis I focused on the topic of german perception and portrayal of Japan during the 19th and 20th century. Currently I am a research associate at the aforementioned Institute and soon to be PhD student. Additionally I have been working at the Theaterwissenschaftliche Sammlung since 2018.

SOPHIE PROUST

University of Lille, France

General Panels

THE CULTURE OF CANCELLATIONS IN FRANCE

ABSTRACT

The different government announcements in France for the management of the health crisis following the global Covid epidemic have generated since 2009 real changes in the lives of all citizens living in France, essentially through a series of three lockdowns and the closure of a large number of places, including cultural places, deemed "non-essential". The theaters closed, then reopened and then had to close to reopen and close again before a last opening a priori perennial but conditioned by measures now making the daily life of professionals and public audience: the wearing of masks, the health pass transformed into a vaccine pass in early 2022 and the maintenance of barrier gestures. Performances had to be postponed, without being able to know when. Very quickly, although sailing by sight, the professionals understood that maximum flexibility would be necessary. It is probably the technicians, in the theatres, who have found themselves on the front line for the management of the health crisis and the culture of cancellations. How to work without being able to anticipate? How can we finally continually adapt to new protocols without being sure that the last one will be maintained? These working conditions have seriously raised the question of psychosocial risks, the value of work and the necessary adaptation of professionals to advance their activities. The aim here will be to report on the operations put in place to assume this culture of cancellations, analyzing them and see what has become sustainable.

CV

*Sophie PROUST is Associate professor in Theatre studies, a researcher at the CEAC and head of the Master's degree in Theories and Practices of Contemporary Theatre at the University of Lille. She was assistant director (Yves Beaunesne, Matthias Langhoff, Denis Marleau). Her areas of research focus on creative processes. She is part of the magazine Théâtre(s) and wrote the MOOC on Directing actors for the Académie Charles-Dullin, a new school with courses online about directing. In addition to co-directing the CADR'ART program, she is convenor of the Working group on creative processes at IFTR and a founding member of ARGOS (Europe Creative 2018-2021) research program. Among her books: *La direction d'acteurs dans la mise en scène théâtrale contemporaine* (L'Entretemps, 2006).*

SOPHIE TOTZ

University of Cologne, Germany

New Scholars Forum

"WE ARE BAD FEMINISTS": A CULTURAL-HISTORICAL APPROACH TO FLEABAG

ABSTRACT

*Fleabag is a performance by director and actress Phoebe Waller-Bridge, which she presented originally at the Edinburgh Festival Fringe in 2012 and which was also adapted into a two season TV-series by BBC Three. The performance, as well as the series, demonstrate a contemporary representation of feminism while using theatrical practices on stage and on television. Furthermore, the protagonist, Fleabag serves as figure of representation and reflexion of feminism in the 21st century, which can be partly defined as an era of postfeminism that is constituted by a "historical moment [...] in which men and women appeared to have achieved gender equality in the workplace and in the public sphere, and thus in which the original goals of feminist theory and practice appeared redundant" (Solga 2016, 7). Additionally, Roxane Gay's definition of the term Bad Feminism is relevant for the (post-)feminist discourse. Elaine Aston defines, (post-)feminist theatre (and drama) as a turn to female writing and the female gaze – both are represented in *Fleabag* (Haas 2006, 46). The disruption of gaze and humour is mirrored in *Fleabag's* (visual) narrative; therefore, the presentation will focus on the following aspects: the (female) gaze, the breaking of the fourth wall, humour and the figure of a female jester. Gaze is prominently used in *Fleabag* to represent power structures and further to highlight its dramatical, humoristic and aesthetical function. The symptomatic use of (gendered) humour combined with the breaking of*

boundaries during the performance presents Fleabag as a contradictory figure, making her a female jester of the 21st century.

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Solga, Kim. 2016. *theatre & feminism*. London: Red Globe Press.

CV

My name is Sophie Totz and I am a graduate student of Media Culture and Theatre Studies at the University of Cologne. I received my Bachelor of Arts in Media Culture and Theatre Studies and English Studies in 2020. Since 2019 I have been working as a research assistant at the chair of Peter W. Marx and the theatre-collection Cologne. My research interests are feminist theatre and theory, theatre and performance historiography, in particular Shakespeare studies and early modern theatre studies, film studies and cultural history.

SORIN DAN BOLDEA

Babes-Bolyai University, Romania

New Scholars Forum

THE ACTOR-AUTHOR: HIS PRESENCE AND ABSENCE IN THE ROMANIAN THEATRE

ABSTRACT

There is some debate in the Romanian theatre field on the actor-author term however there is not enough research on this subject. The aim of the following paper is to contribute to the definition of the actor-author term and to give us a brief history of this kind of work that an actor can approach. By taking interviews and having discussions with actors, I am bringing into discussion the role of the actor-author within creative groups and at the same time techniques and position when working on an artistic project. The present study is also concerned with the tools employed by actor-author to create performance and question whether there are particular methodologies that sets this type of artist apart from other creators in the field. In conclusion, this research aims at bringing some light on the actor-author term and seeks to clarify its position in the Romanian theatre context but not only.

CV

Sorin Dan Boldea is a Romanian dramaturg and actor. He studied BA Acting & BA Theatrolgy at the Babes-Bolyai University in Cluj-Napoca, Romania and he starred in several Romanian & Hungarian movies. As a dramaturg he wrote several texts about sexual orientation and discrimination and he played different roles such as Claudius, in *Hamlet* by W. Shakespeare or Ivan Petrovici Voinitsky, in *Uncle Vanea* by AP Chekhov.

SOURADEEP ROY

Queen Mary University of London, UK

General Panels

NABANNA AND THE 1942 BENGAL FAMINE AS A PROBLEM BETWEEN THE CITY CENTRE AND THE RURAL MARGINS

ABSTRACT

During the Second World War, colonial war-time policy where London and Calcutta were city centres of imperial Britain's strategic war efforts (Mukherjee 2010, Mukherjee 2015), ravaged the Bengali rural countryside and resulted in the 1942 Bengal famine (Sen 1982, Greenough 1982). Based on the famine, Bijan Bhattacharya's (1906-1978) play, *Nabanna* (1944), produced by the Bengal unit of the Indian Peoples' Theatre Association's (henceforth IPTA), marked the beginning of the progressive, political, anti-colonial theatre in the Bengali language.

The initial run of the play inaugurated a new language of realism in the theatre, but was not altogether unique. Most contemporary Bengali narrative literary forms took the form of disaster realism (Bhattacharya 2020). The short-lived success of the play, I'd argue, came from its two directors, Shambhu Mitra (1915-1997) and Bijan Bhattacharya's ability to find a new dramaturgy that could align with the new kind of playwrighting that Bhattacharya was experimenting with in the IPTA. That dramaturgy, which shuffled between realistic portrayals of the devastation of the famine and melodrama, however, could only be executed in theatre auditoriums located in the city.

When the IPTA was requested to perform the play to raise funds for famine relief efforts, it created a rift within the members and the eventual dissolution of the IPTA. IPTA's imagining of an "Indian theatre" in IPTA's mission statement, after all, happened when the possibility of an independent Indian subcontinent was based on the idea of a self-avowedly anti-colonial, anti-imperialist, and socialist "Indian theatre" project. This idea was also supported by P.C. Joshi (1907-1980), then General Secretary of the Communist Party of India, marking a direct connection between political and artistic work. Nabanna's directors' insistence on artistic autonomy in this moment raises a question which I'd like to address in this paper: how political can theatre be, when modern theatre itself is caught up within the technological modernity brought by capitalism (Ridout's 2006)? While the current historiography in Bengali and English sees the rift within the IPTA as one between artistic autonomy and politics, I'd argue that, irrespective of actual tensions between individual members within IPTA, this raises a more fundamental question: can a realist dramaturgy which requires the use of latest technological innovations that colonial modernity brought be replicated in the rural countryside which remained impoverished precisely because of the same political system? The famine was an extreme instance of this inequality between the city centre and rural margins and Nabanna was a truest chronicle of that moment in the theatre. But the theatre, I'd argue, itself was compromised in its very reliance on a capitalist modernity that creates these inequalities. The failure of this cultural project, at the same time, also indicates a new possibility of another kind of modernity that distributes itself more equally than what a colonial modernity permits. This paper will analyse the promises that Nabanna brought, the reasons the initial promise could not be sustained, as well as the potential of that promise for a political theatre.

CV

Higher Education

2020-ongoing PhD, Drama, School of English and Drama, Queen Mary, University of London

Thesis Title: "Another World Had Indeed Been Staged: Theatre in Calcutta from the 1940s to the 1970s"

Supervisor: Dr Nicholas Ridout

2018-2020 Second M Phil, Theatre and Performance Studies, School of Arts and Aesthetics, Jawaharlal Nehru University

Thesis title: "The Life (Not Death) of Keya Chakraborty: Towards a Feminist Historiography of the Progressive Amateur Theatre Movement in Calcutta"

Supervisor: Dr Bishnupriya Dutt

2015-2017 M Phil, Department of English, University of Delhi (I Division)

Thesis title: "Material Modernisms in Indian English Poetry: A Study of Adil Jussawalla's "Missing Person""

Supervisor: Dr Rimli Bhattacharya

2013-2015 MA, Department of English, University of Delhi (I Division)

2010-2013 BA, English Literature (honours) with minor in Philosophy and Economics, Scottish Church College, University of Calcutta (II Division)

Fellowships, Grants and Awards

Scholarships

Queen Mary Principal's Research Studentship (2020-2023)

Short Research Grant from the Society for Theatre Research (2021)

Doctoral College Initiative Fund from Doctoral College, Queen Mary University of London (2022)

Publications

“Ajitesh Bandyopadhyay, Nandikar, and the World: Staging World Literature in Bengali”, South Asian Review, 41:3-4, 316-335 (2020), DOI: 10.1080/02759527.2020.1840205 with Senjuti Chakrabarti, “Introduction: A Writing Pedagogy of Failure. Sanglap: Journal of Literary and Cultural Inquiry, 7:1, 01-27 (2020). DOI: 10.35684/JLCI.2020.7101

STACEY PRICKETT

University of Roehampton, UK

Choreography and Corporeality WG

DANCE, ACTIVISM AND SURVEILLANCE OF EXTINCTION REBELLION IN THE AGE OF BREXIT AND COVID-19

ABSTRACT

Since Britain’s departure from the European Union, security concerns influence the rise of right-wing/populist ideologies that are shaping current policies. Legislation is in process which heightens oversight of people engaged in crime and activism, with Extinction Rebellion named as a dangerous extremist group alongside terrorist organisations. On the other side of the ideological discourse, continued despair abounds over the closure of the nation to the outside world and increasing attacks on civil rights which occupy space in ‘leftist’ mainstream and social media outlets. During the various stages of Covid-19 pandemic lockdown, Extinction Rebellion activists reclaimed the streets through performances and protests. Their use of ritual, symbolism in costume and make-up, and movement strategies helped intensified the radicalism and expressivity of their street performances. This paper examines Extinction Rebellion protest events in London, particularly the choreographed interventions to consider issues of surveillance amid the spectre of Brexit. Extensive CCTV coverage has long been a fact of life in the UK while advanced facial recognition regimes are increasingly used against environmental activists and others deemed a threat to the state. New anti-protest laws have criminalised civil disobedience in the UK, challenging bodily techniques explored in much existing scholarship on choreographic protests. Scholarship on counter-surveillance activism highlights the democratising processes of technologies, however, the situation in the UK reinforces negative implications of technological surveillance on the body in danced protests. Can interventions such as Extinction Rebellion’s performance strategies push against such oversight and control? Moving beyond Foucauldian notions of surveillance in relation to dance will help consider how power imbalances can be disrupted or subverted through choreographed activism in innovative ways. The paper will also consider calls for resilience evoked during the pandemic, and how the term has both reactionary and revolutionary potential.

CV

Stacey was a Reader in Dance Studies at the University of Roehampton and is now a Senior Honorary Research Fellow in Dance. Stacey continues to supervise PhD students and conduct research into relationships between dance, society and politics through historical and sociological perspectives. Topics include protest movements, left-wing dance in the US and the UK, dance and cultural diplomacy, and South Asian dance in Britain. She co-edited the 'Routledge Companion to Dance Studies' (2020), and published a sole-authored book, 'Embodied Politics: Dance, Protest and Identities' (2013), along with other book chapters and journal articles in Dance Research Journal, Dance Research and Dance Chronicle.

STEFAN HULFELD

University of Vienna, Austria

Historiography WG

THE EMERGENCE OF PROFESSIONAL ACTING COMPANIES IN THE EARLY MODERN PERIOD. A COMPARATIVE PERSPECTIVE

ABSTRACT

The emergence of professional acting companies in the early modern period and a theatre practice based on them first resulted in what was understood as western-style "theatre". It is all the more astonishing that research into this dynamic is still marked by language borders and national cultural sensitivities. Despite many years of research on "Theatre Without Borders" (TWB), there is no monograph dedicated to the formation of professional acting troupes in the early modern period from a broad European and thus also comparative perspective.

*The paper presents methodological considerations for the preparation of such a study. These are based on the central hypothesis that the process of the formation of professional acting troupes cannot be understood by focussing on cultural centres and outstanding actors or dramas. This is because, firstly, it suggests end points of developments, which make the *longue durée* of central questions surrounding the professional actors unrecognisable. Secondly, it does not answer the specific challenge to theatre historiographical work of the era, namely that the reinvention of theatre in the modern era subsumes two fundamentally contradicting developments: one being the emergent troupes, of the other the academic writing about theatre, drama and acting (anti-theatre pamphlets, poetics, rhetoric), which largely ignored professional actors.*

Within this framework, individual methodological paths are to be paved in order to clarify the following questions:

- 1. What kind of traditional acting techniques were mastered by those actors who united to form professional theatre troupes in the 16th/17th centuries, and how did they adapt them to perform "theatre" professionally?*
- 2. What economic, organisational and repertoire-specific factors defined the actors' sphere of action?*
- 3. In what discursive framework were professional actors negotiated as cultural communicators?*

CV

Stefan Hulfeld is Professor of Theatre and Cultural Studies at the University of Vienna. His doctoral thesis in the field of eighteenth-century theatre history, entitled "Zähmung der Masken, Wahrung der Gesichter" (The Taming of the Masks by True Faces) was published in 2000. Hulfeld's second book, "Theatergeschichte als kulturelle Praxis" (Theatre Historiography as Cultural Practice, 2007), is a study in theatre historiography from the sixteenth to the twentieth century. The current research agenda focuses on the emergence of professional theatre, the archaeology of melodrama and the relationship between theatre and democracy. Further publications include the chapter "Modernist Theatre" in "The Cambridge Companion to Theatre History" (2012), the edition of the "Scenari Corsiniani" published in 2014, the edited volume "Theatre in the Context of the Yugoslav Wars" (2018, with Jana Dolečki and Senad Halilbašić) and an edition of German plays from the 17th century "Spieltexte der Comoedianten. Deutsches Internationaltheater" (2020).

STEFANIA LODI RIZZINI

University of Paris III: Sorbonne Nouvelle, France

Queer Futures WG

THEATER AND PERFORMANCE AS A STRATEGICAL QUEER PERSPECTIVE IN FRENCH CONTEXT.

ABSTRACT

My paper aims to investigate how theater and performance are supporting the spreading and enriches the discussion around queer theory and practices in France.

As pointed out by theorists and academics such as Didier Heribon, Eric Fassin, Bruno Perreau and Sam Bourcier, queer has met and it is still meeting a lot of resistance in France.

This resistance becomes visible in the process of reception and transmission of queer within academic, social and political French context. Furthermore, the Covid time have slowed down some "translation" processes started years ago. Now at days Queer seems to embody the tension between being "à la mode", as a sort of integration by the dominant culture versus a foundational theory and practice that question the bases of patriarchal society. In recent years, theater and performance have been permeable and showed a growing interest toward queer and queerness. A growing number of artists have explored new aesthetic related to non-normative bodies, sexualities and desires, combining theater and performative tradition with aesthetic innovation research.

Through the work of some French artists, such as François Chaignaud, Didier Ruiz, Cie Non Nova, I will explore the tension in the reception of queer theory within institutional theater environment in France. Through the case studies and the influence of theorist Sam Bourcier I will analyze how the binary system and the production of gender is deconstructed by the artists selected.

CV

Doctor in Theater Studies (Phd) from Sorbonne Nouvelle, Paris 3. Phd thesis title: Performer le genre: Heather Cassils, Alain Platel, Phia Ménard, Motus.

Part of LIRA, research group established at Sorbonne Nouvelle 3.

Independent researcher, with research focused on contemporary theater, performance, gender studies, queer, transfeminism, myth.

She published in 2021, The Undisciplined Body: PhiaMénard and Her Experience of Organic Performance within The Palgrave Handbook of Queer and Trans Feminisms in Contemporary Performance.

STEFKA MIHAYLOVA

University of Washington, Seattle, USA

General Panels

"WHAT IS A BLACK PLAY?": INSTITUTIONAL AND COSMOPOLITAN HISTORIES OF BLACK DRAMA

ABSTRACT

In 1996, Suzan-Lori Parks found herself caught in the contentious debate between playwright August Wilson and critic Robert Brunstein over the funding of Black theatre. Echoing arguments from the New Negro Movement and the Black Arts Movement, Wilson argued for well-funded black theatrical institutions in his manifesto "The Ground on which I Stand." In that speech, Parks, though not mentioned by name, was described as a "crossover" Black playwright, writing for white people's entertainment. At that time, the first production of Park's controversial play Venus had just completed its run. Wilson, along with other Black critics, saw Parks's experimental approach to representing Blackness as incompatible with the continuing project of Black self-determination. But for Parks, at the end of the twentieth century, this project entailed the Black playwright's freedom to write unburdened by the legacy of an older generation.

*In interviews, Parks has suggested that her writing is shaped, in part, by her having spent her adolescence in West Germany, which set her at a productive distance from the racial politics of growing up in the United States. This experience informed her attempts to reimagine Blackness beyond the unfinished history of racial oppression by reimagining dramatic language. In her plays, her attempts to reach beyond that history are also signaled through her references to black American art that successfully travelled abroad, allowing American Blackness to be seen at a critical remove. For instance, *The Death of the Last Black Man in the Whole Entire World* (1990) begins with a quote from the black poet and jazz performer Bob Kaufman (1925-1986) whose work gained a following in France. Likewise, *Venus* (1996) begins with a quote from Jean-Luc Goddard's film *Masculin-Féminin* (1966), in which Godard adapts the final scene from Amiri Baraka's play *Dutchman* (1964) to comment on antiBlack racism in 1960s France.*

Taking my cue from such references, I examine Parks's work within a history of Black performance cosmopolitanism, exemplified by artists such as Ira Aldridge and Paul Robeson, among others, whose experiences of living, writing, and performing abroad similarly prompted them to reimagine Blackness. Their art and critical reflections, create a narrative of voluntary Black mobility, an alternative to the formative story of the Middle Passage. By situating Parks's drama of the 1990s within this alternative narrative, I hope to show her experimentalism as situated in a tradition of Black artistic transnationalism. I argue that by evoking "travelling" Black art in her plays, Parks defines Black self-determination as rooted in artistic mobility rather than in Black institutions (as Wilson does). In pursuing this argument, this essay draws on the critical literature about expatriatism and artistic experimentation, considering how its insights are complicated by a history of Black

expatriate art. On a larger plane, the essay seeks to differentiate between Black institutional and cosmopolitan historical narratives and the differing perspectives on Blackness they provide.

STEINUNN HILDIGUNNUR KNÚTS ÖNNUDÓTTIR

Malmö Theatre Academy, Lund University, Sweden

Performance as Research WG

ISLAND, A SITE SPECIFIC AND HUMAN SPECIFIC PERFORMANCE ABOUT WHAT IT MEANS TO BELONG (VIDEO ESSAY: 22 MINUTES)

ABSTRACT

The video essay disseminates the work Eyja (island), a site specific, participatory performance from autumn 2020 performed in Hrísey an Island off the north coast of Iceland.

Island is a part of an artistic research project: How little is Enough? Sustainable Methods of Performance for Transformative Encounters. The project is inspired by the challenge an artist must rise to in the face of a global crisis, what some call the sixth mass extinction. How to make meaningful art and how to interact in an intelligent, resourceful and responsible way with our society in different cultural contexts? The aim of the research is to explore sustainable methods of creating transformative encounters with an audience through participatory and site-specific artworks, with a particular focus on how minimal and sustainable the framework for the encounter can be. At the heart of the research is the question of “How Little is Enough?” in order to create transformative experiences for the audience through site specific and participatory methods and dramaturgies. The question refers to the reduction of the overall production and an increased attention to what already exists. The research draws upon audience experiences and affect theory to develop methods and artistic formats that invite participants to render their own experiences, personal stories and emotions as the central content of the work. Island is a contemplative performative experience on what it means to belong. The challenges of the Hrísey reflect the global challenges of current times. The settlement on the island has been categorised as being vulnerable, where life and livelihood is fragile and different measures have been put into place to strengthen the home settlement. The work is created with the participation of the inhabitants of Hrísey that together with the artists prepared the island for guests that through the performance are invited to critically investigate their own ideas on what it means to belong. Through nature observations, genuine exchange, symbolic gestures and structured dialogue, human and non human existence on the „island“ is contemplated in the gentle hands of the future of the island, the children.

CV

Steinunn Knúts-Önnudóttir is a performance maker working with sustainable, immersive and participatory encounters. She has worked as a director, writer, dramaturge and a performer in Iceland, Uk, Scandinavia and beyond. She is the artistic director of The Professional Amateurs and the Webtheatre Room 408. Steinunn was a dramaturge at the City Theatre in Reykjavik and a lecturer at the Department of Performing Arts in IUA in Reykjavík where she was a dean 2011 - 2020. She is a mother of three, a theolog, life coach and a pottery maker. Steinunn Knúts Önnudóttir is currently a PhD student at Malmö Theatre Academy, Lund University and a member of Agenda 2030 Graduate School, a transdisciplinary research school at Lund University dealing with sustainable development.

STELLA KERAMIDA

University of Reading, UK

General Panels

CONTEMPORARY DIRECTOR'S THEATRE AND THE PRACTICE OF DECENTRALISING THEATRE THROUGH THE DRAMATIC EFFECTS OF INTERMEDIALITY

ABSTRACT

It can be argued that the foundations for interpreting intermedial director's theatre are based on notions of decentralising. Additionally, several directing models that are related to intermedial director's theatre have been analysed by theatre scholarship by using the theorisation and categorisation of the post-dramatic aesthetics. How does the practice of decentralising in post-dramatic theatre challenge the contemporary representational forms that use intermediality? How have post-dramatic directing models in theatre evolved into the genre of intermedial theatre? In this research paper I will present how intermedial directorial practices and the post-dramatic notion of decentralising theatre are mediating a homogenous performance philosophy – based on the use of intermedial technology for enhancing the dramatic effects for the audience – in an attempt to throw some new light onto the history of contemporary directing.

CV

Dr Styliani (Stella) Keramida completed a PhD at Royal Holloway, University of London (Technology, Theatrical Aesthetics and The Changing Role of the Director, 2013). She holds a Theatre Studies degree (2001) and an MPhil in Greek theatre (2005) from the University of Athens. She also studied drama and theatre at the University of Utrecht (2004) and Yale University (2008). She is a scholar of theatre and performance, whose research examines the development of contemporary director's theatre and its relationship with theatre theory. She has contributed articles to publications, as well as reviews and conference papers on director's theatre, multimedia theatre, intermediality, theatrical aesthetics, political theatre and avant-garde theatre. She has taught dramaturgy and theatre directing (RHUL, University of Reading, Athens University). She has also been employed as a professional director.

STEPHAN SCHNELL

Centre of Competence for Theatre (CCT) at the theatre department University of Leipzig,, Deutschland

General Panels

RE:CALLING NOTIONS OF HOME: A ROUNDTABLE DISCUSSION ON AMATEUR THEATRE IN PERIPHERAL REGIONS OF EASTERN GERMANY

ABSTRACT

Amateur Theatre as a carrier and mediator of cultural education in rural areas of Eastern Germany is in the focus of the research project HeimatWeltBühne (HomelandWorldStage), which is located at the Centre of Competence for Theatre (CCT) at Leipzig University. The project deals with notions of homeland and their relationship to the world and examines multiple stages and groups of non-professional actors in rural regions of Brandenburg and Saxony. The roundtable will focus on four topics: the concept of homeland, questions of space and its 'glocal' relations, transfer and concrete amateur theatre practice — topics that all contribute to questioning not only notions of centre and periphery, but also the 'naturalness' of home in general.

The concept of homeland is often linked both to the idea of a regional location in a limited space of origin and socialisation and to phantasms of a tradition-oriented, homogeneous community that clings together through time. However, the symbolic space of a "homeland world" also has the potential to transform itself into the direction of an opening towards the world and the foreign. By formulating a concept of a "homeland that is open to the world", which encompasses both the relationship to history and tradition and the changes in local structures and practices that are subject to the dynamics of globalisation, we aim to bring in a shifting notion to home and belonging, thus connecting the local with the world.

It is a popular attitude to consider rural areas as peripheral spaces, radically different from urban centres. This juxtaposition of centre and periphery reinforces the phantasmatic notion of rural areas based on a concept of 'space as a container'. We will talk about shifting concepts of space and time as objectifications of human practice and explore possibilities of influence and change in the cultural practice of amateur theatre. Not least, our project seeks to be aware of our own – naturally biased – perspective. Refraining from an exclusively objective scientific description, the work in HeimatWeltBühne itself needs to undergo a shift in perspective: The actors have their say

in making the specific phenomena of their concrete lifeworld visible. Based on a culture of listening, narrative interviews, dense descriptions of the locations, participatory observation of rehearsals etc., can be used to make assumptions about how these different homelands might be portrayed. In the proposed roundtable discussion, the researchers would like not only to discuss the state of their studies, but to talk in depths about their field research and propose and discuss amateur theatre in peripheral regions as a means and force for “Shifting Centres”.

CV

*Stephan Schnell studied Applied Theatre Studies in Gießen. He then went for directing jobs at the German state and municipal theatres in Oldenburg, Ingolstadt, Coburg and Erlangen, among others. In parallel, he worked as a workshop leader and artistic advisor in political and cultural youth education projects focusing on migration, Europe and the Global South. Since 2011, he has worked as deputy managing director for Bund Deutscher Amateurtheater e.V.. As a consultant for education and international affairs, his responsibilities include the development of funding and festival formats. Since 2015 is a Research Associate at the CCT in the research projects *Fremde spielen. Amateur Theatre as a Medium of Informal and Non-formal Transcultural Education* and *HeimatWeltBühne. Amateur Theatre in Peripheral Areas of East Germany* (both directed by Prof. Dr. Günther Heeg).*

STEPHANIE SANDBERG

Washington and Lee University, USA

Translation, Adaptation, and Dramaturgy WG

THE VIOLENCE THAT BINDS US – STAGING A THEATRE OF CARE IN THE ADAPTATION OF DOCUMENTARY FILM INTO VERBATIM THEATRE PERFORMANCE

ABSTRACT

*In 2020 a new documentary film about domestic violence was created within the community of Lexington, Virginia. Titled *Intimate Violence*, the film was created as a partnership between the Film Studies program at Washington and Lee University and a domestic violence shelter, Project Horizon. The staff at the shelter also wanted this documentary to be a live performance that they could use as part of their educational outreach programs, so playwright/adaptor Stephanie Sandberg worked with Project Horizon using a theatre of care model to create a verbatim theatre experience, a creative and evaluative tool grounded in care ethics. In this model of theatre, professional artists interact with a community through every phase of production to create new work that serves the needs of the organization and the people involved. Ultimately, this led to a rich creative performance that is now used by domestic violence shelters and service providers to educate the public about the issues and difficulties surrounding this life and death issue. This article presents a study of how this theatre of care model works through careful examination of the development and performance of the original play *The Violence that Binds Us*.*

CV

Dr. Stephanie Sandberg is a professor, scholar, playwright and documentary filmmaker in the U.S. specializing in theatre for social justice and change. She has written more than a dozen plays and documentaries concerning issues of domestic violence, racism, refugee resettlement, human trafficking, sexuality and politics, and disability. Currently her work focuses on creating an aesthetic of a theatre of care, using feminist care ethics in building theatrical communities that foster change at the core level, supporting essential human values.

STEPHEN ATKINS

Australia

General Panels

THE CROSSPOINTS ACTING SYSTEM: SPEAKING FROM THE MARGINS OF BUILDING A CHARACTER

ABSTRACT

The Crosspoints is a framework for exploring emotion and story through virtual, symbolic archetypes. The system is based upon the notion of 'The Horizontal' in Mary Overlie's Six Viewpoints. In brief, the Horizontal is a perspective that places inherent hierarchies and centre/periphery binaries on a lateral plane, making each one equal by simply examining the 'rW materials' of performance. Crosspoints was developed over several years in collaborative conversations with Overlie up to her passing in 2020.

The Crosspoints acting methodology contrasts with others by recruiting the performer's experience of constructed imaginary, virtual entities. Crosspoints propose that short improvisations called Image Studies can give an actor an inventory of detailed, individualised experiences that are as 'reliable' as emotional substitution and substitution. The somatic elements of an Image Study contribute to an embodied experience that heightens retention and recall, giving the actor a broad array of Sources for scene work, writing, song and physical performance.

The Crosspoints are a framework that de-centres text and promotes emancipatory learning. Image Studies allow actors to explore a range of psychophysical states without conforming to narratives that may shuttle cultural stereotypes and prioritise the white, heterosexual gaze. The exercises are for ensemble groups or solitary practice, making a valuable tool for teaching and training in the pandemic. They are also great prompts for writing and devising.

CV

Dr. Stephen Atkins PhD is a director, performer, acting teacher and devised theatre practitioner specialising in acting pedagogy and self scripting techniques. Atkins is based in both the UK and Australia and has trained in London, Los Angeles and New York City, and is affiliated the Meisner Estate Studio, the National Michael Chekhov Association and the Mary Overlie Six Viewpoints Foundation.

*Atkins has taught acting and performance for 30 years in a variety of training environments ranging from universities and conservatoires to private studios. His recent publication titled *Crosspoints: An Integrative Acting System* (2020) combines elements of Grotowski-based training with Lacanian psychology and Archetypes. He currently teaches for the Acting for Stage and Screen Program at Capilano University in Canada.*

STEPHEN FARRIER

Royal Central School of Speech and Drama, UK

Queer Futures WG

INTENTION/IN-TENSION. SOME REFLECTIONS ON THE WHERE OF QUEER PERFORMANCE.

ABSTRACT

In the reflection and analysis of queer performance, works are often described as situated at the margins. Queer performance is regularly seen as marginal practice: set away from dominant forms, underground and subcultural. Often the works themselves make a point of resisting the mainstream – and there is a tension in this intention. By way of an energy that seeks to historicise queer performance, the paper works through some ideas that situate queer performance as bound to/with central positions of mainstream and dominant practice. The paper begins by positioning the kinds of reading of queer performance that emphasise in/out centre/margin as historically and geographically precise, which in some ways belie under-articulated specificities and privileges. By following the drive of queer ideas, the paper goes on to explore what happens if there is a refusal to see centres and margins as disconnected, surveying what other discursive sites might be available for queer performance analysis and reflection. Using some ideas that emphasise connectedness in a different way than centre-margin relationships (for example kinship and temporality) the paper looks both to the intentions of queer works' situatedness and the tension that arises from their articulation.

CV

Stephen Farrier is a Reader in Theatre and Performance at the Royal Central School of Speech and Drama, University of London. Broadly his work focusses on queer performance and its histories and community performance practices related to gender and sexuality. Following his co-editorial work with Alyson Campbell on Queer Dramaturgies International Perspectives on where Performance Leads Queer (Palgrave 2015) he has with Mark Edward for Bloomsbury completed co-editing a two volume project on drag performance, Contemporary Drag Performers and Practices, Drag in a Changing Scene Vol.1 (2020) and Drag Histories, Herstories and Hairstories, Drag in a Changing Scene Vol.2 (2021). He has written and published on HIV and AIDS Theatre; lip-synching in drag performance; queer utopias and queer temporalities; queer readings of Sarah Kane's work, with Selina Busby; the training of drag performers; Joe Orton and queer history; intergenerational queer work and queer temporalities; queer practice as research, with Alyson Campbell and co-edited a themed edition of RIDE, The Journal of Applied Theatre and Performance named the 'Gender and Sexuality Issue'. He is currently co-editing (with Alyson Campbell and Manola-Gayatri Kumarswamy) an edition of Contemporary Theatre Review focussing on queer performance.

STEPHEN GREER

University of Glasgow, UK

Queer Futures WG

IN THE MIDDLE / OF NOWHERE: LIVE ART AND QUEER PERFORMANCE IN SCOTLAND

ABSTRACT

This paper explores the central and marginal places of queer performance in Scotland by considering the programmes of two major interdisciplinary arts festivals: the National Review of Live Art, curated by Nikki Millican, and Glasgay!, Scotland's former LGBT+ arts festival, originated by Cordelia Ditton. In tracing the development of these events between the mid 90s and late 2000s, I consider the inflection between the framing of live art as queer, and queer performance as live art – not least through the work of artists (such as Ron Athey, Lois Weaver, Stewart Laing and Neil Bartlett) whose practice would cross between or inform both contexts. Staged in Glasgow across multiple venues and subject to precarious funding arrangements throughout their existence, the histories of the NRLA and Glasgay! suggest the complex negotiations involved in sustaining spaces of possibility for work grounded in new perspectives and new methods, and the ways in which both queerness and the frame of 'live art' might be deployed tactically (whether in applying for state funding or accessing other forms of status, in publicity and marketing, or in the development of critical contexts through which a festival's programming might be understood).

In doing so, I examine the curatorial gestures involved in presenting work seen as marginal, marginalised and experimental to 'mainstream' audiences, while acknowledging how such work emerges from – and may seek to speak to – specific communities of practice. How might practices of performance curation operate to interrogate our conceptions of what is 'central' to both queer performance and live art?

CV

Dr Stephen (Steve) Greer is Senior Lecturer at the University of Glasgow where his work centres on teaching and researching contemporary and experimental performance practices. He is the author of two books – Contemporary British Queer Performance (2012) and Queer exceptions: solo performance in neoliberal times (2018) – alongside a range of essays on the cultural politics of theatre, TV, and videogames. He currently holds an Arts and Humanities Research Council Leadership Fellowship for the Live Art in Scotland project: liveartscotland.org

STEPHEN HODGE

University of Exeter, UK

Theatre & Architecture WG

FROM MINEHEAD TO POOLE HARBOUR

ABSTRACT

2023 marks the 50th anniversary of the establishment of the South West Coast Path (the UK's longest National Trail), a walking route that runs for 630 miles from Minehead to Poole Harbour, delineating the marginal South West Peninsula of England.

In 2023, Hodge, who has lived on this Peninsula for over 50 years, will seed a new Practice Research project, with a working title of 'from Minehead to Poole Harbour'. He will employ the act of walking in order to explore the materialities and temporalities of the ever-shifting shoreline, from both geomorphological and anthropological perspectives.

Initial research will take a three-dimensional approach by focusing on:

1. ebb and flow - the precarious architectures and actions of the edgeland foreshore (defined by HM Land Registry as 'the land lying between the high and low water-marks of a mean average tide between spring and neap tides');
2. longshore drift - the lateral flow of material and people around the coastline;
3. the climate dimension - significant vertical shifts in sea-level over time, such as the formation of ria estuaries (post-glacial drowned river valleys common in South West England, such as the Tamar or the Fal), or the future threat posed by the rising seas of the Anthropocene.

Drawing on material gathered on initial reconnaissance fieldtrips and peripatetic encounters with members of coastal communities, Hodge will present a PechaKucha as a means of testing the waters of this future work.

CV

Stephen Hodge is Professor in Live Art + Spatial Practices based in the Department of Drama at the University of Exeter, where he was Head of Drama (2012-2018) and University Director of Arts and Culture (2016-2021), responsible for co-authoring and delivering the institution's Arts and Culture Strategy.

He is a core member of the walking-artist collective, Wrights & Sites, who employ disrupted walking tactics as tools for playful debate, collaboration, intervention and spatial meaning-making. His Practice Research interrogates space and event across real, digital and imagined environments, and includes the following two REF2021 submissions:

- 'The Architect-Walker', a co-authored artists' book that seeks to explore how walking culture might contribute to architecture and when the walker becomes an architect (Wrights & Sites, 2018);
- 'Where to build the walls that protect us', socially-engaged live art in the public realm in the form of a charrette, that prototypes new, collaborative models for imaging future cities in post-flood Exeter (commissioned by Kaleider, and supported by Arts Council England, 2014) + Leeds (reiterated for/commissioned by Compass Festival, 2016).

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- humanities.exeter.ac.uk/drama/staff/hodge/
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STRANGER INES

Pontificia Universidad Católica de Chile, Chile

Processus De Création / The Creative Process WG

PROCESSUS DE CRÉATION DU TEXTE DOCUMENTAIRE

ABSTRACT

À la fin des années 60, dans un Chili qui allait élire le président Salvador Allende, deux des plus importants auteurs théâtraux ont cherché à créer leurs textes dramatiques à partir de stratégies qui aujourd'hui l'on pourrait appeler des stratégies documentaires. Isidora Aguirre dans *Ceux qui restent sur la route* et Jorge Díaz dans *Topographie d'un homme nu*, ont voulu dénoncer deux horribles massacres, le premier de quelques paysans à Ranquil en 1934

et le second de mendiants survenu au Brésil en 1961. Les textes écrits s'appuyaient sur des nouvelles de la presse, des entretiens avec des rescapés, la consultation d'archives judiciaires.

Cette communication s'interroge sur la relation des procédés documentaires dans l'écriture d'un texte dramatique avec les mouvements sociaux et politiques que connaît le Chili et comment l'impératif politique s'installe au théâtre toutefois que le réel prend une certaine gravité.

On cherchera également à articuler cette réflexion avec le théâtre politique qui s'est développé au Chili depuis 2013, date de la commémoration du 40e anniversaire du coup d'État.

CV

Inés Stranger est auteur et scénariste. Docteur en Études Théâtrales à Paris 3, en 2016. Professeur à l'Escuela de Teatro de Pontificia Universidad Católica de Chile depuis 1992, où elle est chargée des cours de théories et pratiques d'écritures théâtrales. Au niveau de magister, elle dirige des Projets de création. Auteur, ses pièces ont été jouées, publiées et traduites en différentes langues. Cariño Malo, Malinche, Tálamo, Valdivia, La Monja Alférez, Ursula Suárez, sont les noms des pièces les plus connues.

STUART GRANT

University of Sydney, Australia

Performance in Public Spaces WG

FROM BETWEEN THE CRACKS

ABSTRACT

Melbourne Australia is a city of 5 million people living in sprawling suburbs. During the coronavirus pandemic, residents enjoyed 262 days of lockdowns. They were allowed to leave the house for 1-2 hours each day for 3 reasons, including exercise. This led to an epidemic of walking in local neighbourhoods through which residents had previously only driven in cars on their way to and from work and large shopping malls.

These walking practices, in their dilated temporalities and uncertain teleologies, led to a renewed experience and understanding of suburban place. Walking alone and in pairs through known but only fleetingly experienced streets, parks, neglected roadsides, forgotten creeks and drains, train lines, vacant lots, deserted buildings, historical structures, community gardens, scraps of wild vegetation, allowed for an intensified, shifted, recalibration of sensations, perceptions, senses of space, speed, and dimension. New worlds, new possibilities of dwelling and being with the things and places emerged from between the cracks of the smooth purpose of habitual everyday life.

In collaboration with inner suburban Yarra Council, site-specific performance company, The Environmental Performance Authority (EPA) put out a call for residents to share experiences through writings, videos, images, artefacts, found objects, and attendance at meetings at libraries and community centres. The EPA gathered and mapped findings, researched sites further, unpeeling historical/cultural layers, exploring the perceptual minutiae of the physical experience of places, and analysing affective atmospheres. This provided dramaturgical and choreographic material for performances, guided experiential walks, absurd historical recreations, curated sensory experiences, and a bicycle tour, devised in conjunction with community groups.

The overall aim was to assist the council and residents in the activation and preservation of new public places emerging away from purpose-driven centres of activity. This paper outlines the process and findings, and presents particularly interesting, provocative, and amusing examples.

CV

Stuart Grant is a performance philosopher and site specific performer. He is founding codirector of the Environmental Performance Authority and a core convenor of the Performance Philosophy Network. He writes about phenomenology, place and performance. He sings in a punk band.

SUKANYA SOMPIBOON

Chulalongkorn University, Thailand

Popular Entertainments WG

VILLAINESS OR VICTIM: RECONSIDERATION OF A FEMALE ANTAGONIST IN THAI POPULAR THEATRE

ABSTRACT

*Two core female stock character types of Thai popular performance are a heroine and a villainess. A villainess is labelled as a bad woman, according to the binary conception of female characters as passive/good or aggressive/bad (Diamond, 2006). According to Carkin (1984), villainesses behave in ways that are opposite to the ways in which (passive) good women behave. The typical villainess is portrayed as sexually loose, foul mouthed, unworthy of respect, outspoken and sexually explicit (Carkin, *ibid*). Therefore, a heroine is perceived as an ideal woman, while a villainess is discerned as a bad one. When considering the example of Thai soap operas and (traditional) popular theatre, the audience emotionally sides with the heroine on the basis that she is represented as a virtuous character. By contrast, because of the prejudice in the audience's mind toward villainess, the audience indicts her as the wrongdoer without considering the causes of her (bad) behaviour. Furthermore, audiences may engage with a discourse of prejudice and revenge for those perceived to be villainess, they feel satisfied when those villainesses are given their just deserts. This paper will demonstrate double standards in the way in which heroines and villainesses are presented and received in Thai popular theatre which establishes a problematic dichotomy. This paper will also explore the manner and discourse that attribute behaviors of the villainess. A radical female character who does not follow the social norms defined by patriarchy might be seen a victim, not just a vulgar villainess.*

CV

*Asst. Prof. Sukanya Sompiboon is currently a lecturer in the Department of Speech Communication and Performing Arts, Chulalongkorn University, Thailand. In 2012 she completed her PhD in Drama entitled *The Reinvention of Thai Traditional-Popular Theatre: Contemporary Likay Praxis* at University of Exeter, UK. Her research areas include tradition-based contemporary theatre and reinvented popular performances in Thailand. Her selected academic papers are: "Likay Aka Oni Red Demon: Encounter and Exchange of Intercultural Performance" (2013); *From 'Naga Wong' to 'The Message': the Intercultural Collaboration and Transformation of Makhampom's Experimental Likay Performance*" (2015); "I am Don Quixote the Trio Likay: A Soul-searching Content within Thai Popular Performance (2021)"; and "Letter from Thailand - Creativity is everything in the new theatre ecology under pandemic conditions" (2021). Apart from an academic, she is a singer, actress, director and playwright on traditional-popular and contemporary theatre. Sukanya Sompiboon is a permanent member of Anatta Theatre Troupe. She has performed a number of contemporary Likay projects and contemporary theatre productions since 2003.*

SURENDRA WANKHEDE

Jawaharlal Nehru University, India

New Scholars Forum

PATH-NATYA (STREET PLAYS) TO MAHA-NATYA (MEGA PLAYS): A JOURNEY OF THEATRE ARTISTS OF VIDARBHA REGION OF MAHARASHTRA

ABSTRACT

Motivation and Research Questions:

People of marginalized section with limited resources often have a passion to showcase their stories through performances. Similar enthusiasm has been noticed in the country-side theatre zealots of Vidarbha region of Maharashtra. The story of their struggle, cultural shifting, migration, education and occupation has become a part of different forms of performances and theatrics. Those group of theatre artists used to restrict themselves

in jalsa, tamasha, pathnatya, ekanki, balnatak and sangit natak due to the limited resources and monetary help. The platform they used were crossroads and road sides wherein their audiences remained that of population belonging to villages and urban slums. However, recently these group of artists managed to move towards the bigger platforms and named it as maha-natya.

The paper intends to capture this shifting of platform of performance and audience. It provides insights in the gap of the literature which talks about the influence and societal acceptability of the performances. The paper walks on this journey from the street plays to big performances through the narratives of theatre artists and their performances.

Methodology/Design:

The paper studies the available literature on these changes in performances. Primary data is collected by interviewing theatre artists of Vidarbha region of Maharashtra. Moreover, the study also critically analyses their performances and their experiments with the audiences.

Outcome/Findings:

The study reflects on the paradigm shift of theatre performances in the context of methodology, platform and audiences. It also discusses the ideas and messages delivered from the maha-natya and its impact on the audience.

CV

I, Surendra Wankhede, am pursuing PhD in Theatre and Performance Studies, School of Arts and Aesthetics (JNU). I am an actor (theatre and Bollywood films), writer and director of theatrical productions for the last 20 years. I wrote 3 children plays: Footpath, Apulaki, and Dineshcha Shodhat. I have arranged theatre workshops from ten years. Also, presented papers in two international conferences. The subject areas of the papers are related to folk and historical theatre as well as expressions of the oppressed community. I have published papers and articles in different journals and newspapers on theatre of the subaltern and oppressed community.

SUSAN BENNETT

University of Calgary, Canada

General Panels

LIVESTREAM PRIVILEGE

ABSTRACT

On 12 March 2020 New York Governor Andrew Cuomo ordered Broadway theatres closed in response to the fast-developing COVID pandemic. Only a few days later, on 16 March, the Society of London Theatre and UK Theatre (an industry association representing almost all British theatres) announced that all members would close their doors. Across the world, “culture” (institutions and their employees, those working in the live arts) was among the most quickly and fully affected economic sector with closures, extensive layoffs and furloughs. Yet very many theatre institutions and artists proved themselves remarkably resilient and agile in their reactions, moving swiftly to online delivery through livestreaming or time-restricted access to pre-recorded performances.

My paper will address the privileged place of some of the world’s best-known theatres—London’s National Theatre, Shakespeare’s Globe, Berlin’s Schaubühne, Amsterdam’s ITA, Ontario’s Stratford Festival and the Oregon Shakespeare Festival among them—in producing fast-to-market online performances to keep their brands in front of local and global audiences.

I will look, too, at the privileged place of audiences for these online experiences. Certainly, these viewers are characterized by technological privilege—evidenced by access to a quality and reliability of internet connection as well as to suitable hardware. Yet, at the same time, the distribution of performances online allowed access to “live” performance to communities for whom the physical act of theatregoing is complicated, rare and/or impossible—particularly for geographically remote and disability audiences. Recent research (October 2021) shows that more than 50% of UK theatres offering online performances during the pandemic have reverted to in-person only as theatres have reopened. Embedded in the arc of live performance to online only and back to in-

person are the realities of financial privilege, productions delivered to audiences at no or low cost compared to ticket prices for theatregoing in major cities. For example, ITA charges €12.50 for an online performance, streamed as it happens on their Amsterdam stage (requiring viewers to be available at their local equivalent to Central European Standard Time), a fraction of what an audience member would pay to see their work on stage in London, New York, Taipei or any other of the many cities where their performances toured in the times before COVID.

Thinking through the conditions of production and reception for this proliferation of online performances across these last two years will add to how we understand the scope and impact of the pandemic on live theatre, as well as think through long-term effects of the radical challenges COVID has levied on the arts worldwide.

CV

Faculty Professor in Arts, author/editor of nine books, co-editor (with Kim Solga) of Bloomsbury series "Theory for Theatre Studies" in which her latest book *_Sound_* (2019) appears.

SUSAN KATTWINKEL

College of Charleston, USA

Popular Entertainments WG

SLOW PERFORMANCE ON THE MIDWAY: THE SPACES OF INFANT INCUBATOR EXHIBITS IN WORLD'S FAIRS AND EXPOSITIONS IN THE U.S.

ABSTRACT

For many visitors to World's Fairs and expositions, the midway was the reward for having dutifully looked at all the new technology and cultural displays and fine art of the main fair. Midway exhibits often advertised an "educational" aspect, in keeping with the expressed purpose of such expositions, but it was cloaked in wonder, excitement, and thrills. Scholars have theorized about the spaces of fairs and their midways, analyzing how the strategic practices of location and presentation, viewed collectively as the "exhibitionary complex," structured narratives of capitalist and colonialist success and potential. The midways in particular offered romantic, spectacular visions of other realities separated by only thin veils of distance or time.

These spaces were where many Americans first encountered incubator baby exhibits. Midways were the most common locations for the incubator exhibits of the early twentieth century. Incubator shows were often physically located at transitional spaces between the serious science and culture of the exhibition halls and the cultural exploitation of the midways, and they combined the appeal of both by highlighting progressive western technology and the spectacle of otherness in the bodies of abnormally small and sometimes non-white infants. Within the bright, noisy chaos of the midway incubator exhibits offered sanctuary, what one 1901 observer called "a violent change of mental atmosphere." They were a bubble of private space that offered respite and an opportunity for reflection. The slow performances of the infants and the quiet attention of the doctors, nurses, and lecturers disrupted the cacophony of the fair, even as they perpetuated its overarching narratives.

This paper will examine how fair visitors experienced the performance spaces of incubator exhibits and how those spaces framed the performances within. Paying attention to how they functioned for visitors can help us to understand the larger performance of the midway.

CV

Susan Kattwinkel is a Professor of Theatre at the College of Charleston in South Carolina, U.S.A, where she teaches Theatre History and Dramaturgy courses, among others. She publishes in the areas of popular theatre and pedagogy. Her scholarship has appeared in the edited essay collections *Sporting Performances* and *Performing the Progressive Era* among others. Her most recent co-edited book is *Performing Arts as High Impact Practice*. She is currently working on a monograph on incubator baby shows in the United States. A director and dramaturg, Susan has worked both within her department and in Charleston-area theatres.

SUSAN MARSHALL

FIT in Milan/Afol Moda Milan, Italy

Scenography WG

THE MULTI-FACETED, AGENTIC, AND ECOLOGICAL POSSIBILITIES OF MODULAR COSTUMES

ABSTRACT

Reflecting on my doctoral research into Insubordinate Costume and my current practice research into Performative Pockets, this paper proposes to discuss the multi-faceted, agentic and ecological possibilities of my flat-pack modular "phoenix" costumes which shift human centrality towards a co-creativity between object and body. The modular pieces can be constructed in different ways in order to form three-dimensional sculptural shapes which can be worn and played with in a myriad of alternative ways and which constrict natural movement to a greater or lesser extent, depending on the initial construction. With reference to Jane Bennet's New Materialism theory of 'thing-power' and her definition of the word assemblage as used by Deleuze and Guattari, my practice research can be considered as an assemblage of human and nonhuman elements, which together have greater power and the ability to determine narratives and generate a performance as performers discover movement, character and physical expression through the wearing of – and playing with - the costume. The agentic power of the inanimate costumes in synergy with the playfulness of the animate performers is a crucial aspect of my practice. Originally developed to investigate how costume can act as an impetus to creativity, theatre making and dramaturgy, the flat-pack modular costumes can also be considered an ecological experiment, both in the choice of materials and in the constant recycling of pieces to create new costumes. Both the modular Insubordinate Costumes and Performative Pockets are potentials which can be filled with new meaning depending on the place, the situation and the creativity of the performer. The modules have already been utilized in live and online performances in Denmark, Italy, the UK, Germany, Croatia and the Czech Republic but, as they pack into the size of a suitcase, they can easily be transported anywhere, allowing for further experimentation and development in the future.

CV

Susan Marshall is an adjunct professor of Twentieth Century Fashion in the Fashion Institute of Technology (New York) at Milan Polytechnic and lectures on costume design and history of fashion at AFOL Moda Milan. She is a costume designer working with Teater Asterions Hus, Copenhagen, La Dual Band, Milan, and the prison theatre company San Vittore Globe Theatre in Milan. She recently completed a practice-based Ph.D. at Goldsmiths University of London, in the Theatre and Performance department, with a thesis on 'Insubordinate Costume', exploring the pivotal role of scenographic costume in performance and the fundamental importance of play in the performers' creative approach to the costumes.

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SUSANNA CLEMENTE

Università degli Studi di Roma La Sapienza, Italy

Theatre & Architecture WG

ITALIAN THEATRES IN THE MIDDLE OF NOWHERE. MORE THAN 100 HISTORICAL THEATRES IN MORE THAN 100 HISTORICAL VILLAGES WITH LESS THAN 5000 INHABITANTS

ABSTRACT

Italy is the country where the largest number of historical theatres survive, still in use and with traditional scenographic and show techniques: a heritage that must be preserved and, at the same time, in continuous evolution.

The strength and reason for the success of the so-called "Italian" type is precisely the great ability to absorb change. The developing process of the modern space for the show inevitably tends towards continuous mutation

into something else, it is based on previous intuitions to produce novelty; in this sense, these theatres can be said to be completely contemporary and different from the Italian type theatre, though in continuity with it. A further trend is represented by theatres that have arrived unaltered in the system, often subject of effective maintenance interventions over time and/or conservation and recovery of the existing one. The public theatre with boxes has known an unusual longevity in Italy, being in fact still active, without any prejudice or almost for the shows, the greatest number of historical theatres existing in Europe and in the West. Almost all of these are buildings of clear architectural interest, in some cases recognized as UNESCO World Heritage Sites.

The study identifies the approximately 700 historical theatres in Italy. Of these, more than 100 are located in small municipalities, in abandoned historic villages, in the process of depopulation, in any case with less than 5000 residents. The centralities, the centers of aggregation, the nodalities at the local level have shifted; what future, then, for these witnesses that in many cases have been deprived of their context?

Conservation and recovery seem to be the only way to ensure the survival of the collective memory of small historic centers, however we must be aware that these alone are insufficient to resolve abandonment if we do not work together with a heritage enhancement program, concept on which this study is centered.

You wonder, therefore, on the effectiveness that the event, thought as an extra-ordinary experience, can in a certain way restore life to these ghost cities, if not even lead to the permanence of living (experience of the ordinary).

The study shows, in particular, the virtuous case of the Torti Theatre in Bevagna, a village of less than 5000 inhabitants in the province of Perugia. It is one of the smallest theatres in Umbria, seating only 251, but it is finely decorated and contains interesting nineteenth-century paintings. After the restoration that involved it in 1994, the theatre is still active today in a village recognized as one of the most beautiful villages in Italy (I borghi più belli d'Italia).

CV

Susanna Clemente, Architect and Engineer, is a PhD in Architecture and Construction at La Sapienza University of Rome. Her field of research is reconstructing theatre architecture, the developing process of the modern space for the show. She participated with Brocchetta in "Objects", section of the 13th Prague Quadrennial curated by Tomáš Svoboda. She recently won the call "Inhabited Landscapes", Italian Pavilion, 14th Architecture Biennale, Venice, and the first edition of "Terme di Chianciano Garden Festival" with UnderWaterGarden. She collaborated with Teatro dell'Opera di Roma for several scenic projects. She participated in World Stage Design 2013, Cardiff, and, as a member of the jury, in the second edition of the Rome Film Festival and for the prize David Giovani. She is a member of the Italian Youth Association for UNESCO (Associazione Italiana Giovani per l'UNESCO) since 2020.

SUSANNA SUURLA

Aalto University, Finland

Scenography WG

SENSING MATTER – MAKING MEANING: EXPLORING METHODS FOR DEVISED MATERIAL-LED COSTUME PRACTICE

ABSTRACT

Costume designers' innate understanding of materiality and its influence on the process of costume design is still mostly considered instinctive or tacit due to a limited understanding of the diverse embodied, cognitive, and socio-cultural aspects at play. To unpack these intuitive, creative processes, my ongoing doctoral research at Aalto University (2021-25) shifts the focus from the outcome, costume, to the personal, subjective creative processes of costume designers and investigates how their engagement with materials affects the costume design process. The research is based on the premise that bodily experiences, mind, matter, and culture are not separate but co-constitutive. By investigating how material engagement informs the processes of ideation and meaning-making in devised costume design, my research explores the potential of this engagement in building performative landscapes and narratives through costume.

In the frame of IFTR 2022, I seek support in developing my practice-led artistic research approach further. The research is built around a series of workshops that employ a methodology that sensitises the participants towards instinctive, associative meaning-making processes through material engagement. These workshops focus on the costume designer's subjective working process, and they are aimed at professional designers and costume design students in Finland and abroad. The observational exercises employed in the workshops are material-led and adopt an embodied and mindful perspective that draws from the devising methods I have employed and/or developed in collective creative processes in contemporary dance and theatre in Finland. I have further elaborated some of these to formulate a devised costume design approach, whereas some have emerged through my own practice and teaching.

With this presentation, proposed in the format of 'seminar proposal for focused group discussion', I aim to invite feedback from the audience on the draft plans of the pilot workshop by discussing its material-led and embodied approach, creative methodology, and data collection methods.

CV

Susanna Suurla (MA) is a costume designer, artist-researcher, doctoral candidate, and part-time lecturer in Costume Design at Aalto University, with over 20 years of professional experience in costume and performance. Her artistic work and research explore the relationship between materiality, bodily experience, and meaning making employing different mediums of material engagement, including costume design, installation, and video art.

SUSANNE FOELLMER

Coventry University, Centre for Dance Research (C-DaRE), UK

General Panels

ON SLOUCHING. CORPOREAL (DE-)CENTRALIZATIONS OF POWER IN RECENT BRITISH POLITICS

ABSTRACT

On September 3rd, 2019 a picture went viral. It showed Jacob Rees-Mogg, leader of the British House of Commons, slouching on a bench in parliament in the midst of a crucial debate about Britain's exit out of the European Union. The photograph depicts the politician in a half-seated, half-lying pose, seemingly taking a rest, and not paying attention to what is deemed to be a pivotal moment in the decision about the country's future. This "physical embodiment of arrogance [...] and contempt", as Labour MP Anna Turley called it, is not only a singular bodily expression of disrespect. Rather, it can be analyzed in the framework of a recent political attitude often adopted by members of the British Tory party, which fashions a particular embodied mode of visual political representation. Politicians such as Boris Johnson, for instance, have developed a style of deliberate sloppiness, such as wearing dishevelled clothes and hair, thus playing with the juxtaposition of ultimate governmental power and an almost clochard-like attitude.

Such embodiments denote a populist habitus, so my hypothesis, in downplaying the very fact of the hierarchical status of these political representatives by displaying a John-Bull stereotype – accompanied at times by gestures of arrogant decadence on the other corporeal side of the political establishment's spectrum. Attitudes such as slouching and sloppiness are part of a populist repertoire, so my argument. It can be situated in a set of meticulously designed tactics of visually decentralizing power by men in position and authority, adopting corporeal poses on the margins of publicly accepted governmental behaviour. In this paper, I will delineate such provocative, and gendered, embodiments by way of comparing these to other historical examples of performing masculinity, for instance the postures of decadence to be found with Oscar Wilde, or the habitus of dressed carelessness fashioned by Winston Churchill. As I will show, such embodied tactics of taking the attention away from the personal concentration of power are actually fabricated to manifest certain political positions, and often particularly so in times in which democratic agency is being challenged.

CV

Susanne Foellmer is Professor in Dance Studies at Coventry University, Centre for Dance Research (C-DaRE), UK. Her research areas embrace aesthetic theory and corporeality in contemporary dance, performance, and in the Weimar Era, relationships between dance and 'other' media, temporality, historicity, and politicality of performance.

*Recent publications include: *Performing Arts in Transition. Moving Between Media* (ed., with M. K. Schmidt and C. Schmitz), Routledge 2019; *Media Practices, Social Movements, and Performativity* (ed., with M. Lünenborg and Ch. Raetzsch), Routledge 2018; "Choreography as a Medium of Protest." In: *Dance Research Journal* 48(3) 2016, 58-69; and forthcoming: *On Remnants and Vestiges. Negotiating Persistence and Ephemerality in the Performing Arts*. Routledge 2023.*

She also has been working as a dramaturge and artistic consultant for Helena Botto, Isabelle Schad, Meg Stuart, and Jeremy Wade among others.

SYLWIA DOBKOWSKA

University of Gdańsk, Poland

Scenography WG

PERFORMANCE OF ABSENCE IN THEATRE, PERFORMANCE AND VISUAL ART (2022)

ABSTRACT

This research project investigates the concepts of absence across the disciplines of theatre, visual art, and performance. Absence in the centre of an ideology frees the reader from the dominant meaning. The book encourages active engagement with theatre theory and performances. Reconsideration of theories and experiences changes the way we engage with performances, as well as social relations and traditions outside of theatre. Sylwia Dobkowska examines and theorises absence and presence through theatre, performance, and visual arts practices. This book will be of great interest to students and scholars of theatre, visual art, and philosophy.

CV

*Sylwia Dobkowska is lecturer in Theatre Studies at University of Gdańsk, Poland where she teaches intercultural theatre, contemporary performance, and critical theory. She researches visual representations of language in the form of theatre, performance, and art. She co-edited *Justitia: Multidisciplinary Readings of the Work of the Jasmin Vardimon Company* (2016).*

T. SOFIE TAUBERT

University of Cologne, Germany

General Panels

SOUND AND ECHO: TAMERLANE AS A MUSICAL FIGURE IN EAST AND WEST

ABSTRACT

The figure of Tamerlane, the legendary conqueror and descendant of Ghingis Khan has triggered the European imaginary from Marlow to Haendel as the embodiment of fascination and fear, while he is considered a seminal historical figure in the historical narratives of the Otoman Empire. This ambivalent presence makes him an interesting figure to negotiate and reflect on the relations of occident and "orient". Drawing on the rich well of legends and theatrical representations the Pera-Ensemble puts him at the centre of its 2022 musical and operatic production "Timur and Bayezid".

The Pera-Ensemble describes itself as ambassadors of culture. It is situated between Istanbul and Munich and gathers musicians and compositions from various cultural backgrounds and musical style. They especially perform repertoire of the European baroque and classical era and confront it with other musical repertoires: with folk music such as traditional Turkish music or with contemporary music. They search specifically for the bridges

between cultures. The paper read this contemporary project in front of the horizon of Western baroque music and its imagination of Tamerlane.

CV

T. Sofie Taubert (sofie.taubert@uni-koeln.de) is lecturer at the Institute for Media Culture and Theatre, Theatre Collection, University of Cologne, Germany and study leader at Karl Rahner Academy Cologne. Her research interests are cultural history, music theatre, visual perception and scenography. Her PHD »The Scene of the Marvellous – Shakespeare’s Fairies in Music Theatre in the Interplay of Music and Machinery« was published in 2018.

TAMARA YASMIN QUICK

Ludwig-Maximilians-University Munich, Germany

Music Theatre WG

LIVE-THEATRE MUSIC ON CONTEMPORARY THEATRE STAGES – CORPOREALE PROCESSES OF IDENTITY FORMATION

ABSTRACT

More and more frequently, theatre musicians and sound designers appear on the cast lists of contemporary theatre productions. They develop music during the rehearsal process making it an indispensable part of theatrical productions – whether in the form of songs or instrumental music, produced live on stage in the performative process as a theatrical action, or digitally pre-produced. As part of the staging concept, it has a direct impact on the scenic realization of a play.

In contrast to the abundance and artistic-aesthetic relevance of today's theatre music is its hitherto very sparsely recognised in academic discourses.

In my PhD project I am researching the artistic practice of live staged music-making in drama productions as a theatrical act and performative production. My particular focus, that I would like to present you at IFTR in Reykjavík, lies on the processes of embodiment and incorporation of theatre music into the semiotic and phenomenal body of the "musical personae" (Auslander, 2006). These processes manifest themselves at the actual moment of the very performance, and inseparably bind the theatre-musical (ephemeral) 'work' to the music-making performer. I would like to speak here of praxeologically induced dynamics of performative identity formation.

The creative tension in which the theatre musicians act is constituted by several overlapping dynamic liminal spaces, that I would like to describe as follows:

- 1) between the theatrical forms of presentation the text, scene, music and movement, in which the medium participates narratively, and the music can advance to become a co-player, that evokes a special dramaturgy of a mise-en-scène;*
- 2) in the social and operative in-between within a theatre production between the directing team and the (music)-playing performers;*
- 3) between the staged performance on the one hand side and the authenticity of the true process and required movements/actions of music-making on the other hand side.*

In order to investigate and describe the cultural practice of live theatre-music-making and its identity building processes, I conduct a methodologically triangulated multi-perspective analysis within the framework of performance analyses, rehearsal ethnographies as well as practice-as-research-workshops with theatre musicians. This method-triangulation we created in Prof. Dr David Roesner's research project "Theatermusik heute als kulturelle Praxis" ("Theatre Music Today as a Cultural Practice") at Ludwig-Maximilians-University Munich.

CV

Tamara Yasmin Quick, M.A. currently works at the Institut for Theatre Studies at Ludwig-Maximilians-University Munich in Prof. Dr David Roesner's research project "Theatermusik heute als kulturelle Praxis" ("Theatre Music

Today as a Cultural Practice"). Her main research topics include 'music as performance', ethnographic analysis of theatre rehearsals, theatricality of music-making onstage, and dramaturgy. She studied Music Theatre Studies at the University of Bayreuth and Music Dramaturgy at Theatre Academy August Everding in Munich. Besides research she works as a dramaturg e.g. at Salzburg State Theatre and Junge Oper Baden-Württemberg (Young Opera Baden-Württemberg), and as lecturer at University Mozarteum Salzburg. Further artistic and scientific collaborations connect her with Maxim Gorki Theatre Berlin, Munich Kammerspiele, Mozartfest Würzburg, Theater Koblenz, Bavarian Stateballet, fimt Thurnau, Almagiva e.V. (Music Theatre Network / University of Bayreuth) i.a.

TANCREDI GUSMAN

University of Rome 'Tor Vergata', Italy

Historiography WG

SHIFTING TERMINOLOGIES: NAMING PERFORMANCE ART IN ITALY BETWEEN THE 1960S AND 1970S

ABSTRACT

The history of 'performance art' is closely tied to the spread of the English term used to describe it. Appearing in the US around 1970, 'performance art' quickly became an internationally recognized label to capture a group of new works that were difficult to define. The term does not simply describe these practices but actively produces a new disciplinary space to contain them and construct their genealogies, geographies, and common features. It contributes to defining the global centres and peripheries of these practices, thus generating some distortions in their subsequent reception.

An example of such distortion is the history of 'performance art' in Italy. At first glance, one might assume that this art form arrived relatively late in this country, as the term only began to be widely used in the late 1970s. However, a closer investigation reveals that local artists had already begun experimenting with artistic practices comparable to 'performance art' a decade earlier. These practices were described using different terms and placed in different disciplinary lineages, subsequently making them partially invisible in the global history of performance art.

In this paper, I examine the primary term used in Italy, that of 'arte del comportamento' (behavioural art), comparing its meanings with that of 'performance art' and showing the implications of these meanings in terms of mediality, genealogy, and disciplinary belonging. Through this analysis, I investigate the power of historiographic categories to define the centre and periphery of theatre and performance histories. The goal is not to argue for an abandonment of English as a lingua franca, but rather to propose a comparative approach that, by making manifest the situated nature of such terms, is able to show their power to shape the past and trace the histories that seem to elude them.

CV

Tancredi Gusman is Assistant Professor at the University of Rome 'Tor Vergata'. Prior to this he was Research Associate at the Lucerne University of Applied Sciences and Arts. From 2017 to 2019, he led the EU Horizon 2020-funded project "Between Evidence and Representation: History of Performance Art Documentation from 1970 to 1977" and was Marie Skłodowska-Curie Research Fellow at the International Research Center "Interweaving Performance Cultures," Freie Universität Berlin. His research focuses on the history of theatre and performance practices, addressing in particular performance and documentation, German theatre and criticism, and aesthetics and theatre theories. He translated the 2014 Italian edition of Erika Fischer-Lichte's 'The Transformative Power of Performance' and published the monograph entitled 'The Harp and the Sling: Kerr, Ihering, and the German Theatre Criticism from the End of the Nineteenth Century to National Socialism' (2016; orig. Italian). He has also published articles in international journals such as Contemporary Theatre Review, Forum Modernes Theater, Acting Archives among others. Between 2013 and 2015, he worked for Theater Neumarkt in Zurich, Switzerland, and later co-wrote, with Maddalena Mazzocut-Mis, the play 'Les yeux fermé', which debuted at Théâtre des Carmes in Avignon in 2017.

TANIA NOVOA

Chile

New Scholars Forum

ERROR AS A THEATER DIRECTING STRATEGY

ABSTRACT

This presentation describes error as a strategy for creation and discusses the outcomes that emerged in the practice as research Master thesis entitled “Error as mechanism of interruption of representation within traditional theatre practices” (Chile, 2015). Here, audience participation was at the core of the issue. The aim was to foster audience participation and to pose the relational and interactive aspect of the theatre as the decisive factor of the experience.

The research developed a failed performance of Romeo and Juliet by William Shakespeare. Audience was faced with a theatre show where several unexpected events prevented the natural course of the performance; playing with the expectation of what traditional representational acting and directing was supposed to be. Accidents within performance seemed involuntary but rather they were represented thoroughly by actors. These actions happened on and off stage, i.e., a prop table broke; an actor forgot his lines; a drill kept functioning outside the stage door; and even the lightbox exploded. Since errors seemed real, a confusion of the audience's role was possible; most audience members perceived them as part of what is real and not as fiction.

The research developed these strategies as part of the stage composition to intensify tension that may appear inside of a theatre performance that fails. Strategies provoked several responses in the audience. How audience members reacted prompted performers' improvisation, opening the possibility of diverse outcomes for the theatre show. The performance as a whole allows a discussion of an audience's ethical dimension. CV

Actress from Pontifical Catholic University of Chile. Master in Theatrical Direction from University of Chile.

My research interest mainly lies in the field of relational aesthetics and participation of the audience.

In theatre I've worked in Chile as a performer, technician, director and spectator.

Every job has delivered me the possibility to think deeply some particular problematic of life. Theatre is my place in the world.

The interaction potential of the scene (performers, technicians, spectators, materials) is key both in my work in directing and acting. I like to think in the collective energy as the engine of the theatrical experience.

CV

Actress from Pontifical Catholic University of Chile. Master in Theatrical Direction from University of Chile.

My research interest mainly lies in the field of relational aesthetics and participation of the audience. I like to think of collective energy as the engine of the theatrical experience.

TANIA ØRUM

University of Copenhagen, Denmark

General Panels

CENTRE AND PERIPHERY – THE CASE OF THE AVANT-GARDE IN THE NORDIC COUNTRIES IN THE 20TH CENTURY.

ABSTRACT

The avant-garde movements in the Nordic countries have always been in the margins of the cultural history of Europe. In the early part of the century, artists from the Nordic countries went to Berlin or Paris to discover the avant-gardes that appeared before World War I and continued in the inter-war period. Although some Nordic artists became quite prominent and well-integrated in international avant-garde groups – examples are the dancers, choreographers and stage designers of the Ballet Suédois and painters such as Franciska Clausen and the Danish and Swedish surrealists – they tended to drop out of European art and theatre histories mostly written

from a national perspective. They often found it difficult to re-enter the local art world if/when they returned to their native countries and to keep up their experimental practice in the face of more conventional native contexts. And they were often not prominently included in local cultural histories. Many experimental artists, especially women, were largely forgotten and have only been rediscovered in the recent past, as avant-garde research has reopened forgotten archives and young artists have entered into dialogues with newly discovered predecessors. My paper will discuss the general question of centre and periphery and give examples of individual artists, based on the volumes of the Cultural History of the Avant-Garde in the Nordic Countries.

The paper is intended as part of the joint panel: Topographies of cultural memory: the reception of the 1930s in shifting historical contexts

The panel critically analyses the legacy of the 1930s in contemporary art and politics, as well as contemporary representations of the 1930s in art, culture, and political debate. Focusing on avant-garde traditions, the present panel applies the question of shifting centers metaphorically to history and addresses how certain groups or individuals, and certain political or aesthetic perspectives, are acknowledged or rendered invisible throughout history, according to changes in political and discursive power structures. What is the role of art and theatre in these processes, and how can artistic interventions into political and historical debate contribute to cultural memory? The presentations cover an interdisciplinary range of topics with a focus on performative aspects of the representation of the 1930s in contemporary art and theatre and a mapping of the 1930s as both a break with and a continuation of the experiments of the historical avant-gardes.

CV

*Tania Ørum. Professor Emerita, Department of Cultural Studies and the Arts, University of Copenhagen. Director of Danish avant-garde research network 2002-2004; of the Nordic Network of Avant-Garde Studies 2005-2009. Chairman of the European Network for Avant-Garde and Modernism Studies (www.eam-europe.ugent.be) 2007-2008 and member of the Publication Committee from 2007. Member of the board of the Danish Gertrude Stein Society since 2006. Has written widely on modernism and the avant-garde for example in *De eksperimenterende tressere* (Copenhagen: Gyldendal 2009) on the cross-aesthetic experiments of the Danish avant-garde of the 1960s and in *Ørum and Olsson (eds.) A Cultural History of the Avant-Garde in the Nordic Countries 1950-1975* (Brill 2016). Main editor of 4 volumes of *Cultural History of the Avant-Garde in the Nordic Countries*, Rodopi/Brill, Amsterdam & New York 2012-2022.*

TANJA BASTAMOW

Aalto University, Finland

General Panels

VIRTUAL SCENOGRAPHY IN TRANSFORMATION – THE PERFORMATIVE POSSIBILITIES OF VIRTUAL ENVIRONMENTS

ABSTRACT

Our daily existence is increasingly divided between digital and physical layers, as they both intertwine in our everyday lives. So far, the most common way of engaging with the digital has been via screens, but it is predicted that there will be a major shift in how we interact with and via technology. In the future we might be socializing, working and playing in a network of persistent, three-dimensional virtual worlds, or in mixed reality environments where the virtual and the physical seamlessly intertwine. The internet of today will develop into a spatial, embodied experience – the so-called metaverse. Situated in contemporary scenography, my research investigates the still largely uncharted potential

of performative virtual environments. Central to this exploration is the question of shifting agency: who – and what – become the creators, performers and spectators in experiences in which the real-time responsiveness, transformability, (im)materiality and immersivity of virtual scenography play a key role? What kind of design opportunities and challenges arise when human and non-human elements and their roles start mixing in new and unexpected ways? Positioning (expanded) scenography in dialogue with the affordances of virtual environments

and the metaverse adds to the scenographic discourse on novel forms of live performance and the disruption of traditional artist-audience relationship. It opens interesting possibilities for designing virtual scenography that doesn't only act as a spatial scaffolding for existing storylines, but can become an enabler of emerging narratives and unexpected encounters. Instead of condemning virtual experiences to be "limited" when compared to our physical reality, scenographers could boldly claim their place in shaping a metaverse with profound value to its visitors and challenge the future of corporation-dominated virtual worlds built solely for business opportunities or superficial entertainment. This abstract is proposed as an inspiration and provocation for a dialogue about virtual scenography and scenographers' role in the metaverse, now and in the future. What can contemporary scenographic practice offer to the ecology of the virtual worlds, and vice versa - what knowledge can our field gain by exploring the virtual dimensions of the nascent metaverse?

CV

Tanja Bastamow is a virtual scenographer working with experimental projects combining scenography with virtual and mixed reality environments. Bastamow's key areas of interest are immersive virtual environments, the creative potential of technology as a tool for designing emergent spatial narratives, and creating scenographic encounters in which human and non-human elements can mix in new and unexpected ways. Currently, she is a doctoral candidate at Aalto University's Department of Film, Television and Scenography, doing research on the performative possibilities of real-time virtual environments. In addition to this, she is also a founding member of Virtual Cinema Lab research group and has previously held the position of lecturer in digital design methods at Aalto University.

TANJA BEER

Griffith University, Australia

Scenography WG

ECOSCENOGRAPHY AND INCLUSION: CREATING INTERSECTIONAL AND THEATRICAL BIOPHILIC ENVIRONMENTS FOR CHILDREN WITH DISABILITIES

ABSTRACT

In the book Last Child in the Woods (2005) Richard Louv coined the term 'Nature-Deficit Disorder' to describe how human beings, especially children, are spending less time outdoors, leading to a wide range of behavioural problems as a result of restricted access to natural areas. Research has shown that direct contact with nature effects children in positive ways, leading to significant mental and physical benefits. Yet, access to green spaces are not universal or central to everyone. Limited nature interaction is of particular concern for children who are wheelchair users, and/or have profound physical and intellectual disabilities.

This paper explores how ecoscenography can bring ecological and inclusive design together to create unique biophilic and theatrical environments that transport disabled children into 'the outdoors', while also in creating a safe space for these experiences to occur. Biophilic design uses natural shapes, forms, patterns, processes and light that foster a sense of place or connection to natural environments. In the article, I examine biophilic design as a primary approach to creating a new sensory theatre work (Parked, Melbourne, Australia, 2021-2022) for children at the peripheries of society and those who experience the most barriers to access. In Parked, audiences enter a world of rustling plants, where the interior space is taken over by a diverse range of textures, tastes and smells of nature. Crucially, the work is made both for and in collaboration with young people who experience the world through sensory means.

Set up as a long form collaboration between two prominent theatre organisations Polyglot Theatre (AUS) and Oily Cart (UK) and myself, Parked examines new forms of transnational collaboration across continents, where the intersection of environmental and social justice takes centre stage. Using Terrapin Bright Green's 14 patterns of Biophilic design as the 'ingredients list' and 'recipe' for collaboration, the project also explores new formats for distance collaboration & sustainable touring (across Australia and the UK) without ever getting on a plane. Along with mitigating environmental impact, the project seeks to explore the possibilities for ecoscenography to lead to

new processes and aesthetics for theatre practice, including co-creating sustainably produced biophilic encounters which resonate positively long after the event.

CV

*Tanja Beer is an ecological designer and community artist who is passionate about co-creating shared spaces for the benefit of humans and nature. Originally trained as a performance designer and theatre maker, Tanja's work increasingly crosses many disciplines, often collaborating with landscape architects, urban ecologists, horticulturists and placemakers to inspire communication and action on ecological issues. She has created many ecoscenography projects, including *The Living Stage*: a global initiative that combines stage design, horticulture and community engagement to create recyclable, biodegradable, biodiverse and edible event spaces. Tanja is currently Senior Lecturer in Design (Interior/Spatial) at the Queensland College of Art, Griffith University, Australia. She is the author of *Ecoscenography: An Introduction to Ecological Design for Performance* (Palgrave MacMillan 2021).*

TARJANEE PARMAR

University of Western Ontario, Canada

New Scholars Forum

SANTU RANGILI AND THE CRISIS OF CASTE: AN ANALYSIS OF GUJARATI ADAPTATION OF BERNARD SHAW'S PYGMALION

ABSTRACT

Bernard Shaw's Pygmalion (1914) was a quirky and comic take on the class disparity in English society. The protagonist Eliza Doolittle is shown to be climbing the class ladder simply by learning to speak 'perfect English'. Performed in 1976, Santu Rangili, a Gujarati adaptation of Pygmalion by Madhu Rye was instantly popular and struck a chord with the Gujarati middle-class, bourgeoisie society. Hailed for its comedy and the performance of the lead actress Sarita Joshi, the play remains in the repertoire of several Gujarati theatre companies even now. A major reason for its success is the layered exploration of the registers of Gujarati language spoken across different economic classes. In the Indian scenario, economic class is closely intertwined with caste, and poverty is often associated with Dalits and other low-caste communities. But caste is never explicitly addressed in the adaptation and acts only as an invisible signifier. What prompted the playwright to disregard the social reality of caste in the play? Here, through a critical analysis of the play and the examination of the socio-political scenario of Western India as well as the aesthetic codes of mainstream Gujarati theatre in the 1970s, I explore possible reasons for the conspicuous erasure of caste in Santu Rangili.

CV

Tarjane Parmar is a doctoral student in Comparative literature at The University of Western Ontario, Canada. She has received the Graduate Chair entrance scholarship twice at her university. She was also the recipient of The Blue Club Media Fellowship 2020 and is set to publish four articles that she wrote as a part of the fellowship. Her article "Between love, longing and resistance: Dalit food and women's agency" was published in Dalit Camera in November 2020.

TARO YOKOYAMA

Rikkyo University, Japan

General Panels

DREAMS AS A NARRATIVE DEVICE IN NOH

ABSTRACT

Noh, a classical Japanese theatre, has a unique dramatic form known as "mugen-noh"(dream noh). This paper explores how the narrative of mugen-noh engenders a dreamlike state in the theatre space. Mugen-noh is composed in such a fashion where an itinerant Buddhist monk (waki) encounters an enigmatic person (shite) who reveals him/herself as an incarnation of a (divine) spirit associated with a place where an important event happened in the past; after he/she disappears, the shite comes back in the monk's dream at night, impersonating the story of his/her own. When the account is played out, dawn arrives and the monk wakes from his sleep (in some plays, it is not certain if the monk has dreamed or not).

Mugen-noh is a theater where diegesis (the shite's telling of his/her experience to the waki) is incorporated with mimesis (or physical representation). Noh's specificity, however, lies in the uncertainty of the narrative in terms of the person, time, and voice, transforming the diegetic past into the mimetic present. The altered state of consciousness which arises therefrom belongs not only to the waki, but is shared by the audience. In fact, mugen-noh is so designed that spectators (waki and the audience) have a deep emotional experience by way of the unstable narrative structure. We could therefore consider dream in noh as related to such narrative device. We must not forget, at the same time, that waki's dream encounter with shite always takes place at a special site on his journey to the countryside from Kyoto (or vice versa); Dreams are considered to exist more as belonging to a periphery land than to an individual mind. Mugen-noh is rooted in this unique geographical understanding and ontology of dream in medieval Japan. The presentation will shed light on the mechanism of the audience's imagination from the viewpoint of how it functions in the linguistic and cultural structures of noh.

CV

Taro Yokoyama is a professor in the Department of Body Expression and Cinematic Arts at Rikkyo University since 2019. From 2002 to 2018 he worked at University of Tokyo and Atomi University as a full-time faculty. He received his Ph.D. from University of Tokyo in 2005. His major is theater studies, especially Noh, and the cultural history of the body. His main research topics are the historical transformation process of body technique and expression in Noh theatre and the reception of Noh in contemporary times. He is also engaged in interdisciplinary research that explores the interface between Noh and philosophy, contemporary theatre, literary theory, and ethnography.

TAYLOR GRAHAM

University of Guelph; University of Waterloo, Canada

General Panels

BLYTH'S EXPANDING CANADA

ABSTRACT

*The Blyth Festival Theatre a professional theatre found in an Ontario farming community with less than 1000 people. Since its founding in the mid-1970s, this theatre has been devoted to producing a full summer season of Canadian works, often premiere productions. For my dissertation, I have been exploring key works throughout Blyth's history which expand representations of the performed "imagined community" of rural Canada on the stage (Anderson 18). One play I would love to discuss is Sean Dixon's *The Wilberforce Hotel* which premiered in 2015. This play begins with a shocking scene featuring two blackface performers. The building the Blyth Festival is now housed in was first built in the 1920s as a memorial to fallen soldiers and it was often used as a performance venue for travelling minstrel productions as well as minstrel performances created by a local Blyth undertaker. The complex and controversial blackface in *The Wilberforce Hotel* paradoxically brings to life and confronts histories of Black oppression. It would be a pleasure to discuss Blyth's history of expanding representation of Canada on stage using *The Wilberforce Hotel* as a case study of the theatre confronting past racist histories and the difficult complications of restaging this history. This presentation will connect with the conference's themes of geographical centre and periphery, as well as performance and post/de/colonialism.*

CV

Taylor Marie Graham (she/her) is an award winning theatre artist and educator living in Cambridge, On / Haldimand Tract. At the University of Guelph, she holds an MFA in Creative Writing and is currently a Doctoral Candidate writing a decolonial and rural feminist analysis of the Blyth Festival Theatre. Taylor teaches at various Canadian universities. Currently, she is a sessional theatre professor at the University of Waterloo.

Taylor's writing has been described as "dynamic, complex, and very funny" (Judith Thompson), "an uncommonly cool theatrical experience" (Mooney on Theatre), "charmingly twisted" (John Terauds, Toronto Star), "delivering notes of comedy, irony and real feeling" (John Kaplan, NOW), "arresting and funny" (Lynn Slotkin) "a significant accomplishment!" (Bill Mandel), and "one of the most exciting new Canadian plays I've seen for some time" (Christopher Hoile, Stage Door).

Awards, scholarships, and grants include: Canadian Association of Theatre Research Grant, Waterloo Region Emerging Artist Award, Ontario Government Scholarship, Guelph's College of Arts Scholarship, Board of Graduate Research Scholarship, Graduate Entrance Excellence Scholarship, Carole Stewart Arts Graduate Scholarship, Connie Rooke Scholarship, Dora Award nomination, York University's George Ryga Bursary for Excellence in Playwrighting, as well as multiple regional, provincial, and national theatre grants.

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TEEMU PAAVOLAINEN

Tampere University, Finland

General Panels

RE-CENTRING KANTOR: FROM TRAUMA AND VIOLENCE TO RESISTANCE AND IMAGINATION?

ABSTRACT

Geographically the "heart of Europe," postwar Poland found herself not only a Soviet "satellite," but equally peripheral to "the West" she had historically identified with. As I have argued earlier (Theatre/Ecology/Cognition, Palgrave Macmillan 2012), the dynamics of centre and periphery also figured prominently in the theatrical poetics of both Jerzy Grotowski and Tadeusz Kantor – and it is Kantor I wish to address anew in this paper. In his Theatre of Death, for example, the artist became obsessively drawn to the themes of childhood and old age, the cemetery and the fairground, as yet another manifestation of the culturally marginal that he had cherished, throughout: the "Reality of the Lowest Rank" as the ultimate source of artistic value. This reversal was also embodied in his own, haunting presence "on the side" of the stage – "the corner" being "the place of the imagination" where children "play under the table," as distinguished from the official "make-believe" that takes place in the "middle of the room."

Not surprisingly, much of Kantor scholarship has centered on themes like trauma and violence, or, regarding his "bio-objects" and other torturous stage contraptions, his postdramatic "de-dramatization" of the hierarchy between human being and object. The recent posthuman turn fits this trajectory more than well, and very likely, Kantor himself would have wholeheartedly embraced it – much as he would often present himself as the inventor, if not precursor, of most art movements across his century. Especially in the 1980s, however, he would also increasingly emphasize his "need to question and protest" – for his "poor room on stage" to "defend itself" against the forces of arbitrary history: the "official History" of mass ideologies, wars, and crimes. Likewise, at least the international reviews of works like Let the Artists Die! (1985) saw in them "a celebration" or "a ghastly homage to the spirit of resistance" and rebellion, and in Kantor's theatre as a whole, many things but not "a theatre of despair."

This is the sort of sensibility that I wish to take rather more seriously in this paper. Granted, Kantor's theatre kept repeating episodes of trauma and discipline, but just as often, it would then break into a whirlwind of dance, music, and childlike antics. If the "official history" that he so despised – the central storyline, always authored by the victors – tends to center on violence, leaders, and military heroes, then the more dismissed "people's history" Kantor would also stage is rather performed by common types in common rooms, feeding on the commons of

memory and imagination. Incidentally, these last two concepts are absolutely central not only to Kantor's own writing, but also to recent left-wing theorists such as Max Haiven and David Graeber (he went as far as to dub violence and imagination the ultimate "political ontologies"). In a world where Poland has moved so far to the right, I figure the time is ripe for a newly leftist reading of Tadeusz Kantor, as deeply devoted to the dignity of the dispossessed.

CV

Teemu Paavolainen is a research fellow at the Centre for Practice as Research in Theatre, Tampere University, Finland, where he also gained his PhD in 2011. He is the author of two books with Palgrave Macmillan, *Theatre/Ecology/Cognition: Theorizing Performer-Object Interaction in Grotowski, Kantor, and Meyerhold* (2012) and *Theatricality and Performativity: Writings on Texture From Plato's Cave to Urban Activism* (2018). He has published in *Performance Philosophy*, *Nordic Theatre Studies*, *Theatre Symposium*, *Näyttämö & tutkimus*, and the edited volume *Cognitive Humanities: Embodied Mind in Literature and Culture* (2016). His recent work has been enabled by generous grants from the Kone Foundation, for the humbly-titled research projects "Plural Performativity: Theatrical Models Against the Inversion of Western Thought" (2017–20) and "ReFusing Performativity: Theatre History, Human Responsibility, and Activist Theory" (2020–23).

TERESA ROSELL NICOLAS

Universitat de Barcelona, Spain

Samuel Beckett WG

"AT ME TOO SOMEONE IS LOOKING, OF ME TOO SOMEONE IS SAYING": THE METATHEATRICAL SUBJECT-OBJECT DICHOTOMY IN WAITING FOR GODOT

ABSTRACT

In his essay "La structure, le signe et le jeu dans le discours des sciences humaines", Derrida claimed that the aim of philosophy -or Geisteswissenschaften in general- was to assign a centre -a fixed origin- to the concept of structure which coherently organized the latter and limited different possible senses in favour of a transcendent meaning. So, this totalizing centre closed the game / play that could open to make other interpretations possible. In the essay, Derrida unexpectedly concluded that the centre was inside and outside the structure, that is, the centre was not the centre anymore; it was elsewhere. For his part, Gadamer developed the concept of play also in reference to a closure of the arbitrary rules that the player must follow to be engaged in the play. Gadamer identifies play as integral to art's dynamic ontology: artwork comes forth and "speaks" through the dialogical play.

Samuel Beckett's dramatic works repeatedly present these problematic issues and make the audience constantly aware of the impassable abyss between the scene and the out-of-play space of life. In this sense, a recent production of Beckett's *Waiting for Godot* in Sala Beckett, Barcelona, exhibited a surprising set: a reptile terrarium. This fact allows us to think about the play in terms of a paradoxical closure: the actors are observed from the outside as natural and/or artwork objects and, at the same time, the play itself thinks about its own limits in terms of the inside/outside, centre/periphery and reveals the subject-object dichotomy under a metatheatrical perspective.

CV

Assistant professor of Literary Theory and Comparative Literature at the University of Barcelona. Her lines of research centre on hermeneutics, dramatic theory and aesthetic representation in the post war period. She has published on these topics and on authors like Samuel Beckett, Claude Simon or Jorge Semprún. She has lately coedited *Weltliteratur i Literatura Comparada* (2021)

TEREZA HAVELKOVA

Charles University, Czech Republic

STAGING HISTORY IN CZECH OPERA UNDER STATE SOCIALISM

ABSTRACT

*Since the 19th century, Czech opera used themes from history and mythology to foster national identity. In the 20th century, the Czech national classics, and especially the works by Bedřich Smetana, were mobilized every time the Czech nationhood appeared to be threatened. This was the case after the Munich Agreement of 1938 and the following Nazi occupation, and again after the Warsaw Pact invasion of 1968. In this paper, I am primarily concerned with how newly composed operas on historical themes reacted to these events. I will concentrate, in particular, on two works performed at the Prague National Theatre, an institution with a strong symbolic link to Czech nationhood: *Zuzana Vojířová* by Jiří Pauer and *Mistr Jeroným* by Ivo Jirásek. I will demonstrate how the political uses of operatic retellings of history changed over time, from raising national awareness through topical depictions of the past (1930s through 1960s), to a generic form of nationalism in the period of “normalization” that was characterized by a sense of timelessness (1970s and 1980s). As I will point out, the stage interpretation of the Czech national classics followed a similar trajectory. I will situate my discussion in relation to recent scholarship that explores the role of theatre and opera in (re)telling history (Rokem 2000, Schneider 2001, Renihan 2020). At stake here, more generally, are the different configurations of the relationship between past and present, and their uses for the purposes of both resistance and propaganda under changing political regimes.*

CV

*Tereza Havelková is Assistant Professor of Musicology at Charles University in Prague. She is the author of *Opera as Hypermedium: Meaning-Making, Immediacy, and the Politics of Perception* (Oxford University Press 2021), and co-editor of the special issue “Sounding Corporeality” of *Theatre Research International* 46.2. Her current research project focuses on the staging of history, memory, and national identity in opera under state socialism and beyond. She is the co-convenor of the Music Theatre Working Group.*

TESSA RIXON

Queensland University of Technology, Australia

Scenography WG

DESIGNING AUTHENTIC DIGITAL SCENOGRAPHY: A MIXED METHODS STUDY OF AUSTRALIAN SCENOGRAPHIC PRACTICE

ABSTRACT

The notion of authenticity is experiencing a resurgence within theatre and performance. With its myriad of associations – ‘the original’, ‘the real’, ‘truthful’, ‘genuine’, ‘believable’– authenticity is a key component in engaging audiences with live performance (Schultze 2017). Despite an increasing body of research considering the authenticity of performance, performer and audience experience (Radbourne, Johanson, Glow & White 2009; Walmsley 2013; Au, Ho & Chan 2016; Aykol, Aksatan & İpek 2017), little conversation has taken place in the context of digital scenography.

Digital scenography decentres traditional performance’s claim to authenticity through the destabilisation of place, space, body, voice and time. As the discourse on digital scenography continues to evolve (O’Dwyer 2021), a new framework is essential to understand authenticity in this context; not only audience perceptions of authenticity, but potentially digital scenography’s own claim to authenticity. No definition of authenticity exists in the context of digital scenography, and it is unclear how digital scenographic environments influence the production and audience perception of authenticity.

In this paper, I briefly summarize the existing discussions on authenticity to arrive at a definition within the context of digital scenography. Through the identification of the core constructs of truthfulness, believability and emotional engagement, I propose a new Authenticity Framework as a method of producing and understanding authentic digital scenographies. This paper will present new data from mixed-methods research into Australian

digital performances throughout 2021. The results from audience research and creative practitioner interviews will be shared to strengthen the proposed Framework, and to begin an earnest conversation on the notion of authenticity within the digital scenography.

CV

Tessa Rixon is a practitioner-researcher in intermedial performance, digital scenography and Australian performance design. Tessa's research promotes new modes of integrating established and emergent technologies such as motion capture, augmented and virtual reality systems into live performance; explores the potentiality of authenticity within digital scenography; and showcases Australian performance design practice and histories. Her most recent practice-led research explores integrating ecoscenographic approaches into tertiary education in partnership with Tanja Beer, Ian Garrett, CCTA and WSD2022. As a Lecturer in Scenography in the School of Creative Practice with the Queensland University of Technology, Tessa lectures in performance design, computer-aided design and performance technologies.

TESSA VANNIEUWENHUYZE

Ghent University, Belgium

Intermediality in Theatre and Performance WG

CONNAN MOCKASIN AS MR BOSTYN: THE POPULAR MUSIC ARTIST IN DISGUISE, THE PERFORMANCE PRACTITIONER AS POPULAR MUSIC ARTIST

ABSTRACT

*The cross pollination between popular music and theatre/performance shows up most pertinently in what performance theorist Philip Auslander coined as the 'musical persona': a performed presence in between the 'actual' identity of the performer and a fictional character (2021; 2006). The online stages that social media propose have significantly intensified popular music artists' identity performances (Hansen 2019). In my research project *Staging the Musical Self(ie)*, I gauge how the marginalized identities that (online) music personas subvert, entangle with the cultural dominance of (social) media screens. At this stage of my research, I tap into indie musician Connan Mockasin, whose music persona hosts, among others, the particularly theatrical music teacher Mr Bostyn and his fictitious band Jassbusters. By discussing his multi-layered persona practice, that delivers an exceptional performance situation both on the concert stage and online, I aim to initiate a dialogue with another segment of my research that digs into performance-trained practitioners who deliberately play with an identity performance as music artist (e.g. Mathias Ringgenberg's PRICE, Ivo Dimchev).*

This paper presentation in other words challenges centre and periphery through the lens of musical persona in the social media era. The co-figuration of artists' extravagant self-presentations alongside ordinary-looking (yet equally heavily curated) online personas makes apparent how the ever-present stage of social media has drawn the mainstream and the marginal closer together. By holding Mockasin's persona against increasingly entangled understandings of the notions performativity and theatricality, I ask: what is it exactly that the framework of theatre and performance renders intelligible in popular music artists' engagement with (extra)ordinary identity performances?

CV

*Tessa Vannieuwenhuyze obtained a master's in Art History, Musicology and Theatre Studies at Ghent University (2017) and an advanced master's in Literary Studies at KULeuven (2018). Her research project *Staging the Musical Self(ie). An Interdisciplinary approach to the Subversive Potential of Musical Performance in Times of Social Media*, funded by FWO and supervised by Prof. dr. Christel Stalpaert (Ghent University) and co-supervised by Prof. dr. Abigail de Kosnik (UC Berkeley), concentrates on popular music artist's identity performances in the social media era. Tessa is also on shared dramaturgical duty for performance collective oester.*

THEA BREJZEK

University of Technology (UTS), Sydney, Australia

Scenography WG

'THE MAP IS NOT THE TERRITORY', OR: SOME THOUGHTS ON MODELS OF REALITY IN SCENOGRAPHY

ABSTRACT

*In 1931, Polish-American scientist and philosopher Alfred Korzybski presented a paper that was later published as *Science and Sanity. An Introduction to Non-Aristotelian Systems and General Semantics*' (1933). In it, the assertion that 'The Map is not the Territory it represents, but, if correct, it has a similar structure to the territory, which accounts for its usefulness' appeared for the first time. The reader may be reminded of Borges' 1946 'On Exactitude in Science' that, in one short paragraph, delivers a fatal blow to the concept of perfection in science with the example of an imaginary 1:1 map that ends the art of cartography forever. Or, one may recall Michel Houellebecq's 2010 novel, *The Map and the Territory*, where a banner at the protagonists' first solo exhibition reads 'The map is more interesting than the territory', thus escalating Korzybski's proposition to an artists' refusal of reality over a model or models of reality, namely abstractions.*

The parallel to scenographic practice lies in exactly this relationship between reality and models of reality or abstractions, that is, in the physical/digital/virtual articulation of the relationship between 'that which is' and 'that which we see' as models or abstractions of reality mediated through representation. In previous publications, the authors engaged with the actual scenographic and architectural model as a performative agent. Here, the authors propose to interrogate incomplete scenographies that represent architectural realities as fragments and as that which is not whole but strives towards it while denying completeness to the viewer on the stage. Understanding the fragment semantically from its verb, to fracture, this presentation posits the scenographic process and product of fracture as an active performative method of making meaning of the world around. Paraphrasing Korzybski one may put forward that the architectural fragment on the stage is not the urban environment it represents, but, if correct, it has a similar structure to it that accounts for its usefulness. Selected case studies of the relationship between urban reality and its scenographic representation through the architectural fragment will serve to demonstrate several aspects of such 'usefulness'.

CV

*Dr Thea Brejzek is Professor of Spatial Theory in the Architecture School at the University of Technology (UTS) Sydney. Thea is a member of the scientific advisory board of the Bauhaus Dessau and Co-Chief Editor of the Routledge Journal, *Theatre and Performance Design*.*

THEKLA SOPHIE NEUB

Freie Universität Berlin, Institute of Theater Studies, Germany

New Scholars Forum

LONGING FOR POPULARITY – THE BERLIN STADTSCHLOSS, THE PUBLIC AND THE STATE

ABSTRACT

The Berlin Humboldt Forum is one of the largest cultural projects in the Federal Republic of Germany and has provoked intense discussions in recent years. Among other aspects, the discussions about the reconstruction of the facade of the baroque palace and the institution of the Humboldt Forum ran along different, at times harshly competing ideas of local and global, center and periphery, public and private, as well as of colonial pasts and presents. The Humboldt Forum which was built inside the reconstructed façade of the palace on the one hand, announces to be an open forum, hinting at a democratic notion of the engaged populus and thus setting a democratic agenda. On the other hand, the supporters of an even more thorough reconstruction of the palace seem to be longing for a different kind of political set up. In my talk I will suggest not to separate one institution from the other, the Forum from the Palace, but to ask what kind of spatial, aesthetic, and political knowledge is

performed in this space. My presentation will make use of the range of meanings of the word popularity, which in German can denote both the circumstance of being liked by a majority, but also contains the idea of being popular (volkstümlich). I will thus argue that the newly reconstructed Berlin City Palace can be viewed as a performance of a longing for different kinds of popularity.

CV

Thekla Neuß studied theater studies and religious studies in Berlin and Ljubljana. Among other, she has worked for the Media Library of the International Theater Institute Germany, the German Dance Archive Cologne, the German Dance Association, and the theater publisher schaefersphilippen. Since October 2021, she is a research associate at the Institute of Theater Studies at Freie Universität Berlin.

THERESA EISELE

University of Vienna, Austria

General Panels

VIENNA 1981. PRACTICING "MITTELEUROPA" FROM THE MARGINS

ABSTRACT

As notions of the center are historically and culturally dynamic, dependent on our perspective, writing theater history constantly revolves around the methodological question on how to approach, position, focus, and distance its material – whilst theater practices in turn erode concepts of “the center,” proliferate across borders, invert power relations, or reshape themselves. The proposed paper explores this twofold historiographical thread that unravels between artistic practices and their historiography, drawing on theatrical interventions in 1981 Vienna as its example.

Shaped by an alternative youth culture that longed for new aesthetics – in part by turning to historical inventories –, and that opposed concepts of elite and professionalism, yet claimed urban space within the city’s most established structures, Vienna in the early 1980s was culturally paradox – as was its geopolitical situation. Located in the geographic center of Europe, many Viennese felt isolated living within a metropolitan remnant of a once vast Empire, operating on the fringes of the “Western World” just in front of the Iron Curtain in times of the Cold War.

The Viennese theater scene in 1981 provides thus a challenging example to address the artistic and theoretical examination of the concept of the “center” and its shifts on different levels. It may serve as a case study to trace a framework of multi-layered attempts at de-/centering aesthetic techniques, artistic affiliations, and geopolitical positionings that at times contradict or unintentionally reaffirm each other, while simultaneously relying on the transgressive potential of theater practices. This setting, exemplified by the cultural landscape of early 1980s Vienna, also contests the methods and narratives of theater historiography: can theater practice de-/center theory? And how do we theorize theater practices of “Mitteleuropa” from the margins of an alternative culture de-/centering notions of “East”/“West”?

CV

Theresa Eisele is an early career theater scholar (Postdoc) at the University of Vienna. She has been a Marietta Blau Fellow at the Dpt. for Theater Studies at Freie Universität Berlin, a Fellow of KSW Residency (Kulturstiftung Schloss Wiepersdorf), and a Research Assistant at the Leibniz Institute for Jewish History and Culture Simon Dubnow. Research interests and teaching experiences include 19th and 20th century theater history and Jewish experiences of Modernity from a theater historical perspective. Recently her book on the visual and material history of Jewishness in Vienna was published in the series toldot, edited by Yfaat Weiss: “Szenen der Wiener Moderne. Drei Artefakte und ihre Vorstellungen des Jüdischen.” Vandenhoeck & Ruprecht, 2021.

THERESA SCHÜTZ

FU Berlin, Germany

HOW TO LIVE TOGETHER? THEATRICAL WORLDMAKING IN IMMERSIVE PERFORMANCES

ABSTRACT

Against the backdrop of current crises, especially feminist theatre and performance collectives are more often concerned not only with a performance as a singular result, but are simultaneously working with artistic strategies on alternative ways of working, living and being-together.

In Germany-based artists collectives like Henrike Iglesias, Swoosh Lieu or Chicks this includes non-hierarchical, solidary or sustainable producing as well as queer forms of care-work, parenting, polyamory, collaborative networking or activist living. Based on this observation, I consider in my contribution which concrete "life-forms" they performatively produce beyond their performances. What distinguishes them?*

According to philosopher Rahel Jaeggi, life-forms are "complexly structured bundles (or ensembles) of social practices directed toward solving problems" (Jaeggi, 2014, p. 58, translated TS). In this context, my further thesis is that (temporally) realized life-forms by contemporary artists collectives can also be understood as productive (re)negotiations of the several power relations between center and periphery.

For example, the Danish performance collective Sister's Hope has recently shifted its focus from the center of Copenhagen to the rural periphery, embarking on a long-term feminist project called "Sister's Hope Home" for the duration of five years, in which members and guests together test the vision of a post-economic community in which the sensual and poetic are privileged over the competitive and exploitative. With Haraway (2018) and Berlant/Warner (in Warner 2005), I analyze alternative life-form experiments like the realization of a conceptual "Sensuous Society" by Sister's Hope as counter-hegemonic "worldmaking" processes. What alternative strategies of "making kin" to overcome the Anthropocene and racist, patriarchal capitalism do collectives like Sister's Hope at the intersection of art and activism produce? How do they institutionalize themselves? And how can their artistic interventions be made 'useful' for other social contexts?

CV

Theresa Schütz is a theatre and performance scholar and postdoctoral researcher in the CRC "Affective Societies" at the Freie Universität Berlin in Germany. She holds a bachelor's degree in German Literature and Cultural Studies from Humboldt-Universität Berlin and a master's degree in Theatre Studies from Freie Universität Berlin. Her dissertation, completed in 2021, "Theatre of Engrossment. Audience Involvement in Immersive Theatre" deals with the aesthetic impact dimensions (Wirkungsästhetik) of contemporary immersive theatre from SIGNA, Scuggs/Woodard or Punchdrunk. . In her current research project she deals with collectives and/as forms of life in the contemporary performing arts.

THOMAS RICCIO

University of Texas at Dallas, USA

Performance as Research WG

INDIGENEITY REIMAGINED

ABSTRACT

Indigenous performance provides a site of agency where the boundaries between the constituent parts of a geographical community of place—humans, animals, climate, geography, flora, spirits, and ancestors—become porous and interactive. Indigenous performance evolved from the need to understand, enact, and embody an inclusive place system. Functional and necessary, indigenous performance serves as a way of synchronizing and communing to remediate and balance. It is a cosmocentric technology making visible the invisible by diagramming and reiterating underlying ordering systems as it provides a venue where cohabitants dialogue, celebrate and reaffirm their social, cultural, and spiritual identity and responsibilities.

Historically denigrated, discredited, and marginalized by consumption-driven colonization, indigenous performance deserves a re-evaluation as a paradigmatic alternative to the dominant, anthropocentric modes of

expression and being. Anthropocentric performance is an inadequate relic in our historical moment of unprecedented challenges.

A new indigenous place is evolving, provoked by a modern, technologically-enabled interconnected and globalizing world. We are becoming indigenous again, earthlings increasingly aware of our planet's environmental fragility and interdependency, and keenly aware of our responsibility to change our thinking and being to reinhabit and rebalance our world. The earth's varied indigenous performance traditions hold and express place knowledge and offer templates and resources for reimaging our way of being.

I propose a performance conversation to examine and example the deep structural systems of indigenous performance as a guide to the reconceptualization of performance function and objectives. I am an artist-scholar that has worked in indigenous performance for thirty-five years, conducting research creating performances in Alaska, Zambia, South Africa, Tanzania, Kenya, Ethiopia, Burkina Faso, China, India, Nepal, Korea, and Central Siberia. What was given to me so generously is not mine to keep but to share. I welcome a discussion with my similarly concerned colleagues in the hope of contributing to meaningful change.

CV

Thomas Riccio, is a performance creator, writer and director, is Professor of Visual and Performing Arts at the University of Texas at Dallas. Previous positions: Professor of Theatre, University of Alaska; Artistic Director, Chicago's Organic Theater Company; Resident Director, Cleveland Play House; Assistant Literary Director, American Repertory Theatre; Visiting Professor, University of Dar es Salaam, University of Pondicherry (India), University of Nairobi, the Korean National University for the Arts, and Jishou University (China); and Artistic Director, Tuma Theatre, an Alaska Native performance group. Riccio works extensively in the area of indigenous performance, ritual, and shamanism, creating performances and conducting research in South Africa, Zambia, Kenya, Burkina Faso, Ethiopia, Tanzania, Russia, Alaska, Korea, India, Nepal, with the !Xuu Bushmen and the Miao of China. The Republic of Sakha (Siberia) declared him a "Cultural Hero." Published internationally, most notably by TDR. He is the Artistic Director of Dead White Zombies, a Dallas-based, post-disciplinary performance group. Since 2005 he has worked with Hanson Robotics as Lead Character writer and Creative Director. www.thomasriccio.com & www.deadwhitezombies.com

THOMAS FABIAN EDER

Ludwig-Maximilian-Universität München/Research Group: Krisengefüge der Künste – Institutionelle Transformationsdynamiken in den darstellenden Künsten der Gegenwart, Germany

General Panels

INDEPENDENT PERFORMING ARTS BETWEEN INSTITUTIONAL CONSOLIDATION AND PRECARIETY – A COMPARATIVE EUROPEAN PERSPECTIVE

ABSTRACT

The independent performing arts are becoming entrenched as an independent organizational field operating across Europe. Developing a neo-institutional approach to the field, the emphasis of the present account is not on artistic form or aesthetics, but on common structural and organizational characteristics that define the field institutionally in the countries of Northern, Eastern, Southern and Western Europe alike. The comparative consideration of structural characteristics is specified in an analysis of the fields socioeconomic condition in light of the new challenges posed by the Coronavirus pandemic. Subsequently, the measures taken by performing arts advocacy associations to improve the precarious status of the artists in the individual countries will be described, to illustrate patterns of international coalition, the development of mutual awareness, and isomorphic alignment in the structuring of the field beyond nation-state boundaries. Finally, the achievements made in cultural governance, and thus the constructive interaction between the state and advocacy organizations in addressing the challenges described above, are presented as best practices.

The research is based on 1031 survey responses from artists and cultural professionals as well as expert interviews with the management of national level independent performing arts advocacy organizations from twelve

European countries. Presented is a first interim report. A final evaluation report is planned for the first quarter of 2023.

CV

As an art manager, Thomas Fabian Eder co-founded the annual seekult festival at Lake Constance, coordinated the distribution office of the Berlin Performing Arts Program and the international activities of the Berlin Performing Arts Festivals. He oversaw the PAF&friends Festival, the development of the festival networks Bridging the Scenes and Festivalfriends, the Festivals discourse and professional visitor program 2016 - 2020 and its international collaborations.

Furthermore, Thomas was involved in the founding of EAIPA (The European Association of the Independent Performing Arts) where his focus shifted to research. He led the research project "An Introduction to the Independent Performing Arts in Europe," published by EAIPA in 2018 in a first and in 2021 in a second edition. As a research associate he joined the research group "Crisis Structure of the arts" in 2020. In this context he is currently developing a neo-institutional approach to the organizational field of independent performing arts in Europe and an analysis concerning the impact of the coronavirus pandemic on the performing arts in the D-A-CH countries.

Today, his involvement in the producing performing arts is limited to jury and committee functions, i. e. at the German national fund "Verbindungen Fördern" or the residency Schloss Bröllin.

TIM WHITE

University of Warwick, UK

Intermediality in Theatre and Performance WG

PLAYING, OUT OF CONTROL

ABSTRACT

In virtual worlds, the human-machine interface has evolved ever more precise means of translating our intention into instructions that can be performed in digital space. From 'Go North' text prompts in Colossal Cave Adventure (1976) through to thumbs wearing out potentiometers in gamepads and more recently the eye tracking of headsets that distinguish between the focus and periphery of our roaming attention, the user has consciously expended effort to indicate intention. In those moments when our attention is diverted elsewhere or we choose to temporarily disengage, our representative in the virtual world is content to enter an idle state, even if not necessarily invulnerable to the dangers that may still threaten our avatar: it allows for the possibility of answering in the negative to the prompt 'Ready Player One?'

In this paper we consider interfaces that, whilst allowing the player to leave, deny the option of momentarily disengaging, yoking the instructions passed to the machine to body functions that are inevitable rather than motivated and optional. In Char Davies' Osmose (1995), orientation and movement are determined by the breathing of the participant, encased in an early instance of a virtual reality device that, in the context of the environment it reveals and its appearance, evokes the apparatus worn by a tethered deep sea diver. More recently, Before Your Eyes (2021), an adventure game from GoodbyeWorld Games, utilises eye-tracking technology, though not to deduce the direction of gaze but rather to determine at what point the user blinks, which is the prompt for time to move forward in the game. In both instances the user's input is inevitable and the narrative that emerges is contingent upon actions over which limited control is possible. Extrapolating from this, we intend to situate such works within the context of broader non-intentional data-capture strategies and how these may invite reconsideration of agency and engagement.

CV

Tim White is Principal Teaching Fellow in Theatre & Performance Studies, University of Warwick. His teaching and research interests include food and performance, immersive practices, online performance, video, and performance in public spaces. In 2012 he was presented with the Warwick Award for Teaching Excellence. He is

currently developing a module on *Digital Bodies* and collaborating on an interactive exhibit for the RHS Hampton Court Palace Garden Festival.

TIRAN MANUCHARYAN

University of St Andrews, UK

General Panels

ISOLATION IN LENIN AL-RAMLĪ'S WORK

ABSTRACT

Engaging with various representations of isolation and self-isolation in the plays by the celebrated Egyptian playwright Lenin al-Ramlī (1945-2020), my paper focuses on often-contradictory purposes that the theme of isolation serves in them. Al-Ramlī died in February 2020, a couple of months before the word 'self-isolation' became part of our everyday vocabulary. The central character in his last play, 'Iḍḥak lammā tamūt' (2016, 'Laugh When You Are Dying') is practising self-isolation in the face of what he perceives as a societal pandemic. The play dramatises a character of an intellectual in his seventies, who locks himself down in the face of the revolutionary and post-revolutionary developments in Egypt from 2011 to 2013. Quoting Naguib Mahfouz's novel 'Awlād ḥārati-nā' (1959, 'Children of Our Neighbourhood'), the character refers to these events as a plague of forgetfulness,

While unique in its treatment to the self-isolation of the character of an intellectual, Iḍḥak lammā tamūt is not the author's first play in which he approaches the theme of self-isolation and isolation in a more general sense. In many of his plays, al-Ramlī uses images of closed spaces, such as prisons ('Aḥlan yā bakawāt' (1989, 'Welcome Beys') and psychiatric clinics ('Anta ḥurr' (1980, 'You Are Free'), 'Sa'dūn al-majnūn' (1992, 'Sa'dūn the Loon')). The events of the play 'Wijhat naẓar' (1989, 'A Point of View', 1999) entirely take place in the so-called 'Humane Institute for the Blind'. The Egyptian researcher in theatre Jawda al-Sayyid interprets the reference to the prison in this latter play as symbolising a place where a person gains knowledge and experience.

In this paper, I argue that indeed the imagery of isolation in the author's work is an important meaningful tool that contributes and promotes characters' development. However, the experience and the knowledge gained in and through isolation in al-Ramlī's dramatisation are not always as positive and truthful as in the case of 'Wijhat naẓar', but rather are multi-layered, thus allowing different points of view in their interpretation. Self-isolation and places of isolation in the playwright's work both contribute to the characters' acquiring knowledge and are safe places where they can find escape from 'plagues', but they are also safe places where they can preserve their false 'knowledge' and even the 'knowledge' acquired in isolation can be misleading.

Often contradictory representations of the theme are manifested in the same play, as in 'Anta ḥurr', 'Wijhat naẓar' or 'Iḍḥak lammā tamūt'. Sometimes the quality of the knowledge acquired or preserved in isolation is blurred, perhaps intentionally, as in 'Iḍḥak lammā tamūt', thus leaving it to the audience to decide where the truth lies. Now three years after the short-lived run on stage of this play in 2018, more of us might agree that if the plague rages outdoors, the best thing to do is to self-isolate... unless you can help.

CV

I received my master's degree from Yerevan State University (Armenia) in 2007 and completed my PhD in the School of Modern Languages at the University of St Andrews in 2019. Both my master's dissertation and PhD thesis were devoted to studying Egyptian theatre. After completing my PhD, I joined the School of Modern Languages at the University of St Andrews as an Associate Lecturer (Education Focused) and since then have been teaching various modules in Arabic language and culture. I have been engaging with the works of Egyptian playwrights Yūsuf Idrīs (1927-1991), Abū al-'Ilā al-Salāmūnī (b. 1941), Faṭḥiya al-'Assāl (1933-2014) and Lenin al-Ramlī (1945-2020). My current research interest focuses on politically and socially engaged Arabic theatre and drama, participative performance, spectacle and spectatorship, theatricality and carnivalisation within and beyond theatre, spatial and temporal dimensions in theatre, representations of madness in theatre, and women in theatre.

TOBI POSTER-SU

Queen Mary University of London, UK

Political Performances WG

DECENTERING THE HUMAN: LITTLE AMAL, GOOD IMMIGRANTS AND CRITICAL PUPPETRY

ABSTRACT

"We've made three versions of her, so if something does happen along the way we've got two alternatives" (Basil Jones 2021)

Good Chance's The Walk was a 3 month long international processional performance which centered around Little Amal, a 3.5 metre puppet representing a fictionalised 9-year-old Syrian girl who is fleeing war and travelling to find her mother. Between July and November 2021, Little Amal travelled 5,000 miles across the borders of eight European countries enjoying warm welcomes from high profile cultural and governmental organisations in countries boasting increasingly hostile environments for migrants. While her journey was originally intended to end in Manchester, she was subsequently invited to COP26, where according to publicity for the event, she did 'what no 10-year-old Syrian girl has ever been given the chance to' (Walk with Amal), and the Hague, where she was welcomed as a 'special guest' (ibid.).

Press and marketing for The Walk hailed Little Amal's achievements as those of an actual human being. Yet, as a nonhuman being who is both object and public spectacle, Amal enjoyed safety, freedom of movement, and access to political figures and platforms wholly inaccessible to typical unaccompanied child refugees. Indeed, Amal does not represent typical unaccompanied child refugee demographics; in 2020 86% of child refugees and migrants were male and 90% were between the ages of 15-17 (UNHCR et al.). Amal can therefore be understood as a particular and atypical construction of the 'good immigrant' designed to elicit specific kinds of empathy centered around Western liberal humanist ethics (Ridout 2009). While good immigrant narratives such as The Walk undoubtedly generate forms of empathy for certain migrants, they nevertheless rely on, and risk contributing to, logics which are potentially exclusionary; a focus on the innocence and social value – and thus the humanity – of 'good' migrants simultaneously produces a category of non-innocent, non-valuable – and thus inhuman – 'bad' migrants, a phenomenon which is easily exploited by populist anti-migrant rhetoric.

Drawing on critiques of the category of the human as constructed by Western modernity (Wynter 2003, Chen 2012, Weheliye 2014), this paper will explore the blurred areas between subject and object, human and nonhuman and character and metaphor that allowed for such widespread embrace of little Amal, perhaps precisely because she is simultaneously objectified and humanised. In doing so, I ask what further transgressive potential might dwell within the destabilization of ontological categories which puppetry produces, and how puppetry might alternatively propose more inclusive notions of subjecthood and humanity. Further, I assert the value of critical puppetry (Poster-Su 2021), a practical and theoretical framework I am currently developing wherein the form and mechanics of puppetry are used to critique and resist politically constructed identities and to decentre and rethink the category of the human.

CV

Tobi Poster-Su is a UK-based scholar and theatremaker who specialises in puppetry and devised, crossdisciplinary work. He is a Lecturer in Drama at Bath Spa University and is undertaking an AHRC-funded PhD (Towards a Critical Puppetry: Racialisation and Material Performance in the Twenty-First Century) at Queen Mary University of London. He has published in Critical Stages, Theatre Journal and Applied Theatre Research and has delivered presentations at ATHE 2020, IFTR 2021 and TaPRA 2021 conferences. As co-artistic director of Wattle and Daub, Tobi has co-created and performed in Chang and Eng and Me (and Me) (2021), The Depraved Appetite of Tarrare the Freak (2017) and Triptych (2011). He has directed puppetry for shows including Tom Morris' adaptation of A Christmas Carol (2018) and Heidi: A Goat's Tale (2012).

TOM CANTRELL

University of York, UK

Political Performances WG

THE POLITICS OF LISTENING: PLACE, REPRESENTATION AND PERFORMANCE IN TRIBUNAL THEATRE

ABSTRACT

*This paper will explore the politics of listening when making theatre using the words of real people via Richard Norton-Taylor and Nicolas Kent's first tribunal play in nine years, *Value Engineering: Scenes from the Grenfell Inquiry*, which was staged last autumn. The paper will analyse the relationship between the actors' work and the recordings from the actual Inquiry: for the first time in Kent and Norton-Taylor's tribunal plays, the hearings were (and continue to be) live streamed and recorded on YouTube. The actors in *Value Engineering* thus had the ability to listen to their individual's testimony and the potential to minutely replicate their words, their speech patterns, as well as to observe their body language and demeanour. This paper will use new interview material with the actors involved, along with my own observation of a rehearsal for the play, to investigate the politics of listening in the actors' work.*

The play was staged only a few hundred metres from Grenfell Tower. 'Place' was therefore crucial to the politics of the piece: the edited version of the Inquiry was staged closer to the Tower than the actual inquiry it depicted. The actor's work was thus focused on the specificity of place, both in the focus of the play on the Tower, and in the play's relationship to the immediate location of its performance. In my paper, I will explore how the Inquiry recordings functioned as an aid in rehearsals, but also how the heavily edited nature of the play prompted the actors to depart from the recording. The paper will explore how actors had to remodel their approach to listening so as to privilege the politics of the play over attempts to faithfully recreate the speech of the original speaker. The paper will explore examples in which the presence of the recording was actively unhelpful in the actors' work; where the political agenda of the play ran contrary to what the actor heard in the interview. I hope the paper will raise thought-provoking questions about the relationship between the original testimony and the politics of the script, as well the politics of place and representation.

CV

*I am a Reader in Theatre and Associate Dean at the University of York. To date, I have published four books on acting. Recently, I have been researching acting processes for television with Christopher Hogg and have published *Acting in British Television* (Palgrave, 2017) and *Exploring Television Acting* (Bloomsbury, 2018) alongside a number of articles. My previous research has focused on theatre performance and in particular how actors approach playing real people. I co-edited *Playing for Real* with Mary Luckhurst (Palgrave, 2010), and wrote *Acting in Documentary Theatre* (Palgrave, 2013). I am currently co-editing on a book for Bloomsbury, exploring research and development in contemporary British theatre.*

TOM CORNFORD

The Royal Central School of Speech and Drama, University of London, UK

Political Performances WG

A MANIFESTO FOR THE MANIFESTO TO COME: THEATRE AND THE POLITICS OF A PLANETARY FUTURE

ABSTRACT

This proposed joint presentation marks the outset of a collaborative project. It takes the form of a manifesto for thinking planetary political performance. We consider it axiomatic that political performances must have some direct, material connection to sites and means of political struggle. However, rather than proceeding to time-worn questions such as 'can theatre effectively produce political change?', we begin with Lenin. Who whom? Who will successfully dominate the space of political contestation over whom? And what is to be done? How can this struggle be engaged, in Gramscian terms, as a combined war of position and movement?

Our responses to these questions directly address the working group's call for papers in its pursuit of an epistemological apparatus for a planetary political theatre. What are the intellectual resources required to grasp the political (on a planetary scale), and intervene critically in its space of representations? What kinds of intellectual projects could support such a hegemonic endeavour, and what forms of performance could play a part in enculturating us to them? In answering these questions, we draw from Stuart Hall the imperative to think conjuncturally about our present, about the condensations and entanglements of political forces by which it is animated, and the sites for intervention – and potential 'fusions' – it presents. Certain facts are obvious. Our conjuncture is above all else planetary. The project of globalisation, in which the globe stands for the planet accumulated by dispossession, is a death-drive, recklessly committed to environmental degradation, species extinction and human immiseration. Viewed from below, however, these horrors expose the radical openness of our planetary condition. Likewise, the migrations they have set in train and the exponential growth and spread of the populations they have deemed and sought to manage as surplus direct us to radical possibilities for solidarity and repossessing the planet.

Our proposed framework for a politics capable of subverting the who/whom of this planetary conjuncture draws, then, on two principal sources. From Cabral, Fanon, Senghor and the wider Négritude movement to Diagne and Mbembe we seek the principle of a politics of transnational solidarity rooted not in the interests of security, but the certain knowledge of radical insecurity. From critiques of affect theory, and the advances made by cultural studies, we draw insights into how performance may intervene in the structure of feeling of this conjuncture and give rise to alternatives in vanguard form. In short, rather than offering a commentary on the aggregation of crises that will tip us into a new conjuncture even more deadly than our present, we propose that the study of theatre and performance should be addressed to the question of how to reconstitute itself as an intellectual project in service of what is to be done.

CV

*Tom Cornford is Senior Lecturer in Theatre and Performance at the Central School of Speech and Drama, University of London. He has recently published *Theatre Studios: A Political History of Ensemble Theatre-Making* (Routledge 2020), *Michael Chekhov in the Twenty-first Century: New Pathways* co-edited with Cass Fleming (Bloomsbury 2020), and a special issue of *Contemporary Theatre Review* (30.2) on the director Katie Mitchell (co-edited with Caridad Svich).*

TOMÀS IVAN ALCÁZAR SERRAT

Universitat Politècnica de Catalunya, Spain

General Panels

ECHOES OF THE FRAGILE CITY: THE HOUSE AS A WORLD AND A STAGE

ABSTRACT

*This ongoing research is part of *Barcelona: Ciutat Fràgil*. Research project of the Universitat Politècnica de Catalunya / Call for Papers *Pandemics _ AGAUR 2020*.*

*This communication investigates the themes of the IFTR conference in the sections *Performing the pandemic: Performance in post-COVID cyberworld; The culture of cancellations; Cultural experience of the lockdown; The interactivity of cybermeets; A new world order without groups or the outside*.*

Over the last ten years the streets and squares of the city of Barcelona had regularly filled with mass political performances. Suddenly, the streets were empty. Some groups of self-organised artists had long been questioning a cartography of institutionalised art and subsidised creation that was too hierarchical and fixed, while new performative dramaturgies had conceived less hermetic "work" and new relationships with audiences. Suddenly, the theatres were closed, and those same artists were forced to create whilst locked away at home. More participatory practices had begun to be implemented by certain currents in architecture which were keen to build more communal spaces. Suddenly, society was totally fragmented.

The aim of this communication to the conference is to analyse certain urgent and liminal artistic proposals, which are scenic and audiovisual on the whole, that took place within the exceptional context of the Covid-19 pandemic, the state of alarm and lockdown (between March and June 2020 in Spain). The historical and cultural context of the city of Barcelona immediately prior to this, and certain facts and events that took place subsequently, serve to understand how the new situation gave way to a particularly disruptive, exceptional and unusual state. However, when dealing with these particular cases of unique artistic works, platforms and projects arising from the pandemic, we also want to detect and explain how some of their exceptional characteristics only exacerbated and accelerated certain pre-existing cultural tensions. These works are not merely circumstantial and are, therefore, extravagant and anecdotal: they are loaded with previous conflicts, and are constructed and emerge full of meanings that must be read from the perspective of the most recent present, as well as from the past... and probably in anticipation of new categories in the immediate future.

Based on revising certain key ideas on the themes of domestic spaces and the architecture of the home as a space of immunity (Peter Sloterdijk), of identity as virtual interconnection (Remedios Zafra), on the territorial reality of a theatre in a global world where the “convivial” and “technovivial” reality of the performing arts coexist (Jorge Dubatti), recent works and initiatives by creators are analysed, created during lockdown at home and mediated according to window/screen interfaces (here replacing the proscenium arch and theatre). In the analysis, the city of Barcelona is taken as the centre of gravity, including the voices and aesthetics of contemporary creators... A large group of pieces was urgently adapted to become collective transmedia works, depending on each case: proposals for online drama platforms; remote web series and expanded cinema documentaries; and audiovisual publications showing the stagnant and claustrophobic reality within homes.

CV

Doctor of Architecture in Theory and History of Architecture from the Universitat Politècnica de Catalunya. Collaborating researcher at the Observatory of Scenic Spaces (www.espaciosescenicos.org). Collaborating researcher at the Barcelona: Ciutat Fràgil. Research project of the Universitat Politècnica de Catalunya / Call for Papers Pandemics _ AGAUR 2020. Editor of the PRAEC Encyclopaedia project (Catalan Performing Arts Research Project, Institut del Teatre - Diputació de Barcelona). Editor-in-chief of the performance and dance book-magazine LiquidDocs. Editor and researcher of the online architectural criticism project: DDDarq.cat (<http://ddd2.dddarq.cat/>). Collaborator in various media and publications of architectural criticism, cultural journalism and performing arts.

TONY FISHER

Royal Central School of Speech and Drama, University of London, UK

Political Performances WG

A MANIFESTO FOR THE MANIFESTO TO COME: THEATRE AND THE POLITICS OF A PLANETARY FUTURE

ABSTRACT

This proposed joint presentation marks the outset of a collaborative project. It takes the form of a manifesto for thinking planetary political performance. We consider it axiomatic that political performances must have some direct, material connection to sites and means of political struggle. However, rather than proceeding to time-worn questions such as ‘can theatre effectively produce political change?’, we begin with Lenin. Who whom? Who will successfully dominate the space of political contestation over whom? And what is to be done? How can this struggle be engaged, in Gramscian terms, as a combined war of position and movement?

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animated, and the sites for intervention – and potential ‘fusions’ – it presents. Certain facts are obvious. Our conjuncture is above all else planetary. The project of globalisation, in which the globe stands for the planet accumulated by dispossession, is a death-drive, recklessly committed to environmental degradation, species extinction and human immiseration. Viewed from below, however, these horrors expose the radical openness of our planetary condition. Likewise, the migrations they have set in train and the exponential growth and spread of the populations they have deemed and sought to manage as surplus direct us to radical possibilities for solidarity and repossessing the planet.

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CV

*Tony Fisher is Reader in Theatre and Philosophy, at the Royal Central School of Speech and Drama, University of London. His publications include, *Theatre and Governance in Britain, 1500-1900: Democracy, Disorder and the State* (2017), and as co-editor, *Performing Antagonism: Theatre, Performance and Radical Democracy* with Eve Katsouraki (2017), *Theatre Institutions in Crisis: European Perspectives* with Chris Balme (2021) and *Foucault’s Theatres* with Kéline Gotman (2020). His new monograph, *The Aesthetic Exception: Essays on Art, Theatre and Politics* is published with Manchester University Press later this year.*

TONY MCCAFFREY

National Academy of Singing and Dramatic Art, Ara Institute/Different Light Theatre., New Zealand

Performance and Disability WG

REIMAGINING THE SPATIALITY, TEMPORALITY, AND RELATIONALITY OF ‘CENTRING’ IN LEARNING-DISABLED THEATRE

ABSTRACT

Learning-disabled theatre has emerged from the margins of institutions and post-therapeutic environments in the 1980s and, over the subsequent decades has reached a point where companies such as Back to Back, Theater HORA, and Mind the Gap have occupied centre stage at international festivals, achieved commercial and critical success, and been the subject of extensive academic research. In 2022 it is important to give some consideration to this apparent ‘centring’ of learning-disabled theatre. This involves considering what might be the implications of this development and achievement for the learning-disabled artists themselves. Has this success merely proved to be a co-opting into exceptionalism, tokenism, and ‘able-nationalism’ (Mitchell and Snyder) in the global context of the brutal eugenics of necrocapitalism (Banerjee and others) that the response to the pandemic has exposed? How might learning-disabled theatre ec-centrally position itself in relation to the overlapping, intersecting concerns of those who cannot breathe, those who wish to proclaim and live new and fluid identities, and those who clamour for reparation and justice? How might learning-disabled theatre take its place without a sense of entitlement that is in danger of drowning out the increasingly desperate cries of the planet?

Learning-disabled theatre can only take place through processes of collaboration, care, and conviviality. Eighteen years of personal and shared experience trying to create, facilitate, and position this form of theatre with Different Light Theatre has involved the repeated encounter with, and re-learning of, the necessity for ever more careful listening and attention. It has stressed the need for the development of convivial tools of research, practice, and creation: ‘processes and practices that enable interaction and exchange of knowledge and understanding.’ (Berg

and Nowicka) These processes and practices involve a reimagining of the spatiality inherent in the idea of 'inclusion': of inside and outside, of them and us, and, in theatrical terms, of the demarcation of performer and audience, and of social and aesthetic distance (Ridout.) They also involve a greater allowance for 'crip time'(McRuer) access intimacy and friction (Mingus) and a creative realignment of the kairos or good timing of dramatic characterization, rhetorical virtuosity, verbal fluency and articulacy. Finally, the model of theatre as based on a relationship of giving, by non-disabled facilitators to disabled actors, and by performers to audience, needs to be reconfigured as a more collaborative, inter-relational, and emergent process.

What are the possibilities for a learning-disabled theatre that engages learning-disabled artists with sufficient care and support and that does not merely replicate the economic and disciplinary formations, hierarchies, and imperatives upon which mainstream theatre is centred? What can be learnt from learning-disabled artists and the emergence of the networks of care and mutual consideration that are needed for learning-disabled theatre to develop and function? A theatre informed by learning-disabled culture, poetics, and aesthetics offers a potential reimagining of the hierarchical relationship between the centre and the margin: in apposition to the concentration of meaning, power, and beauty, it offers the diffusion, diversity, and difference of transversality.

CV

Tony McCaffrey is one of the co-convenors of the Performance and Disability Working Group. He is a Lecturer in Creative Industries at the National Academy of Singing and Dramatic Art, Ara Institute, Christchurch, New Zealand. He is artistic director of Different Light Theatre, an ensemble of learning-disabled artists who have been creating theatre since 2004 and have performed in New Zealand, Australia, the United States, and the United Kingdom. He is the author of *Incapacity and Theatricality: Politics and Aesthetics in Theatre Involving Actors with Intellectual Disabilities* (Routledge, 2019) and of *Giving and Taking Voice in Learning Disabled Theatre* (Routledge, forthcoming 2022). He has contributed chapters to books on disability performance, research methodologies and devising theatre and journal articles to *Australian Drama Studies*, *Social Alternatives*, *Theatre Research International*, *Journal of Dramatic Theory and Criticism*, and *Global Performance Studies*. Different Light Theatre have presented performances at the conferences of the Society for Disability Studies, ADSA, and Performance Studies international. In December 2021 the company took part in an online panel with other learning-disabled companies from the UK, Belgium, Switzerland and Greece and will be part of a KeyGroup presentation at Performance Philosophy Problems 2022 conference, the University of the Arts, Helsinki.

TONY PERUCCI

University of North Carolina at Chapel Hill, USA

General Panels

THE SIX VIEWPOINTS AND THE HORIZONTAL, OR HOW TO BECOME AN ORIGINAL ANARCHIST

ABSTRACT

In this paper, I examine the practice of decentering as a "central" aspect to The Six Viewpoints approach to performance and performer training, developed by its originator, the choreographer, theorist and teacher, Mary Overlie. Developed in the vibrant interdisciplinary community of downtown New York City, The Viewpoints have become staples of actor training around the world, due in no small part to theatre director Anne Bogart's appropriation of the term to name her method taught by the SITI Company. While these two approaches share some common characteristics, Bogart's "version" aims to bolster the actor as ego-centre of the performance event. The Six Viewpoints, however, is defined, not just by an expansive approach to theatrical materials (Space, Shape, Time, Movement, Story), but as an approach to those materials.

Overlie describes this approach as "working on the Horizontal," which treats all theatrical materials equally, rather than subordinating them to the dictates of plot and character. But, more than that, The Six Viewpoints focuses on how the performer relates to those materials – not as things to control and master, but as elements that may operate as "the centre" of the performance in their own right. Overlie calls this practice letting go of the "creator-originator" in favor of the performer as "observer-participant." As such, The Six Viewpoints differs from

both psychological realist approaches to acting as it does the prioritization of the performer's body in approaches such as Grotowski training.

This paper explores this concept of the Horizontal as a challenge to performer training, artistic creation and as research into performance materials. Moreover, it investigates the relationship between the aesthetics of the Horizontal with the political notion of horizontality embraced by contemporary social movements. It asks how the performer can realize the state of becoming that Overlie names: *The Original Anarchist*.

CV

Associate Professor of Performance Studies, Department of Communication

The University of North Carolina at Chapel Hill

Ph.D., Performance Studies, Tisch School of the Arts, New York University, New York, NY, 2004 (Fred Moten, Advisor)

PUBLICATIONS

Books:

On the Horizontal: Mary Overlie and The Viewpoints. University of Michigan Press (forthcoming).

Paul Robeson and the Cold War Performance Complex: Race, Madness, Activism. Ann Arbor: University of Michigan Press, 2012.

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TOVE BJOERK

Saitama University, Japan

General Panels

PERFORMING PRIVATELY – THE WOMEN OF THE THEATRE TEAHOUSES AND KABUKI AT DOMAIN ESTATES

ABSTRACT

Kabuki developed as a stage art in the early 17th century. Its legendary founder, Izumo Okuni, was invited to perform at the imperial palace in 1603, but she also performed on borrowed *noh* stages and charged entrance fees directly from the audience. Soon, permanent and commercial Kabuki theatres were established in the urban centers – first in Kyoto and Osaka, from 1624, also in the new capital Edo. During these early years, Kabuki actors performed both at the public commercial theatres and private venues – often domain estates, or even the Edo castle itself. Also, during these early years, both male and female performers competed for the attention of wealthy patrons. However, due to endemic fights among popular female actors' fans, which caused unrest in the city, female performers were forbidden in 1629, and thus women disappeared from the public stage.

This, however, does not mean that female Kabuki performers disappeared altogether. Kabuki was popular among the domain lords, and in many estates, female servants called 'okyogenshi' (theatre master) were employed to organize the entertainment for the various occasions. In fact, performance skills became such a deciding factor for girls seeking employment at the domain estates, that parents invested heavily in teaching their daughters how to sing, dance, and play the various instruments used in Kabuki, thus giving birth to a new job market as teachers for female performers. Often, women affiliated with the theatre teahouses catering to the patrons needs at the theatres worked independently as teachers. However, though the function of these women's Kabuki performers and their performances at private venues is important to understanding the early modern Japanese theatre culture, no research dealing with the private stages exist to date.

In this paper, I will look at the how the women affiliated with the teahouses Matsuya, Eirakuya and Saruya interacted with the members of feudal lord Yanagisawa Nobutoki (1724-1792)'s household, and what their role were at the staging of Kabuki performances at his Komagome estate, through the lens of the diary Enyu nikki ('Diary of Banquets and Pleasures'), kept by Nobutoki himself in the early 1770s. Nobutoki was known as a consummate Kabuki aficionado, visiting the various theatres in Edo several times a month, but he also wrote Kabuki plays himself and stage directed the members of his staff, both male and female, to perform in these plays. The female staff, which had been introduced to his household by the theatre teahouses, could, for example borrow wigs and props used at the public theatres, so that replicas could be made, etc., and thus played an invaluable role in these productions.

By doing so, I hope to shed light on both the importance of the private performances and the role of the theatre teahouse women for the early modern Japanese performance culture, and for our understanding of early modern society as a whole.

CV

Tove Bjoerk is an associate professor at Saitama University. Her PhD is in Japanese Literature, and her research focuses on the diary of the Edo Kabuki actor Ichikawa Danjūrō II and the development of the early modern entertainment industry. Her publications include such works as "The Economic Structure of Edo Kabuki Theatres – Ichikawa Danjūrō II as a Kyōhō Period Manager" in Japonica Humboldtiana (Vol 16, 2013), Annotations and Commentary on the Diary of Ichikawa Danjūrō II (I-III), Saitama University Review (Faculty of Liberal Arts, Vol. 52-53 (2016-2017) and "Kyōhō period Edo Kabuki as seen in the Diary of Ichikawa Danjūrō II (『二代目市川團十郎の日記にみる享保期江戸歌舞伎』 Nidai me Ichikawa Danjūrō no nikki ni miru Kyōhō ki Edo Kabuki (Japanese), Bungaku Tsushin Publishing, 2019)".

TRACY C DAVIS

Northwestern University, USA

General Panels

HISTORY AS PERFORMANCE HISTORY

ABSTRACT

What does acuity to dramaturgy bring to the study of history, and vice versa? How do performance historians refine, change or update the parameters of historical inquiry by taking techniques of dramaturgical analysis—the spatial arrangements, casting of roles, authorization of speech, oratorical techniques, styles of movement, conventions of behaviour, and reactions of anyone present—as fundamental to their approach to historical inquiry? Such formalist elements (almost invariably within human control) can be applied to almost any circumstances, but where and how does dramaturgical insight about the microcosmos of a specific event—whether a theatrical performance, diplomatic ceremony, battlefield engagement, or epic migration—scale up to matters of historical note? These questions are both matters of method (what is regarded as the material to be noted in undertaking research) and historiography (rationales and traditions of historicist explanation).

This round table will commence with framing comments from the participants and devote the majority of time to discussion.

CV

Tracy C. Davis is Barber Professor of Performing Arts at Northwestern University, and specializes in 19C British theatre history; historiography; economics and business history of theatre; performance theory; gender and theatre; research methodology; museum studies; and Cold War studies. Her dozen books include a forthcoming study of activism and liberal theory, Stages of Emergency: Cold War Nuclear Civil Defense (2007), The Economics of the British Stage, 1800-1914 (2001), and Actresses as Working Women: Their Social Identity in Victorian Culture (1991). The most recent collections are The Routledge Handbook to Theatre and Performance Historiography (co-edited with Peter Marx, 2021) and Uncle Tom's Cabins: The Transnational History of America's Most Mutable Book (co-edited with Stefka Mihaylova, 2018). She has published over 100 articles in journals dedicated to the arts, humanities, and social sciences.

TRINA NILEENA BANERJEE

Centre for Studies in Social Sciences Calcutta, India

General Panels

"WOMEN OUT OF NOWHERE: EMBODIED MEMORY AS DISSENSUS "

ABSTRACT

This paper will explore how women's protest movements in India have historically turned bodies into sites for witnessing and recording that which has been disallowed from the normative visual, political and performative fields. Sites of governmental erasure have been turned into eruptive vortices of embodied memory. They have performed publicly a history that dare not speak its name. Women have led these interventions with a surprising frequency, revisiting traumatic memory in order to productively imagine and perform a coming collective. Diana Taylor's work on the mothers of the Plaza de Mayo marks perhaps the most fundamental intervention in the field of Performance Studies in this regard. However, like a meme that 'catches gendered modes of citizenship, but a whole world of care work and social reproduction that had hitherto been hidden from public view, let alone recognized as political. The paper will touch upon such and other ideas on women's protest, history and public witnessing.

CV

Trina Nileena Banerjee (b. 1981)

After completing her MA in English Literature from Jadavpur University, Trina Nileena Banerjee proceeded to complete a Masters of Studies (M St.) in English at the University of Oxford. For her PhD, she worked on a history of women in the group theatre movement in Bengal between 1950 and 1980. She has also been researching the interfaces between women's movements and political theatre in contemporary Manipur for several years now. Her essays and reviews on these and other subjects have appeared in national and international journals, as well as in several edited volumes. She writes both in English and in Bengali. Between 2011 and 2013, she taught at the Theatre and Performance Studies Department at the School of Arts and Aesthetics in Jawaharlal Nehru University. She is currently Assistant Professor in Cultural Studies at the Centre for Studies in Social Sciences Calcutta. Her research interests include Gender, Performance, Political Theatre, Theories of the Body, Postcolonial Theatre and South Asian History. She has also been a theatre and film actress, as well as a journalist and fiction writer. Her book "Performing Silence: Women in the Group Theatre Movement in Bengal" was published by Oxford University Press (India) in November 2021.

TRISH REID

University of Reading, UK

General Panels

CHALLENGING HIERARCHIES OF LEGITIMACY: PLAY ANALYSIS AS 'EPISTEMIC DISOBEDIENCE'.

ABSTRACT

Taking as its starting point Sara Ahmed's 2015 essay 'Against Students' and drawing on Linda Tuhiwai Smith's study Decolonizing Methodologies (1999), this paper models an approach to teaching play analysis explicitly intended to contribute to a wider project of decolonizing academic practice. It is my contention that the way we teach plays and the way we write about them as scholars are intimately connected. I am particularly interested — in the pedagogic model I'm proposing — in shining a light on the spaces where language, the uses of language and its connection with socio-cultural values and hierarchies, intersect with institutional policies and priorities especially around 'academic skills' in UK universities. More specifically, I am seeking to use play analysis to unpick, and to support undergraduate students in unpicking, some of the key assumptions the university makes when it acculturates students to the conventions and expectations of scholarship and writing processes. This notion of 'acculturation' is key, I argue, because it ties students not only to the activities and behaviours, but also the foundational theories and approaches, that are favoured in classrooms and in scholarship in the UK. By way of example, my paper details an approach to teaching Timberlake Wertenbaker's Our Country's Good (1988) and Debbie Tucker Green's Stoning Mary (2005) that enables students to engage with marginalised peoples' writing and ideas, and is also explicitly designed to encourage, what Walter Dignolo has termed 'epistemic disobedience'. The aim — and I know it is wildly ambitious — is to empower students — especially black and global majority students, and those who have accessed HE via non-traditional routes — to refuse to uncritically conform to the particular norms and standards imposed by the academy and to see them as neither natural nor inevitable.

CV

Trish Reid is Professor of Theatre and Performance and Head of the School of Arts and Communication Design at the University of Reading, UK. She has published widely on contemporary British theatre and is the author of Theatre & Scotland (2013) and The Theatre of Anthony Neilson (2017) With Liz Tomlin, she is general editor of the forthcoming Cambridge Elements series, Theatre, Performance and the Political. Trish is also co-editor — with Claire Cochrane, Lynette Goddard, and Catherine Hindson — of a new Routledge Companion to Twentieth-Century British Theatre. She is from Glasgow.

TSU-CHUNG SU

National Taiwan Normal University, Taiwan

Asian Theatre WG

PASSAGES TO INDIA: INDIA AND THE MAKING OF JERZY GROTOWSKI'S THEATRE PRACTICES AND PERFORMANCE THEORIES

ABSTRACT

Jerzy Grotowski found his bearings in India. He was one of the pioneers in the field of theatre and performing arts who turned to India. When he was around 10, under his mother's influence, Grotowski was exposed to Paul Brunton's A Search in Secret India, which led him to discover the teachings of the Hindu mystic Ramana Maharshi (1879-1950). In the second season at Opole (1960/1961), he made preparations to stage the Indian drama Shakuntala and its production became a touchstone for him to try out some experimental ideas and practices, such as mysterious and enigmatic images of the East and minute gestural and vocal signs. From 1968 to 1970, he traveled extensively, making four solitary trips to India: at the end of 1968, in the summer of 1969, at the end of 1969, and in the summer of 1970. In India, Grotowski traveled to the shrine of Ramakrishna, the Himalayas, and Bodh Gaya, where the Buddha received enlightenment. He met spiritual teachers, like the famed Mother of Pondicherry, and a Baul master with whom he exchanged ideas about the objective elements of the anatomy of the actor. In December 1976 he made his last journey to India with his mother and together they visited Arunachala, the mountain to which Maharishi had retreated. He died on January 14, 1999. Several months later, his ashes were strewn on Mount Arunachala in his beloved India. In this paper I propose to explore Grotowski's turn to India, with the intention to trace and examine a variety of passages to India conducted, experienced, and practiced by Grotowski. I intend to look into the ways he initiated his intercultural theatre practices and

formulated his cross-cultural performance theories. Finally I attempt to evaluate his appropriations of what he has witnessed and learned in or from India, and come to terms with Grotowski's post-theatrical period.

CV

*Tsu-Chung Su, Ph.D. in Comparative Literature at the University of Washington, is Distinguished Professor of English at National Taiwan Normal University. Su was President of Taiwan Shakespeare Association (TSA) from 2017 to 2019 and President of the R.O.C. English and American Literature Association (EALA) from 2016 to 2017. He is currently a Visiting Research Fellow at the University College London. His areas of interest include Greek tragedy, Shakespeare, modern drama, theatre history, critical theory and criticism, performance studies, Nietzsche and his French legacy, and theories of consciousness and mindfulness. Su is the author of three monographs: *Artaud Event Book* (2018), *The Anatomy of Hysteria: What It is, with Some of the Kinds, Causes, Symptoms, Representations, & Several Critiques of It* (2004), and *The Writing of the Dionysian: The Dionysian in Modern Critical Theory* (1995). His recent publications include essays on Antonin Artaud, Eugenio Barba, Peter Brook, Jerzy Grotowski, Richard Schechner, Phillip Zarrilli, and Konstantin Stanislavsky.*

TYLER BOUQUE

University of Huddersfield, UK

General Panels

SONG BEYOND SONG: DECENTERING THE VOICE-BODY IN OPERA

ABSTRACT

*Perhaps it goes without saying that opera would not be opera without the voice. Even in its strangest moments, the obsessive transformations, metempsychoses, schizophrenias, and metaphysics which occupy the genre revolve around the voice and its sounding body. Borrowing Michel Chion's term, opera is "vococentric" – the medium privileges the voice as a primary signifier in the act of making meaning, and all channels of the performance network route back to it: voice is the center which gives the genre its shape. The ear places the voice at the center precisely because it is human. The semantic content of text and the immediacy of bodied expression orients the rest of opera's syntactic world – orchestra, *mis en scene* – around it. (What a coup de theatre it would be if the orchestra served as "principal voice," with singers merely reinforcing it!) Indeed, we do not question or problematize vocal utterances in opera the same way we do instrumental music, primarily because the subjective immediacy and embodied semantics of visible human expression orients all other noise and action to itself.*

What if, however, it were stripped of those things? If the voice lacked localized bodied, subject, semantics, foreground; what would it be and, crucially, what would the work become? I am speaking about a theoretical decentering, a movement of the "voice-body" (borrowing from Steven Connor) from center of the work to the peripheries, one in which the voice, placed on an equal plane as instruments, objects, and space, becomes a part of a network of signification whose channels and origins emanate from elsewhere. New questions would arise, like "who" is speaking and "what" is being spoken, and from "where" (in history, in space, in person) the voice is coming?

In this paper, I will attempt to conjugate instances of decentered voice-bodies across opera, seeking disruptions of genre, narrative, space, time, and experience which these peripheral and off-centered vocalisms engender. Turning both to theory and personal praxis, I will consider the sounding body in relation to the operatic performance network, the Platonic/Aristotelian theories of mimesis, fears of technology and automatism, and to humanism and humanity in an attempt to locate the precise effect of decentered vocalism on genre and phenomenon. My discussion will largely focus on modern works – those by Nono, Berio, Feldman, Lim, Lachenmann, Tsao, Czernowin, Aperghis, Sciarrino, and Fure – but will also consider those classical occurrences – disembodied song, doubled voices, wordless choruses, ventriloquisms, mechanical speech – which place the voice-body, even if briefly, somewhere other than center. In doing so, we will discover that the question of vocal centrality is key to the notion of genre in contemporary opera, and that decentering or relocating the voice-body

unlocks opera from its monodirectional humanism, freeing composers to discover new dimensions of articulation, expression, and experience.

CV

*Tyler Bouque is a Brooklyn-based musicologist, baritone, and educator specializing in experimental opera and vocal music. His musicological interests are intimately tied to his praxis as a performer, focusing on issues of embodiment and vocal phenomenology in post-1980 opera and the negotiations of time and space between narrative theater and sound-based music. He has given papers for the Gesellschaft für Musiktheorie and the University of Reading's Samuel Beckett Symposium, and completed archival research on the Sciarrino manuscripts at the Paul Sacher Stiftung. He has lectured on voice and performance for New England Conservatory and the Sydney Conservatorium. His writing can be found in the liner notes for Huddersfield Contemporary Records. He is currently completing his first book, *After Wozzeck: Opera and Modern Music, 1925-2025*.*

*As a performer, Bouque is equally comfortable in opera, chamber music, and unaccompanied repertoire. He has given solo recitals in Berlin, Baden, Chicago, and Boston, and toured in the original cast of Wayne Shorter and Esperanza Spalding's *Iphigenia*. He is a founding member of Alinéa, a Boston-based contemporary music ensemble, and the lead baritone for the new music quartet Loadbang. More information can be found at www.tylerbouque.com.*

TYRONE GRIMA

Malta College for Arts, Science and Technology (MCAST), Malta

General Panels

THE STAGED CLOSET: QUEER PERFORMANCE IN MALTESE THEATRE IN POST-COLONIAL MALTA 1974-2009

ABSTRACT

When Michel, the first play written in Maltese that focused on the relationship between two men appeared on stage in 2009, the local socio-political scenario was hardly recognisable when compared to the current situation. Most people would have never imagined that in just over five years, the love that Michel and Etienne, the two protagonists of this drama, were denied from living out, would have become legalised within the Maltese society. But to understand where we arrived in the journey of the rights of the DSG (Diverse Sexualities and Genders) community, it is imperative to commemorate and reflect upon the salient moments that, despite all the pain and challenges, made the scenario from 2015 onwards possible.

Theatre is a poignant vehicle and social commentary that provides insights into this journey, in a manner that frequently transcends social constructs. This is because through metaphor it expresses in a creative and safe way desires that may not be easily expressed outside the stage. Thus, even in Michel, the two men kiss each other in Act Two which is a retelling of their suppressed love story, liberated through the Biblical narrative of David and Jonathan.

This paper will focus on original plays performed in Malta from 1974, the year when Malta became a Republic, till the staging of the play Michel to show how queerness was perceived and expressed. The paper will also refer to foreign plays staged locally which are queer, or which were staged in a queer manner. This paper will intentionally discard the analysis of the popular Christmas pantomime. Even though this was, and still is, one of the major manifestations of queerness on stage, the researcher of this paper preferred to focus on 'straight' drama since this has never been studied from a queer angle.

The insights provided will be presented in a thematic manner juxtaposed against the framework of queer theory and the works of the main queer theorists, such as Butler, Sedgwick and Ahmed, particularly theorists who have focused on the performative.

CV

Tyrone Grima is a lecturer, researcher and practitioner in the Performing Arts. He lectures at the Malta College for Arts, Science and Technology (MCAST). He is also a part-time lecturer at the University of Malta in the School

of Performing Arts. His areas of interest are applied theatre; community-based performances; queer theatre; and the interface between spirituality and the theatre. He is also a practitioner, having directed various productions in leading Maltese theatres, both in English and in Maltese. His favourite directorial works were 'Bariona' (2010); 'Children of a Lesser God' (2015); *Zayden* (an original one-person performance and documentary piece of theatre written by Grima on the issue of homelessness in Malta); and *Agnes of God* (2020). Tyrone is also a novelist, having published his last novel in Maltese at the end of 2021, and a playwright. He has also published articles of a theological and of a theatrical nature in international journals.

TZI-YU HUNG

National Taiwan University, Taiwan

New Scholars Forum

METATHEATRE AND THE PROLOGUE OF AJAX

ABSTRACT

In this paper I explore how the tactic of metatheatre is applied in the prologue of Sophocles' Ajax to demonstrate that tragedy serves as a converging site for debates and discussions over democratic values in fifth century Athens. While working with the theoretical concept of metatheatre, pioneered by Lionel Abel and developed by theater scholars such as Gregory Dobrov, I apply the approach of classical studies and reads closely along the language use, style, and structure of the text. While the prologue part for Ajax is unusual in terms of the structural and theatrical logic of tragedy, I first argue that the prologue serves as a prefiguration to the ending of Ajax and provides a frame for its tragic narrative. I propose to focus on how metatheatrical tactics, especially the multi-layered relationship of "player vs. spectators" as well as self-referentiality, set the tone for the prologue and thus urge Greek audience to practice democratic value in Athens. In this sense, metatheatrical tactics can work as a starting point for tragedy to not only operate aesthetically but carry out its social function.

CV

My research interests are Bertolt Brecht and Greek tragedy, particularly in issues concerning audience and spectatorship studies. I am currently working on my MA degree in Department of Foreign Languages and Literatures in National Taiwan University while conducting an independent research project in National Theater & Concert Hall in Taipei, Taiwan. I also publish theater criticism online and I am a current member of International Association of Theatre Critics (Taiwan).

ULF OTTO

Ludwig Maximilians University, Germany

Digital Humanities in Theatre Research WG

WHAT TO DO WITH 5.000 PERFORMANCES? – VIDEO COLLECTIONS, COMPUTER VISION AND SHIFTING ATTENTION

ABSTRACT

Most video recordings of theater performances are little fun to watch and it is often actually more interesting to read what other people have seen in them. Though there are extensive video collections dating back to the 1970s, their usage seems so far to be limited to a few canonical works, or, more recently, to the analysis of their metadata. But recent advances in computer vision, mostly built on deep learning technologies, at least potentially offer radical new ways to process these videos at scale. Distant viewing techniques, that go beyond manual annotation, might possibly open new research perspective and might tell a different more pluralistic story of late 20th century theater, shifting the centers of canonical narratives.

Following recent pleas for cultural analytics (Bardiot) and computational humanities (Escobar Varela) in Theater Studies, the paper surveys recent methodological developments in digital art history and digital film studies,

introduces (and hopefully demonstrates) some of the underlying technologies and assesses the epistemological potentials for Theater and Performance Studies. It represents preparatory work of a research project on a media history of theater recordings.

CV

Ulf Otto, Dr. phil., is Professor Theatre Studies and Intermediality at Ludwig-Maximilians-University Munich and holds a BSc in Computer Science. Areas of research include: interconnections of theater history and history of technology, theatricality of digital cultures, gestures and genealogies of reenactments, media performances in contemporary theatre. Besides frequent German-language publications he has published in Theater Journal, Theater Research International, and The Drama Review.

ULLA KALLENBACH

University of Bergen, Norway

Historiography WG

TRAVELLING THROUGH EUROPE 1788: A DIGITAL MAPPING OF MOBILITY

ABSTRACT

In 1788, three actors from the small Royal Danish Theatre in Copenhagen – Joachim Preisler (1755-1809), Peter Saabye (1762-1810) and Norwegian-born Michael Rosing (1756-1818) – embarked on a journey to visit the major theatres and cultural centres of Europe. Appointed by the theatre's direction, this was the first official journey organised by the theatre with the explicit strategic aim to acquire new knowledge of European theatrical currents. The actors would travel through cities like Hamburg, their main destination Paris, and later Vienna (where they encountered Mozart) and Prague.

The journey is meticulously recorded both in the officially commissioned diary, written by Preisler, published already in 1789, and the private diary and letters by Rosing, published in 1943. These sources offer a rare insight into how the European theatrical practices and performances were experienced through foreign eyes in the late 18th century. Moreover, they provide an early documentation of how the practice of transnational travelling was key to transforming Copenhagen from a small, peripheral theatre into the theatrical centre of Northern Europe that it would become in the 19th century.

In this paper, I will present these sources as part of the current development of a digital 'mobility map' tracking the movements to and from the Royal Danish Theatre between 1748-1948. This forms part of the international research project Artistic Exchanges: The Royal Danish Theatre and Europe (2021-2024). The project investigates cultural transfer and negotiations between the national and the transnational, both by mapping how artists travelled and how experiences of travelling were reimagined as performance.

In particular, I wish to focus the discussion on the historiographical challenges when dealing with such digital mappings: While a digital mapping allows us to grasp the major movements across cities and countries, it also grants access to – when dealing with extremely detailed sources – tracking the minor movements such as the actors' daily walks through the cities, their social gatherings, and not the least their many visits to the theatres, where they make notes of the repertoire performed, their impressions of the actors and audiences. How to balance the major and minor movements when developing the map? How to classify and prioritise movements? How to investigate the horizontal and vertical histories arising from the mappings? And how avoid getting lost in the details?

CV

Ulla Kallenbach, PhD, is Associate Professor in Theatre Studies at the University of Bergen, Norway.

Kallenbach is President of Nordic Theatre Scholars, Head of the Norwegian research group for theatre history and dramaturgy, and steering committee member of the Centre for Historical Performance Practice (CHiPP), Aarhus University, Denmark, where she is PI of the collective research project Artistic Exchanges [ArtEx]: The Royal Danish Theatre and Europe. The project uses state of the art digital methods to investigate artistic exchange and performative representations of Europe through the the unique archive of the Royal Danish Theatre.

Her principal field of research is the cultural history of imagination, especially in relation to dramaturgy. Her monograph, The Theatre of Imagining – A Cultural History of Imagination in the Mind and on the Stage, was published by Palgrave Macmillan in 2018 as the first comprehensive study of the cultural history of imagination in the context of theatre and drama. Other publications include 'The ethics of imagining and the dramaturgy of spectatorship', (Performing ethos: International Journal of Ethics in Theatre & Performance, 2020) and "Beautiful dream" or "loathsome delusion": Imagination and Ideality in Nineteenth-Century Denmark, (European Romantic Review, 2018).

See also ullakallenbach.net

ULRIKA MAUDE

University of Bristol, UK

Samuel Beckett WG

SAMUEL BECKETT AND THE SPACE OF MOURNING

ABSTRACT

This paper will address decentered spaces of affect in three of Samuel Beckett's television plays: Ghost Trio (1976), . . . but the clouds . . . (1976), and Nacht und Träume (1982). While the plays can be said to interrogate affects such as grief, loss, and forms of solace, this paper will investigate the ways in which the various 'chambers' that constitute the mise en scène themselves configure and generate affect in ways that complicate our reading of Beckett's television plays and add insight into the complexities of mourning in the aftermath of the pandemic. Ghost Trio stages F (Male Figure), alone in a room, mourning a lost lover. The room itself, as the stage directions make clear, consists of a series of 'grey rectangle[s]', which vary only slightly in dimension, and include the protagonist F himself, who initially seems to form but one of the play's many rectangles. The room, as the stage directions make clear, consists of a near-uniform greyness. The effect of flatness generated by the color grey and by the curiously schematized set, is only heightened by the fact that the play was written for analogue television, which by default comprises a set of shades or shadows, produced by cathode rays emitted from a high-vacuum tube. The apparent disparity between the heightened affective charge of the play's subject matter and its representational strategy, in other words, is made even starker by the austere formal qualities of the play's medium: the limited, rigidly framed TV screen and its flatness; the literal shades of grey in a black-and-white broadcast, which is made to appear 'sourceless and smooth' by the singular cinematographic technique of shooting the film in colour but printing it in black and white (Voigts-Virchow, 2000, 125); the omnipresent light, produced by the firing of a cathode tube onto a television screen; and the fact that the limited and one-dimensional sound reproduction that characterised TV broadcasts of the period not only reinforces the performance of V's voiceover as flat and 'faint', but also to a degree generates this effect. . . . but the clouds . . . evokes the chiaroscuro of German expressionist film, and the minimalism of Noh theatre, while Nacht und Träume, which in its iconography resembles the work of the old masters, and which features fragments of Schubert's Lied, Nacht und Träume, in turn explores and interrogates the solace afforded by art, even as it simultaneously casts such a notion under doubt. This paper will argue that, in their severe, minimally expressive austerity, the three television dramas present a phenomenology of mourning. Taken together, they suggest that grief, perhaps the severest of affects, configures its own space – one that detaches and isolates the subject within the near-featureless and decentered space of mourning.

CV

Ulrika Maude is Professor of Modern Literature at the University of Bristol, where she also directs the Centre for Health Humanities and Science. She is the author of Beckett, Technology and the Body (Cambridge UP, 2009) and of the forthcoming Samuel Beckett and Medicine (Cambridge UP). She is co-editor of a number of books, including Beckett and Phenomenology (Continuum, 2009); The Cambridge Companion to the Body in Literature (Cambridge UP, 2015) and The Bloomsbury Companion to Modernist Literature (Bloomsbury Academic, 2018).

ULRIKE HARTUNG

Institute for Music Theatre Research, University Bayreuth, Germany

General Panels

SHIFTING PERSPECTIVES. CURRENT DISCOURSES OF CRISIS IN GERMAN THEATRE

ABSTRACT

Theatre in Germany seems to be – especially from an outside perspective – like a place of infinite possibilities: not only because of its extensive public funding but also because of its density and variety in its institutionalized as well as its independent organizational forms. That said there is also a continually growing sense of ‘crisis’ in terms of its general legitimacy. Confronted not only with its crisis of legitimacy but with a multitude of critical social and political discourse – i.e. #metoo, postcolonialism, gender and identity politics, climate change etc. – theatres increasingly feel the need to open up towards structural and aesthetic change. This crisis also raises issues concerning seemingly opposing spacial categories like urban centers vs. rural areas or established spaces of cultural practice vs. those which claim for themselves to function as such. The paper aims to compare two areas of the German theater landscape which, in terms of their organizational structure and degree of institutionalization, each form opposite extremes in the spectrum of theatrical work: opera and music theatre and independent theatre (Freie Szene).

1. The first part of the paper will show how this crisis affects opera and music theatre as the most complex as well as expensive theatrical genre that also receives the highest amount of subsidization. We argue that there are differences in how opera houses strategize depending on their specific topographic, political and social surroundings. We will show that significant change within organizational structure as well as in artistic expression – or the will to do so – can be seen far more happening at houses that are rather provincial than at opera house in urban centers. Thus, strategic development does not seem to be necessarily bound to resources.

2. The second part of the paper will point out how independent theatre makers are increasingly using these crisis discourses to strengthen their relevance and legitimacy in the field. Receiving the least amount of financial contribution and essentially as short-term, project-based funding the independent theatre makers must demonstrate mainly two aspects of their work in particular to receive public funding: "aesthetic innovation" and "social relevance." In the last two decades the relevance of independent theatre work in the metropolitan regions – especially in Berlin – has evidently developed further while beyond the metropolises it continues to have difficulty holding its own. The pandemic situation and the associated far-reaching cultural funding from the federal government could act as a change agent here.

CV

Ulrike Hartung is a research fellow at the Research Institute for Music Theatre Thurnau, University of Bayreuth. Her research project “Persistence and Movement: Music Theater in Institutional Change between Musealization and New Formats” is part of the nationwide research network “Crisis and Institutional Transformation in Performing Arts”, funded by the German Research Society (DFG).

She studied theatre studies majoring in music theatre, English literature and contemporary German literature in Leipzig and Bayreuth and earned her doctoral degree with a thesis on “Postdramatic Music Theatre” for which she received a fellowship by the Bavarian Elite Support Act (BayEFG).

UNA KEALY

Waterford Institute of Technology, Ireland

Feminist Research WG

‘POSTCARDS FROM THE PAST: CONCEPTUALIZING AND INTERPRETING CORRESPONDENCE FROM TERESA DEEVY TO JAMES CHEASTY CIRCA 1952 TO 1962’.

ABSTRACT

Teresa Deevy was one of the foremost dramatists of her generation, having six plays produced in the Abbey in the 1930s. Deevy's work exposes how women's ambition for their own lives contrasted with the social roles expected of them. 'Postcards from the Past' will explore the value of a unique set of documents, comprising mainly letters and postcards to Irish theatre practice of the nineteen fifties and scholarship of that era. Created by Teresa Deevy, then an established author and playwright, whose dramatic work had been staged in the Abbey, broadcast on Raidió Éireann, and televised by the BBC, the documents considered here were sent to Deevy's friend and fellow playwright James Cheasty, a Waterford farmer thirty-four years her junior. Collected and conserved in the first instance by Cheasty, the data set became available as research material between 2016 and 2021. The documents chart Deevy's mentorship of Cheasty as he began playwrighting and her subsequent delight in his success when his plays were produced. Archival material, as Lucy Collins argues, can be 'fragmentary, made up of what happens to have survived'; such is the case for documents considered here, as the correspondence Cheasty exchanged is not extant. Consequently, analysis will focus only on documents authored by Deevy. The dataset comprises seventy-seven documents including thirty letters, eighteen envelopes, twenty-eight postcards, and one prayer card, and sheds light on Deevy's active participation in Dublin's dynamic cultural milieu in the nineteen fifties.

The authors recognize work undertaken by Maynooth University Library to conserve, digitize, and make freely available excerpts of Deevy's archive. Such open-access digitization of archival material mitigates against factors which create barriers in accessing archives such as: the currency an artist holds in scholarship; the relationship between the institution conserving an archive and the archive's owner(s); and restricted access to digitized material. Such barriers lead to a dominance of certain (male) authors within theatre practice, teaching, and research which constructs what Sue-Ellen Case describes as a 'history of influence and continuity', creating what Elaine Aston calls a 'lost female tradition' whereby work by women is excluded from what Sara Ahmed describes as the 'citational chain'. Arguably, there is a reciprocal depression of interest, access, and perceived value in relation to the archives of those whose work is not strengthened by chains of practice, publication, and scholarship. The value given to certain parts of the writer's archive – the manuscript, for example – may also contribute to a perception of lower-status attributed to other contributions such as personal correspondence. Whilst appreciating the pace of change which has brought cultural, sociological, political, and scientific work by women to the fore, including the #WakingTheFeminists (2016) movement and the 'Fired! Irish Women Poets and the Canon' project (2017), the authors agree with Collins' argument that 'the archival profile of individual women writers ... has not been significantly raised'. This paper critiques how documents from women writers, particularly personal correspondence, is evaluated and interpreted, and argues for the relevance of such documents in raising Deevy's archival profile.

CV

Kate McCarthy lectures in Waterford Institute of Technology. Her PhD research, at the School of Education, Trinity College Dublin, investigated the relationship between drama and theatre education, and applied theatre. Her research interests include: the arts and education, contemporary theatre practice, in particular participatory performance and live art, and the work of Waterford playwright, Teresa Deevy. As a practitioner, Kate has facilitated and devised numerous contemporary performance projects in Ireland and in the UK—ranging from youth theatre to site-responsive and street theatre to drama education projects. Úna Kealy also lectures in Waterford Institute of Technology and, in recent years, her research has focused on the work of playwright Teresa Deevy. In addition to academic publications this research takes the form of rehearsed play readings and practical workshops. Úna's research is driven by a desire to interrogate questions of marginalization, social inclusion and exclusion and to work with colleagues in sister institutions, cultural organisations, independent theatre makers, cultural advisory bodies and policy makers to improve equality of opportunity and achievement within the Irish cultural sector. Kate and Úna are currently co-editing a collection of critical essays on the work of Teresa Deevy.

VANESA COTRONEO

Friedrich Alexander Universität, Germany

Samuel Beckett WG

“SAMUEL BECKETT AND HUMOR: FOR A GENETIC CRITICISM STARTING FROM HIS GERMAN TRIP”

ABSTRACT

*Many texts have been written on the idea of Beckett’s poetics of exhaustion. Nevertheless, the human, comic, ironic, and even sarcastic aspect of his literature and plays, is often forgotten. Besides the theoretical considerations from the absurdity’s analysis, and for an author who explored not only most of the genres but the technological media during almost the whole twentieth century, the humoristic and human perspectives of his works require a closer look. The hilarious encounter with a tailor, who gave him the suit after several months; the presence of the sausages; the characters’ megalomania and the cultural censorship, together with the propaganda, to mention some examples of critical humor, are represented in Beckett’s theatrical plays *Waiting for Godot* and *Endgame*.*

Those elements are part of his German diaries, traveling across German cities. Therefore, this paper analyses Beckett’s texts through genetic criticism, by observing the path of humor’s elements in his texts of the ‘30s: manuscripts, letters, shorten fragments, and its inclusions in his future work.

If the German Diaries anticipated Beckett’s performative and fragmentary writings (Nixon), it might be possible to consider that his personal experience during his Bildungsreise across Germany (October 1936-April 1937), allowed him to develop a critical poetics of humor.

At the same time, the letters of the period, addressed to his friend and colleague, Thomas MacGreevy, present the content of Europe in war, in a very critical and humoristic way. My hypothesis will suggest that the German Diaries and the epistolary texts of the period, offer notes, thoughts and critical comments of a young Beckett in his formative trip through Nazi Germany. These texts penetrate the author’s personal experience, including leitmotifs that will be recognizable in his later production.

CV

*Vanessa Cotroneo is a graduated scholar in Literature Studies of the University of Buenos Aires, Argentina, where she was a Teacher Assistant in English Literature. Later, she studied a Master in Comparative Literature at the University of La Plata. In 2017, she won an Erasmus + Scholarship to study English and Irish Languages and Cultures in Kerry, Ireland. Living in Germany, she completed the Master *The Americas*, and got two DAAD Scholarships for Translation Studies in Sorbonne Université and Wuppertal. She is a Scientific Researcher, a Teacher and a PhD Student at the University Friedrich Alexander-Erlangen-Nürnberg, Germany.*

VANESSA MACAULAY

Central School of Speech and Drama, UK

Queer Futures WG

COMING OUT BLACK: THE POETICS OF BLACK BRITISHNESS IN ‘QUARE’.

ABSTRACT

If we associate ‘coming out’ with visibility in public spaces and the danger attached to that visibility, we must find a way to articulate the varying degrees of risk at the intersections of race, gender, and sexuality. E. Patrick Johnson complicates queer theory with his concept of ‘quare’ that acknowledges the intersectionality of race and sexuality to comprehend a nuanced understanding of Black queer experiences. According to Johnson, quare is a ‘theory in the flesh,’ which relies upon, and values, the embodied knowledge and experience of people of colour specifically. In this paper, I question whether it is possible (and valuable) to translate ‘quare’ – rooted in African American vernacular, cultural rituals and lived experience - to the poetics of Black British performance practices. In doing so, I hope to establish a space for queer/quare Black British practitioners and the diasporic connections

that may be formed. Put differently, I am concerned with how those who claim marginalised identities can gradually reform it from within the margins by examining the parameters of *quare*, and the distinctions that Johnson proposes between *queer* and *quare*. This paper explores Racheal Young's *OUT* (2017) and *Nightclubbing* (2019) to suggest that they are examples of performances that subvert British cultural expectations to survive oppression while making room within the margins for Black queer experiences. I am curious and open to discussing the stakes of 'quarring' queer theory beyond a linguistic intervention, to think about the epistemological place of embodied knowledge more broadly and how Black British positions challenge its claims. Ultimately, I am interested in discussing whether the etymological importance of *quare* in the African American experience can be repositioned to include the poetics of Black British experiences.

VARVARA SKLEZ

University of Warwick, The United Kingdom

General Panels

ADVENTURES OF A LATE-SOVIET SUBJECT IN DMITRY VOLKOSTRELOV'S "1968. THE NEW WORLD"

ABSTRACT

This presentation will be part of a curated panel: "Performing The Stranger - Staging The Outside in Contemporary Russian Theatre". This panel will feature three scholars: Julia Listengarten (UCF), Varvara Sklez (Warwick U), and Yana Meerzon (UOttawa). This curated panel speaks directly to the IFTR 2022 theme Shifting Centres (In the Middle of Nowhere), and its proposed subtopics: "the viewpoint of the outsider," "performing questions of gender and marginality" and "culture of protests: performance of dissensus."

In my presentation, I will discuss how theatre performances, created in Russia in the 2010-s, affectively engaged the audiences to create spaces of negotiation of the contested histories of the Soviet past in times of growing authoritarian tendencies in contemporary Russia. I will rely on the notion of 'outside' (vnyenakhodimost') as it was used by Alexey Yurchak in his book "Everything Was Forever, Until It Was No More" (2005). Originally theorized by Mikhail Bakhtin, this notion described dialogic relations between an author and a hero of a literary text. Yurchak used this notion to analyze the specificity of relations of a Soviet subject and authoritarian discourse. He suggested, "that authoritative discourse during late socialism experienced a performative shift", as it was still important to "participate in the performative reproduction of its fixed discursive forms, while not necessarily paying attention to the dimension of its constative meanings" (2005: 134). In Bakhtin's terms, while still being 'a hero' of authoritarian discourse, a late-Soviet subject also started to act as 'an author' of this discourse, which opened the door to new meanings, communities, and lifestyles.

I will discuss in more detail the relations between subject and discourse in Dmitry Volkostrelov's performance "1968. The New World (2014)". Composed of five parts, each one exploring a different type of discourse, this performance not only reflected on a particular year in Soviet history (1968) but also reacted to an urgent political agenda of the present time. I am going to argue, that by enabling a tiresome collective exploration of authoritarian discourse, where both actors and spectators acted rather as 'heroes' than 'authors', this performance addressed an affective potential of this exploration to acknowledge the later function, and thus, enabled a new sense of a community within a theatre's audience.

CV

Varvara Sklez is a PhD candidate in the Department of Theatre and Performance Studies at the University of Warwick and a lecturer at Moscow School of Social and Economic Science. Her PhD dissertation focuses on issues of memory and protest in contemporary Russian theatre. She also participated in projects in social memory studies, including "Memories of the Soviet Peasant Rebellions of 1920-1921" project (2018). She is a co-editor of "Politics of Affect: Museum as a Public History Site" (New Literary Observer, 2019). Being one of the Public History Lab founders, she is on the organizing committee of the annual "Public History in Russia" conference.

VENKATESWARAN SESHADRI

Jawaharlal Nehru University, India

New Scholars Forum

UNRAVELLING CONGEALED VIOLENCE: PERFORMING MEMORY AND DALIT IDENTITY IN PRALAYAN'S UPAKADHAI

ABSTRACT

Since the 1990s, political theatre in Tamil Nadu, south India, has radically reimagined violence perpetrated against dalits and other marginalised communities. Sociologists such as Kalpana Kannabiran (2016) have argued that, within academic discussions, "violence" is often allowed to congeal within larger structural frameworks such as caste, class, and gender--overshadowing its historicity and corporeality. Performance offers critical insights into this congealment, due to theatre's mediation of identities and everyday realities, and complex ties with the larger structures mentioned above.

Shanmugasundaram Chandrasekaran (alias "Pralayan") is a veteran Leftist director, known for his work with street theatre, who began engaging with dalit theatre during the 2000s. His most widely-performed proscenium play from this period, Upakadhai (2007), expands upon a street play (1992-93) highlighting upper-caste violence perpetrated upon the tribal hero Ekalavya (from the Mahabharata). It is a five-act play, deploying montage as a performance strategy, stringing together instances from myth, history, and contemporary life, highlighting caste violence and its mutations through modes of traditional and modern education and canonised narratives.

My paper analyses how the play uses performance as a strategy in its mediation of dalit identity to open up questions surrounding the articulation of subaltern assertion, and images of/beyond victimhood, within forms of hegemonic cultural memory/memorialisation across time. Using Joseph Roach's (1996) formulations of the complex network that (in)forms the socio-cultural-historical contexts of performance, and Marvin Carlson's (2003) 'haunted' stage, I will also enquire whether these mediations and representations also expose forms of violence inherent in performance itself.

CV

Venkateswaran S. is a Ph.D. student in Theatre and Performance Studies at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, India. His Doctoral research centers around trends and traditions of dalit/anti-caste performances in Tamil Nadu, India, since 1990. His M.Phil. work focused on the political reformulations of the street-space in Tamizh [Tamil] street theatre, with special reference to the work of Chennai Kalai Kuzhu. His research interests revolve around relationships between memory, history, violence, and performance as engaged with and made manifest through theatre practice.

VERA VELEMANOVA

Arts and Theatre Institute Prague, Czech republic

Scenography WG

RELOCATION OF THEATRE CENTRES DURING THE CZECHOSLOVAK "NORMALIZATION" OF THE 1970S AND 1980S OF 20TH CENTURY: SCENOGRAPHER JAROSLAV MALINA IN NORTHERN BOHEMIA

ABSTRACT

The term of the centre in Czech theatre is really very relative. If the capital city of Prague is perceived as the centre, then the centre of theatre production should be the National Theatre. In the time of totalitarianism, the main center of progressive production became the theatres of small forms, which emerged in the 50s and 60s. After the invasion by Soviet troops in 1968, the imaginary centre had to move entirely to areas at the peripheries, where uncomfortable theatregoers were expelled to, and where the hand of the main censorship was not as able to reach.

In the 70's and 80's, for example set designer Jaroslav Malina (1937-2016) worked for border theatres - in Liberec, in Ústí nad Labem – on relatively free productions, in the style of action set design. This presentation recalls some of Malin's scenographic works, created for the Drama Studio in Ústí nad Labem during those unfortunate, fateful years of Czech history, when the concept of the centre sought new content. It will show this specifically in the scenographies developed between 1976-1985, with which Malina became known as a representative of action scenography, which contributed to the perception of the border - formerly marginal theatre as much as new cultural centres - where the core of progressive staging practice that emerged out of progressive scenography. The presentation relied on newly exposed primary sources, archival documents stored at the Institute of Arts - Theater Institute, the National Museum in Prague and in private collections: set designs, period reviews, directorial books, interviews, and articles published in professional periodicals and monographs. The author herself contributed a chapter to a monograph on Jaroslav Malina (J. Brandesky, eds.: Jaroslav Malina in scenography and painting, Prague 2019), and is developing a monograph on the Drama Studio.

CV

Researcher of the Department of Czech Theatre Studies in Arts and Theatre Institute Prague. Her research focuses on the 19th - 21st century Czech set design and theatre history of Russian immigrants in Czechoslovakia between 1918 and 1938. She is an author of texts elaborating on the issues of legionary theatre in Russia between 1914 and 1920. She also works as a curator of the exhibitions with theatrical themes. She lectures at the Department of Theatre Studies of the Faculty of Arts, Charles university, Prague.

VERENA ARNDT

Johannes Gutenberg University of Mainz, Germany

General Panels

THE MUSICAL – A GENRE AT THE CENTRE WHILE REMAINING AT THE PERIPHERY

ABSTRACT

The paper considers the ongoing duality of high-brow and low-brow and the understanding of cultural importance and legitimacy of entertainment within the scientific debate in theatre studies. It does so by examine the paradoxical situation of the Musical, being the theatre genre with the highest audience numbers while still being widely ignored by researchers. Deeply rooted in the European intellectuals' tradition of considering entertainment in general a lower art form for the masses the German prejudice towards a genre which – assumedly – seeks to entertain at any cost is expressed by ignoring it altogether or using it as a cautionary tale regarding commercialized theatre. While the increasing tendency of considering popular phenomena in scientific research – as shown in newly established departments of popular art or culture at universities – can be witnessed in Germany as well, the number of high-quality research concerning the musical here is still extremely small. As the musical is far from only covering unpolitical topics – which goes without saying in the USA, but not necessarily in Europe – the musical will shape the cultural memory concerning important aspects of our collective past. In September 2019 a show called “Anne Frank – The Musical”, written by the French composer-playwright Jean-Pierre Hadida, premiered at the Center for Jewish History in New York. This play made its debut in Paris in 2008 and has been touring throughout the French-speaking parts of Europe successfully. Also in 2008, there was a Spanish musical called “The Diary of Anne Frank: A song to Life.” A German newspaper commented rather cynical: “Whether it is permissible to produce a musical about the diary of Anne Frank is not even the question. Nor whether it was a good idea to call it “A Song to Life” in the subtitle. The real surprise is that it didn't happen earlier.” (F.A.Z., 26.02.2008, Nr. 48 / page 35 [my translation]) This, however, is an incorrect observation: Enid Futterman and Michael Cohen's Musical “Yours, Anne,” debuted Off-Broadway already in 1985 – but was not well received. The 2019 show in New York of the French Musical about Anne Frank, on the other hand, was positively reviewed and had a revival only a few months later, in March 2020, shortly before the Covid-Pandemic gradually shut down theatres all over the world. Therefore, question of a long-term success of this show cannot be answered yet. But other Musicals covering the German National Socialism and the Shoah are already part of the common

repertoire of contemporary theatres: The sound of Music, Cabaret and The Producers are prominent examples of that. Ignoring the Musical as a genre, equals ignoring its influences on the collective consciousness of society. The paper aims at pointing out the limits we set ourselves as researchers in disregarding mainstream successes as fields of attention, and questions the strict line which is still drawn between entertainment and serious, 'valuable' theatre.

CV

VERENA ARNDT achieved her BA and MA degree in Theatre Studies at the Institute for Film, Theater and Empirical Cultural studies at the Johannes Gutenberg University Mainz. Before receiving a PhD scholarship, she was employed as a research assistant in theater studies and also gained work experience in theater praxis in the field of theatre pedagogics and as an assistant director. Her primary research interest is in the area of tension between entertainment and political theater, especially with regard to the representation of the German National Socialism and the Shoah. Her master's thesis "'Where was the Comedy'- Laughter facing the Unimaginable in Theatre and Film after 1945", won the award for the best master thesis 2016/17 of the Association for European Jewish Literature Studies. Her PhD Thesis examines forms of Holocaust representation in the musical as a genre. As a first outcome of her research, an article called "Theatre in a Graveyard? – The Representation of the Holocaust in Musical Theatre" was published in the peer-review online journal Etudes in December 2020.

VIBEKE GLORSTAD

VID Specialized University, Norway

Performance and Disability WG

CULTURAL POLICY FOR THE PERIPHERY? OR HOW ARE THE FRINGE REPRESENTED?

ABSTRACT

In this presentation I will explore regional cultural policy documents from the western part of Norway. Nationally – from the Arts Council Oslo Norway, there are now explicit aims for an including cultural sector, celebrating diversity. I will ask how these aims are expressed- or not -in the county and at municipal level policy documents. How are the aims including also people with disabilities and people with cognitive disabilities?

The cultural policy-strategies at the municipal level are per now segregating cultural activity for people with cognitive disabilities. This is seen in for instance local theatre groups as Unik and Egenart. There are few examples of inclusive art projects, were artist with and without disabilities cooperate. So all though at the national policy level there are signs of celebrating diversity, this is not expressed at the local level. One may ask if there are a certain ableism in the cultural policy in the outskirts and in the rural areas. Or is there unknown -undocumented examples pushing into the centre? What is the character of the cultural capital «given» (?) to people with cognitive disabilities in the outskirts and in rural areas? Do we see examples of how some occupy the third space (Bhabha) performing in a political way the margins – post/de/colonizing their circumstances. For instance in the so-called low brow character of entertainment in some revues with people with cognitive disabilities? I aim to discuss barriers and signs of inclusion.

CV

Vibeke Glørstad, Senoir Lecturer at VID Specialized University , Stavanger, Norway. Sociologist and social worker. Teaching on BA and MA level. Publishing in the field of communitytheatre incl. Zimbabwe; living conditions for people with learning disabilities; inclusive art and citizenshipstudies. Member of IFTR Performance and Disability Working group since 2016, formerly the African and Carribian Theatre and Performance working group

VICKI ANN CREMONA

University of Malta, Malta

The Theatrical Event WG

PREPARING FOR PERFORMANCE: STUDENT TRAINING AND DIRECTION IN-PERSON AND ONLINE

ABSTRACT

The COVID-19 crisis has provided a challenge to universities to develop new creative methods for teaching online, consequently, to think of new ways of establishing communication and developing student-lecturer relationships. As restrictions eased and face-to-face classes slowly resumed, students or lecturers 'testing positive' has often meant, once again, finding new teaching methods in adopting a blended approach of face-to-face and online teaching. These constrictions have given rise to new playing cultures within the classroom that have led to the elaboration of new kinds of student-based theatrical events online and in person. Taking as a case study a class of students coming from the disciplines of theatre, dance and music, whose objective was to create a performance, this paper aims to evaluate the changes in approach and methodology used to adapt to COVID restrictions over the last two years. Starting out from the idea of 'creating a strong container' (Elchuk 2020), the paper will discuss the different strategies that were elaborated in order to equip students with the necessary tools to devise a performance, and experience working as an 'ensemble'. It will examine how content was created, negotiated and adjusted through what Bella Merlin calls 'unlocking the line of thought' and 'unlocking the line of action'. It will show how the notion of 'creating containers' allowed for more flexible direction, and a devising process that could make students connect both physically and over a screen.

CV

Vicki Ann Cremona is Chair of the School of Performing Arts at the University of Malta, and Professor within the Theatre Studies Department. She is particularly interested in the connections between theatre and power. She has published mainly about Carnival, Maltese Theatre, Commedia dell'Arte, Tunisian theatre and theatre laboratories. She has also co-authored, co-edited, and translated various books. Her latest book publication is Carnival and Power. Play and Politics in a Crown Colony (Palgrave Macmillan 2018), and she is one of the editors of Theatre Scandals. Social Dynamics of Turbulent Theatrical Events (Brill/Rodopi 2020).

VICTORIA BIANCHI

Queen Margaret University, UK

Performance in Public Spaces WG

THE GREEN: EXPLORING PLACE-BASED PERFORMANCE PRACTICE IN GLASGOW GREEN

ABSTRACT

This paper focuses on an ongoing practice-research project exploring the interconnected narratives associated with Glasgow Green, the oldest urban park in Scotland and, arguably, the UK. The Green has a complex, rich history, having been the site of weddings, protests, executions, Jacobite gatherings, disasters, and festivals, all the while providing respite from the heavily industrial landscape for the city's residents. Since the onset of the COVID-19 pandemic, research has demonstrated 'the important role and benefits provided by parks, especially urban and community parks, under the COVID-19 pandemic' (Geng et al. 2020 p.553). The pandemic has reinforced Glasgow Green's status as a vital space for those in the surrounding neighbourhoods, which range from affluent to some of the most impoverished in the country (Glasgow Indicators Project, 2021). The Green has always provided a stage for social and political activity for Glasgow's people; from the 1831 Reform Bill protests, the activities of Anti-Slavery Society, the WSPU suffragettes, to the much more recent activities of the 2020/1 Black Lives Matter, anti-lockdown and COP protests.

The project can be understood as a meeting point for these narratives and a reconsideration of their importance in a post-pandemic context. Through a combination of archival and community-based research, the researchers have been gathering the multifarious narratives of Glasgow Green in order to stimulate new propositions, questions and methodologies for thinking about the future of performance in urban green spaces. This paper reflects on the findings from early community consultations and performance experiments carried out by the research team. It explores the methods used to reimagine place-based artistic research in urban green spaces in

ways that will encourage the emergence of new frameworks and enable us to create more sustainable futures, while simultaneously celebrating the under-represented heritage of a historically working class site.

This work actively takes up Bruno Latour's timely provocation to use the 'ongoing, irreversible ecological mutation' of 2020/21 and 'enforced suspension of most activities' to 'set out the inventory of those among them we would like to see not coming back, and those, on the other hand, that we would like to see develop' (2020:3). This paper will offer insights into the successes and challenges of working with local communities, artists and archives amidst the impact of Covid restrictions, and the principles these might provide for artists and researchers working in urban green spaces going forward. It is rooted in the understanding that a place-based approach affords agency and autonomy to local communities to express their own stories and ideas (Bynner, 2016), and that creative practice can be used to celebrate under-represented spatial narratives (Bianchi, 2020; Smith, 2010).

CV

Employment:

2020 – present Lecturer in Drama and Performance, Queen Margaret University

2012 – present Associate Lecturer in Performance and Education, University of the West of Scotland

Qualifications:

2018 PhD in Performance and Heritage, University of the West of Scotland

2012 MA Advanced Theatre Practice, Central School of Speech and Drama

2011 BA (Hons) in Performance (First Class), University of the West of Scotland

Research Statement:

My research interests are interdisciplinary but focus on heritage, site-specific performance and community participation. My PhD research explored themes of feminism, marginalisation and socio-spatial relationships in heritage sites. Since completing my PhD, my research focus has also included exploring pedagogy in Scottish schools relating to heritage education. I recently worked with children and young people in neighbourhoods with high levels of child poverty to explore creative, community-responsive approaches to improving outcomes. In addition to this, in January 2021 I worked with a team of academics and practitioners to develop a collaborative seminar series exploring creative pedagogies in digital performance practice. Outputs include articles, performances, and a number of conference papers and talks.

VIJU VANNATHAN VALAPPIL

Indian Institute of Technology Madras, Chennai, India

Scenography WG

THE SCENIC AND AFFECTIVE DIMENSIONS OF CHRISTIAN VESTMENTS IN CONTEMPORARY MALAYALAM MOVIES OF KERALA, INDIA

ABSTRACT

Dress is a significant trope of identity that express belonging and difference among social groups in contemporary society. Religious vestments, the garments worn by the priestly class, are one of the major elements in invoking religiosity and collective emotions among believers. In Kerala, the south Indian state of India, known for its diverse population of Eastern and Roman congregations, vestments attain more significance because of their role in establishing their cultural distinction within Christianity. However, studies on the visual culture of Christian vestments in Kerala are unexplored. The representations of vestments in popular media, such as films, are more intriguing. The vestments as visual material transformed into signs convey the character's identity and contribute to the scenic composition and narrative structure. They operate both as scenic and affective elements in the film. In such a context, this paper examines the mediated representations of Christian vestments in contemporary films, both as a source of imagination for collective identity and as a tool in cinematic expressions. I take three films- Amen (2013), Romans (2013) and The Priest (2021) for analysis. The paper discusses the different aspects of representations of vestments as costumes in terms of materiality and affect. In these films, vestments act as an expression of cultural identity, a material for deception and an enclosure of mystery.

Keywords: Vestments, Malayalam Cinema, Christianity, Kerala

CV

Viju V. V is a PhD. Research Scholar in the Dept of Humanities and Social Sciences (DoHSS) at Indian Institute of Technology Madras, Chennai, India. His current research is on the Ethnic Representations in Costumes of Malayalam Cinema of Kerala, India. After completing a Masters degree in Mass Communication and Journalism (MCJ), he worked as a journalist in Mathrubhumi, an Indian language newspaper. His research interests include Dress studies, Film Costumes, Kerala Culture, and South Indian Cinema.

VINCENT ROUMAGNAC

Performing Arts Research Centre Uniarts Helsinki, Finland

General Panels

STAGE AS MILIEU

ABSTRACT

At the same time middle (in the middle/in medias res) and generative environment, the French concept of milieu is used here as a term that does not presuppose the categorization of the world into a binary logic (nature/culture, subject/object, human/nonhuman, stage/backstage, etc...). In the research, the term is used in opposition to (stage as) center, with the intention to open the notion of stage to heterogeneous dynamics of emergence that do not depend on exclusive anthropocentric and anthropogenic modes of organization/production/composition of the relationship between a spectator and a theatrical object of experience. Milieu associated with stage thus opens a potential for the revision of scenic thinking, by reshuffling the cards of agencies, perceptions, and regimes of copresence, and therefore by re-establishing the "from where and where the viewer looks". Theatre becomes a pluri-space/time for experiences and no longer an ordered observatory, but rather an enmeshed ecosystem, considering that "the world" is no longer performing outside « there », revealed as externality through mimesis on stage « there », but encompassing.

(Stage as) milieu, on one hand, aligns with a genealogy of artists who have developed autopoietic aesthetic systems based on immersion and continuum, gradually leading the viewer to change their observation position, sliding from the paradigm of the founding notion of teatron, involving a stage-center and an assembly whose eyes are directed to this center, towards the paradigm of the participative network, and, on the other hand, proposes a contribution characterized by the performative contradiction of those ideas of continuous milieu, opening temporal perspectives, and disturbances, on the topic.

In the research (stage as) milieu does not mean that everything is connected to everything «at the same time», without limits, and in a formless way. Milieu here, when related to stage, is not envisioned as a primordial soup where things are happening only simultaneously, but as a diffracted ecosystem in resistance to a temporal representational reduction. Thinking of the stage as a universal milieu-network where the micro and the macro are continuously linked as a whole goes with the risk of a sticky totalizing teatron mundi, without the possibility of any separation and distance, therefore of a stage to appear, an artist to operate and a spectator to be addressed as such. This resistance regarding new collectivizing narratives, all-inclusive interpretations of the theories of the actor-network or other pluriverses has then to be negotiated, and that is the experimental locus of the research project, with the revision of the monofocal stage-as-center paradigm mentioned earlier.

*For IFTR, I propose, through sharing recent artworks, to disclose and discuss this notion of (stage as) milieu, key concept of my doctoral publication *Reacclimating the Stage* (2020), which invites scales that are not perceptible by a human spectator, from geological strata to lightspeed data, to enter the diffracted stage, opening a speculative, possibly failed, hyperzone of experience, made of scenic temporalities which are no longer based on the conventional or "index temporality" of the "now" of a "programmed" centripetal theatre event.*

CV

Vincent Roumagnac is a Helsinki-based Basque-French theatre artist and a researcher interested in the way the notion and the practice of the "stage" evolve through climate-morphing and techno-conditioning. In 2020,

Roumagnac completes a Doctorate in Arts (Theatre and Drama) in the Performing Arts Research Centre of the University of the Arts of Helsinki based on the artistic research project "Reacclimating the Stage". Thereafter, he initiates a three-year post-doctoral artistic research project titled DATA OCEAN THEATRE (D.O.T.).

VINCENZO DEL GAUDIO

Università degli studi di Salerno, Italy

General Panels

DIGITAL PHOTOGRAPHY PERFORMANCE IN ITALIAN INTERMEDIA THEATRE.

ABSTRACT

This paper intends to investigate the relationship between theatre and digital photography within some Italian theatre performances. Since the 1980s, Italian theatre has had a fundamental relationship with audiovisual technology and in particular with video. In the last 20 years, however, some companies started inquiring about the relationship between theatre and photography. This link has often been based on a double component: 1) photography as a document; 2) photography as a dramaturgical space in its own right with an active relationship with the stage. The study intends to examine some paradigmatic performances: The dead, by the company "la città di Ebla" and the work of the director Romeo Castellucci of Societas. With regard to The dead, the use of technology linked to live photography produces new forms of digital liveness and introduces a biunivocal relationship between theatrical image and photographic image that overcomes the dichotomy between being static and movement. About Castellucci, his entire imagery is pervaded by the fixed image. In particular, two of his works - concetto di volto nel Figlio di Dio (On the Concept of the Face in the Son of God) and Parsifal - are an invitation to a reflection on the status of theatre and the photographic image as a space of suspension of the performative flow. In these productions, the stage space is interpreted in the light of the photos which, far from being an ornament, show themselves as a space of negotiation between the actor's body and digital technologies. This abstract is coordinated with other abstracts submitted as Italian Community ADV -Arti Digitali dal Vivo (Live Digital Arts)

CV

Vincenzo Del Gaudio teaches Teorie e tecniche dello spettacolo multimediale at Salerno University. He teaches Storia del teatro e dello spettacolo at University of Tuscia and Storia del Teatro contemporaneo at eCampus University. His studies focus on theater as a social device and forms of remediation between theater and digital media. Hi writings have a deep focus on issues related to the aesthetics of performance and on social mediation as a form of understanding the contemporary social imaginary. Among his latest publications: Theatron. Verso una mediologia del teatro e della performance, Meltemi 2020.

VINCENZO SANSONE

Brera Academy of Fine Arts (Adjunct Professor) and University of Milan (Adjunct Professor), Italy

General Panels

FROM GIACOMO VERDE'S TELE-TALE FOR CHILDREN'S THEATRE TO THE ON-LINE TELE-TALE IN TIMES OF PANDEMIC

ABSTRACT

In 1989 the Italian performer, activist and techno-artist Giacomo Verde (1956-2020) invents a technical-narrative procedure that he calls "tele-tale" and which he uses in his technological children's theatre, starting with the show Hansel and Gretel TV. In the tele-tale, a camera shoots objects in macro, animated by a narrator in real time. A television live re-broadcasts these shots, enlarging the small actions to give them an aesthetic and narrative sense. The narrator, using objects and shots, gives life to a tale. His words, for example, can transform the macro shot of a nutshell into a witch's face. Later, Verde develops this language along with various companies of the

Italian children's theatre that make it their distinguishing feature. Among them, for example, Giallo Mare Minimal Teatro and Teatro della Piccionaia.

In the pandemic era, with theatres and schools closed, Verde's tele-tale becomes the main instrument for continuing the technological children's theater online. With the spectators in their homes, the technological children's theatre, based on the tele-tale procedure, becomes a new format that finds a new life in streaming, adapting the technique of macro shooting of objects to the webcam and also resorting to more advanced tools, such as chroma key, virtual reality, multiple cameras, 360 footage. Several examples have been developed in this period. Teatro della Piccionaia, Zaches Teatro, Marco Ferro and Campsirago Residenza, Agrupación Señor Serrano, Lorenzo Montanini, Hotel Modern and UlsbeerINC are artists who, in different ways, reconfigure tele-tale procedure in relation to a necessity: producing theatre for children online in times of pandemic, reinventing and enriching a specific language. The analysis from the original tele-tale to its current online version will be the focus of this discussion. This abstract is coordinated with other abstracts submitted as Italian Community ADV -Arti Digitali dal Vivo (Live Digital Arts)

CV

*Vincenzo Sansone, master's degree in Digital Performance (Sapienza University of Rome), is PhD in Studi Culturali Europei/Europäische Kulturstudien (University of Palermo). He was visiting scholar at Pompeu Fabra University of Barcelona and at Polytechnic University of Valencia. The focus of his research concerns these areas: the performing arts, new media, animation, AR technologies, software culture, visual culture. He is also an actor and digital set designer. In 2021 he published his first book *Scenografia Digitale e Interattività. Il video projection mapping nuova macchina teatrale della visione (Digital scenography and Interactivity. Video Projection Mapping new stagecraft machine of vision)* (Aracne Editrice). Currently he is adjunct professor at the University of Milan and Brera Academy of Fine Arts.*

VIŠNJA KAČIĆ ROGOŠIĆ

University of Zagreb, Croatia

General Panels

A LOVE-HATE RELATIONSHIP: OLIVER FRLJIĆ AND CROATIAN INSTITUTIONAL THEATRE

ABSTRACT

In the second half of the 1990s Oliver Frljić was an avid representative of the new young independent theatre scene of Croatian capital Zagreb which emerged together with its country. As a cofounding member, with performance group Le Cheval he opposed user-friendly aesthetics of the realistic text-based theatre, spectacularly displayed plots from the national history as well as privileged hierarchical position of Zagreb Academy of Dramatic Art. In the early 2000s, as a student of theatre directing and broadcasting at that same institution, he challenged its internal organisation and educational strategy (or lack of, in the form/intensity of repercussions it produced as well as in the potential for its future capitalisation. This paper aims at presenting the trajectory of this turbulent relationship with Croatian institutional theatre through its dynamic, effects and perception.

CV

*Višnja Kačić Rogošić is the Assistant Professor at the Department of Comparative Literature at the Faculty of Humanities and Social Sciences of the University of Zagreb. She is a member of the Editorial Board of Croatian Theatre journal and the permanent contributor for the editions of The Miroslav Krleža Institute of Lexicography. She published a book on Croatian devised theatre (*Group Devised Theatre*, 2017) and with Miroslava Vučić co-edited the first historical overview of performance art in Croatia (*Marjanić, Suzana, Chronotope of Croatian Performance Art*, 2014). She has published widely on contemporary theatre and performance as well as given a number of presentations.*

VIŠNJA ŽUGIĆ

Faculty of Technical Sciences, University of Novi Sad, Serbia

Theatre & Architecture WG

SUBVERSIVE SPACES OF REAL-LIFE VIRTUAL THEATRE

ABSTRACT

With the arrival of a global pandemic, the conventional understanding of theatre space as a singular “meeting place” between the performance and the audience has quickly dispersed into multiple spatial configurations marked by the merging and co-presence of the live material physicality and the distant virtual spaces. This shifting towards different kinds of spatiality of the theatrical encounter does not only (seemingly) unsettle the very essence of theatre as an art form, but it questions its strength and potentials to remain political through its (in)direct communication and (dis)embodied presence.

The research on the development of theatre spaces in this context draws from Doreen Massey’s and Peter Graham’s standpoints that the physical space will never be annihilated by the development of technologies, but there will be a co-evolution and a parallel social production of geographical and electronic spaces. Exploring this parallel development of spaces, we encounter some intriguing questions: How can we transfer the direct interaction of a theatrical event into the unidirectional online space? Can theatre continue to be subversive if it is confined to the easily controlled and censored virtual space? What can be the alternative ways of theatre production which would circumvent the drawbacks of the lack of direct contact in such situations? How can the virtual in the performance directly affect the perception of the real? How can we construct physical spaces that facilitate subversion on the peripheries of both theatre and VR?

In this paper we are looking at the creative and subversive potentials of theatre spaces which tend to question and dismantle the boundaries between the virtual and the real. Starting from and inspired by the multimedia performance "Counting Sheep - A Technological Punk Cabaret", we will explore theatre spaces in which physical and virtual realities are merged to form a unique liminal space. We will dissect and analyse the characteristics of such liminal theatre spaces in order to highlight their subversive dimension in the contemporary theatre context.

Keywords: subversive space; virtual theatre; liminal space; semi-virtual; semi-real

CV

Višnja Žugić, Ph.D. is an architect and a co-founder of Ephemera Collective and BAZA-Spatial Praxis Platform, both non-profit organizations of architects specialized in creative practices, interdisciplinary research and education in the field of Spatial Design.

She is working as an Assistant Professor in Architecture, at the University of Novi Sad, Serbia, in the course lines of Architectural Design and Ephemeral Architecture. Her research interests are oriented towards spatial performativity, site-specific practices and interdisciplinary methods of exploring, understanding and articulation of space.

She has led and executed projects, workshops and educational programs at the relevant international events in Wales, Taiwan, Czech Republic, China, Serbia, Romania, Scotland, Philippines and Finland.

VIVIANA IACOB

Ludwig Maximilians University of Munich, Germany

General Panels

ILLIBERAL GLOBALITIES: THE FUTURE OF COLD WAR THEATRE HISTORIES

ABSTRACT

My contribution forms part of the panel 'A WEIRD perspective on global theatre history' with Chris Balme, Viviana Iacob*, Rashna Nicholson* and David Wiles*. In light of covid, it seems more pressing than ever that historians should take a global view of the past and escape exclusively national perspectives. But how is this to*

be done in respect of our discipline? National histories have long fostered national identities, challenging them in order to renew them, while minoritarian histories have contested this cultural project through unpacking past events that appear to have been erased from the record. Affirmatory histories of diverse groupings proliferate, while so-called grand narratives or birds-eye views of the past are suspect. The information explosion and pressures of work have encouraged a narrowing of perspectives. In this context how can we develop a global view of the past to take stock of human diversity? Is it only centres of financial power that can afford to resource and so shape a global enquiry? And how do the economics of the book market and the use of English as an international language inflect perceptions of the global? The alternative would appear to be presentism, defined by François Hartog as “the sense that only the present exists, a present characterized at once by the tyranny of the instant and by the treadmill of an unending now.” If we believe in the importance of thinking historically in order to understand and act upon the present, how are we to do it? We do not expect to find easy answers, but we want to have a conversation that frames more sharply our central question: how might we as historians best adopt a global perspective?”

My contribution to the discussion will focus on illiberal theatre globalities. Recent developments in Cold War studies underline the spatial and conceptual diversity of interconnections after 1945. If we take this research directions to heart then how can we address theatre history and socialist globalities? How do we approach non-western centric interconnectedness between the East, the North and the South and what are the ramifications of this story today?

To provide answers to these questions, the paper engages with the idea of alternative globalizations. The concept addresses patterns of integration and dis-integration that have been sidelined by entrenched discourses about the global. By looking at these processes through the lens of international organizations I begin a conversation about the need to re-historicize the relationship between globalization and theatre with a view to illiberal regimes before and after 1989. How does the insertion of the world-wide trajectories of state socialist regimes alter our understanding of Cold War theatre dynamics? Answering this question might also indicate a research framework for engaging with the role IOs play today in connecting theatre cultures irrespective of ideological makeup.

CV

Viviana Iacob is a postdoctoral Humboldt fellow at the Center for Global Theater History at Ludwig Maximilians University, Munich. Her research interests center on Eastern European theater history after 1945, Cold War internationalism and the role of international organizations in the cultural diplomacy of state socialist regimes.

WEBSTER MCDONALD

University of Kansas, USA

New Scholars Forum

REMAPPING (WI)SELF: “NARRATIVE AUTO-ETHNOGRAPHY” AND SELF-INQUIRY TO FOSTER “WE-SEARCH”

ABSTRACT

In this paper, I critique my past and its impact on the present construction of identity. I specifically focus on the ways in which European notions of acceptability create a binary of opposition between what I conceptualize as a ‘grammatically correct presence’ and an ‘ungrammatical presence’. By entering this binary, I deconstruct the traditional linguistic undertone but also locate other practices deemed grammatically correct in terms of meeting the principles of a particular form. I also use ‘ungrammatical presence’ to describe those practices (speaking patois, writing patois, queer) perceived as not meeting certain principles. I contend that Derek Walcott’s oeuvre is a site where irreconcilable ideologies coalesce. Like Walcott, who remaps his European and African background by and through cultural experimentation to remake himself, I attempt to remake the self by laying bare the opposing practices of the past to figure out how I self-represent in the present. From time to time, I shift focus from the self as a primary object to scholarship that doesn’t specifically address ideas of two-ness in the context of one body being in two spaces, to think about intersectional debates around cultural binaries. By the end of this

paper, I would have hopefully answered three fundamental questions: Is hybridity the answer to the legacies of colonization? How can the researcher's two-ness (Queer and Christian) be negotiated via similar processes of 'cultural disobedience'? What are the ways in which practice as research methodology via auto-ethnography both disrupt scholarly hegemony (the traditional archival recuperation of data) and propose a decolonial approach to critical gendered discourses?

CV

EDUCATION:

Doctoral Study: Ph.D. in Theatre and Performance Studies (2nd-year student). University of Kansas

Graduate: Master of Arts Degree, Theatre Education: Theatre and Community.

Emerson College, Boston, Ma. (2020)

Undergraduate: Bachelor of Fine Arts (B.F.A.), Theatre Arts (Upper 2nd Class Honors. Edna Manley College of the Visual & Performing Arts, Jamaica. 2012

ACADEMIC APPOINTMENTS:

University of Kansas, Lawrence Kansas, Instructor/Lecturer (2020-present)

Designed syllabus for introduction to acting

Created weekly lesson plans using the understanding by design method

Delivered lessons acting lessons using hybrid methods

ArtsEmerson, Boston, Ma, Teaching Artist (2019)

Interrogatively foster discussions around plays dealing with race, class, and gender.

Meticulously planned lessons to create community-based collective social transformation in the Dudley area.

Intricately interspersed probes to elicit a 360 dramaturgical understanding of plays produced by ArtsEmerson.

WENDY ARONS

Carnegie Mellon University School of Drama, USA

General Panels

TRAGEDIES OF THE CAPITALOCENE

ABSTRACT

Nearly twenty years ago, the Dutch atmospheric chemist Paul Crutzen proposed a new name for our current geological epoch, one that reflected the extent to which human activity has altered the planet's biogeochemical structure. The term he proposed, "Anthropocene," had the virtue of succinctly conveying a piece of stunning geophysical news: that the planet had, at some point in the relatively recent geological past, entered into an "Age of Man," in which human beings had managed to effect the kinds of large-scale changes to atmosphere, soil, mineral composition, species distribution, and climate that had previously been attributable to such large-scale geophysical events as volcanic eruptions or comet impacts. Even though the proposal to designate a new epoch has still not been officially approved by any of the international bodies governing geological sciences, the idea that we live in the "Anthropocene" rapidly gained traction among scientists, humanists, and artists who seek to describe, analyze, and address anthropogenic climate change; indeed, the concept now comfortably occupies the center of ecocritical discourse, its description of a geological age shaped primarily by human activity a seductive one to those looking to shift individual human attitudes and prompt a change in individual behaviors.

Viewed from the margins, however, the concept of the "Anthropocene" is highly problematic, primarily because it fails to differentiate among humans, many of whom are in conflict precisely because the benefits and costs of the "Age of Man" have been distributed unevenly: as a concept it obscures the fact that a majority of people throughout human history – in particular women, indigenous people, and people of color – have been victims rather than perpetrators of ecological violence against the Earth. Neo-Marxist critics take such conflicts into fuller account in their argument that a better nomenclature and concept for our epoch is the "Capitalocene," a term that captures the fact that our ecological crises have been precipitated not by humans in some undifferentiated and generalized way, but more specifically by the global spread of capitalism and its socio-economic-ecological

injustices. These are also conflicts at the heart of many plays, both historical and recent. In this paper I offer a critique and decentering of Anthropocene thinking via an overview of a number of dramatic works that might productively be categorized as “Tragedies of the Capitalocene,” insofar as they dramatize stories that trace the dynamics of “Capitalocene” exploitation of both human and nonhuman resources. (Plays considered include Cherríe Moraga’s Heroes and Saints, Rahul Varma’s Bhopal, Kia Corthron’s A Cool Dip in the Barren Saharan Crick, Annabel Soutar’s Seeds, Robert Schenkkan’s The Kentucky Cycle, and Colleen Murphy’s The Breathing Hole.)

CV

Wendy Arons is professor of drama at Carnegie Mellon University in Pittsburgh, PA, USA. Her research interests include performance and ecology, 18th- and 19th-century theatre history, feminist theatre, and performance and ethnography. She is author of Performance and Femininity in Eighteenth-Century German Woman's Writing: The Impossible Act (Palgrave Macmillan 2006), and co-editor, with Theresa J. May, of Readings in Performance and Ecology (Palgrave Macmillan 2012). She is also co-translator, with Sara Figal, of a new edition of G. E. Lessing’s Hamburg Dramaturgy, edited by Natalya Baldyga, which received the 2018 ATHE/ASTR Award for Excellence in Digital Scholarship (Routledge 2019; also available online at <http://mcpres.media-commons.org/hamburg/>). In addition, Arons has published articles in a number of journals and anthologies, including “Ecodramaturgy in/and Contemporary Women’s Plays” (co-authored with Theresa J. May, and published in Contemporary Women’s Playwriting, ed. Penny Farfan & Leslie Ferris) and “Beyond the Nature/Culture Divide: Challenges from Ecocriticism and Evolutionary Biology for Theatre Historiography” in Theatre Historiography: Critical Questions (ed. Henry Bial & Scott Magelssen). She writes regularly about theater and culture in her blog, “The Pittsburgh Tatler” (<http://wendyaron.wordpress.com>).

WILL SHULER

Royal Holloway, University of London, UK

Intermediality in Theatre and Performance WG

BEYOND THE ZOOM AND GLOOM: USING AR IN UG DRAMA TEACHING AND PERFORMANCE-MAKING

ABSTRACT

This paper will outline the ways in which an augmented reality toolkit for teaching and performance-making was developed and reflect upon lessons learned integrating AR into UG Drama classrooms and live, distance performance. “Beyond the Zoom and Gloom” was a 2020-2021 teaching-led project, which brought together an interdisciplinary team of educators from arts and sciences to explore web-based augmented reality (AR) techniques that enhance the kinds of online learning necessitated by the global pandemic. Funded by StoryFutures, we developed ARStorydecks.com, an open-access toolkit which allows teachers to easily integrate AR assets into their online or high-flex classroom spaces.

AR Storydecks works as follows: Teachers/students can easily create AR decks by selecting assets from a 3d model library and importing them into our user-friendly interface. A teacher hosting an online lesson would then hold up a card to their computer camera. Students viewing the session visit our webpage and point their smartphone at their computer screen, allowing them to see a 3d model on their phone’s screen.

The case studies for this toolkit, were two of my Drama modules: “The Idea of Tragedy” and “Shakespeare on Camera”. For example, in the final class of “The Idea of Tragedy”, students were tasked with creating 3-minute, new online tragedies using AR Storydecks. I later directed Drama students in a version of Shakespeare’s ‘A Midsummer Night’s Dream’ live on Zoom, using the AR Storydecks to interact with spectators across the world. This paper will reflect on some of these questions: what are some benefits and challenges to integrating AR into UG teaching and Zoom performance? What are some of the user feedbacks? How might this work be developed?

CV

Will Shüler is a Lecturer in Drama and Theatre Studies and Director of Undergraduate Education for the School of Performing and Digital Arts at Royal Holloway, University of London. Recently Will completed work on a StoryFutures funded grant ‘Beyond the Zoom and Gloom,’ developing a web-based, open-source Augmented

Reality Toolkit for online teaching and performance: ARStorydecks.com. His recent book chapter "The Emancipated Educator: Chance, Will, and Intellectual Equality in Higher-Education Role-Immersion Pedagogies" appeared in Rancière and Performance (2021). Will's recent research-led teaching project involved actors training for 360 VR film performance.

WILLIAM W. LEWIS

Purdue University, USA

Intermediality in Theatre and Performance WG

RESISTING ALGORITHMIC DETERMINATION: FACING THE POLITICAL 'OTHER' IN BLAST THEORY'S OPERATION BLACK ANTLER

ABSTRACT

Today nearly all human interactions are tracked, labeled, and recorded by algorithmic technologies. This causes human subjectivity to become entangled within processes of datafication. Datafication is a process where all media is filtered through the auspices of surveillance, capture, computation, and redeployment of data (Couldry and Hepp 2017). Through datafication these technologies gain the power to manipulate the social systems we live within. Platforms and programs such as Facebook, Twitter, Siri, and Alexa run on algorithms which are determined to sort, predict, and define trends in human social behavior. We have seen the implications of these modifications to human behavior over the past decade as social structures become increasingly strained through political division and polarization. When all elements of social life becoming data-points for machine interpretation and, subsequently, machine generated manipulation, what possibilities remain for civil communication and cooperation? By analyzing ways in which spectators navigate Blast Theory's Operation Black Antler, I show how interactive performance can serve as a key corrective to datafication. The project utilizes tactics of covert surveillance that mirrors the operations of data collection tools. When its spectators are tasked with playing characters that are politically opposite of their own personas to maintain their covert status, they encounter realities that algorithmic processes often filter away from their daily consciousness. These acts of role play enact an embodied mode of resistance to the data-driven processes, which when harnessed, allow one the potential to negate the power of algorithmic determination.

CV

*Will Lewis is Assistant Professor of Theatre History, Literature, and Criticism at Purdue University. He researches spectatorship, politics, digital cultures, and experiential performance. Through practice-based-research he utilizes interactive technologies to better understand the relationships between contemporary audiences and mediatized culture. He is the co-editor with Sean Bartley of the forthcoming volume *Experiential Theatres: Praxis-Based Approaches to Training 21st Century Theatre Artists* (Routledge, 2022) which connects postdigital theory, interaction design, and performance practice to introduce holistic pedagogical methods for training theatre students to make theatrical events that integrate immersion, participation, game play, and role play. His other writing appears in the *International Journal of Performance Arts and Digital Media*, *GPS: Global Performance Studies*, *Theatre Topics*, *Performance Research*, the collection *New Directions in Teaching Theatre Arts* (Anne Fliotsos and Gayle Medford), and the recent *Avatars, Activism and Postdigital Performance: Precarious Intermedial Identities* (Liam Jarvis and Karen Savage). His latest essay analyzes the app-based performance work *Karen* by Blast Theory to discuss the ways algorithmic technologies usher forth a performative condition where acts of role play allow spectators the ability to hack the subjectivizing power of datafication. He is the founding co-editor of *PARtake: The Journal of Performance as Research*.*

WILLMAR SAUTER

Stockholm University, Sweden

The Theatrical Event WG

CHILDREN, STUDENTS, AMATEURS – FRAMING THE DIVERSITY.

ABSTRACT

The members of the working group have decided to make children's theatre, student productions and performances by amateurs their thematic focus for the next years. The reasons for this combination of theatre categories are not obvious. The fact that all these theatre forms are widely marginalized in theatre and performance studies constitutes no sufficient base for the group's collaborative efforts. In my paper I will suggest a reconsideration of the original frames of the Theatrical Event as a solid ground for a common theoretical discussion.

In order to understand what connects students and amateurs with professional theatre for children and young audiences, it might be profitable to return to those models that were useful in earlier stages of the group's work. In my view, the link between the categories of theatre is the relation between the stage and the auditorium. To analyse this relationship, both my model of the theatrical event (diamond model) and the levels of communication that I have identified as sensory, artistic and symbolic (communicative model) will be applied. I will demonstrate their effectiveness with a number of examples.

*In conclusion, I will apply the rhombic model I have developed recently in the book *Aesthetics of Presence* to show why performances of children's and amateur theatres tend to stick to our memories as particular and memorable theatrical events.*

CV

*Willmar Sauter, Professor Emeritus in Theatre Studies at Stockholm University, has written on theatre history in Sweden and outside Sweden, from rock carvings to digital performances. A long-standing interest of audience and reception research has resulted in numerous publications in various languages. This includes empirical and theoretical studies of contemporary as well as historical performances and audiences. His theories of theatre as event are presented in *The Theatrical Event* (2000) and summarized in *Eventness* (2008). Together with David Wiles, he published *The Theatre of Drottningholm Then and Now – Performance from the 18th to the 21st centuries* (2014). Performance aesthetics, seen as reception strategy, with historical roots in the eighteenth century, is the focus of recent publications, among them the book *Aesthetics of Presence: Philosophical and Practical Reconsiderations* (2021). His present project concerns *Yiddish Theatre – in Sweden, in the World*. Willmar Sauter has been the President of the International Federation for Theatre Research and he has served Stockholm University as Dean of the Humanities and as Chair of the Research School of Aesthetics.*

WINTER PHONG

University of Kentucky, USA

General Panels

ESSENTIAL EQUITY: EXPLORING STORYTELLING THROUGH LYNN NOTTAGE'S INTIMATE APPAREL

ABSTRACT

Art serves as a reflection at the intersection of community and culture. The responsibility of an arts administrator is then to foster the inclusion of underserved, underrepresented, and undervalued artists and community members as we create space for representation in that reflection. In Oklahoma especially, as we look on to the 100th anniversary of the Tulsa Race Massacre, we are reminded that we must continue to build up and foster access to and for Black artists and community members on our campus. As we have seen, it is too easy for the history and culture of our community members to be erased or pushed to the periphery. We must also consider equity in developing opportunities to engage in storytelling while decolonizing artistic practices. To build on these practices, we must provide a clear link to the benefit of elevating our diverse campus community. The goal of the event series in this project is to examine the qualitative and quantitative impact that arts can have on a campus while creating equitable opportunities for Black voices to be at the center of arts initiatives.

CV

Winter is an arts administrator, educator, scholar, and creative strategist. She works both on a national and international level to promote the arts through community-based arts initiatives, she matches her efforts with the needs of the local community. She has a strong passion for community engagement and seeks to empower those in her community through the arts.

Some of Winter's past commitments include the Peace Corps, where she served in China. While at her post, she helped to develop a campus-wide performing arts festival that featured Chinese minority groups like Tibetans, Uygher and Yi people. She also spent time in Cambodia, where she led a group of student teachers to develop arts programming to support children that had been orphaned, recovered from dump sites, and/or rescued from sex trafficking.

While completing her doctorate, she worked with Mind the Gap of the UK, Trinity Repertory, Spectrum Theatre Ensemble, and the Burkhart Center for Autism Education and Research on the Texas Tech University campus to help the development of organizations and programs that serve artists with cognitive disabilities. Her efforts include research to refine practice to serve a neurodiverse population of artists.

WOJCIECH BALUCH

Jagiellonia University, Poland

General Panels

WHAT WE PREFER NOT TO KNOW ABOUT THE ENDS OF OUR WORLD. NEW POLISH DRAMA "PICNIC AT HANGING ROCK"

ABSTRACT

In my paper I will deal with the issue of fantasizing about the ends of the world and the search for new dramatic discourses in times that better correspond to the feeling of the impending threats to humanity. The naive affirmation of known orders, as well as their critical analysis, do not help people to cope with fears caused by the impending climate catastrophe, the ongoing pandemic, new military tensions, or the lack of perspective for leaving the regimes in which we have been living since decades.

Using the example of a new Polish drama based on the popular novel by Australian writer Joan Lindsay, "Picnic under the Hanging Rock", I will present new horizons of dramatic creativity and humanistic thought, which tend towards art and thoughts based on mindfulness, a turn towards consciousness, affectivity, without losing none of the vigilance that critical thought has developed over the decades. Living in the pre-final times, we People need new hope. The latest dramaturgy is leading towards it. I will try to answer in my presentation how and why.

CV

*Wojciech Baluch - dr hab., Prof. Jagiellonian University in the Department of Performatics. He graduated in theater studies at the Institute of Polish Studies at the Jagiellonian University. In 1988, he was on a six-month Fulbright scholarship at SUNY at Buffalo in the USA. His doctoral thesis was devoted to the process of interpretation in cognitive terms. He was the initiator and co-organizer of a series of conferences for young scientists devoted to issues related to theater and drama. Habilitated in 2012 based on the book *Po-między-nami. Weak discourse in Polish contemporary drama*. The author of the anthology of the drama *Poland Dramatic 3* published in 2014 and the introduction to this: *The Anthology of the Polish non-canonical drama*.*

Currently, he deals with contemporary drama in the broad context of humanistic theories. He is the head of the inter-university research group, which deals with various socio-artistic dimensions from the perspective of a dramaturgically understood dramaturgy.

XRISTINA PENNA

University of Derby, UK

Scenography WG

GENERATING NON-EGOCENTRIC STORYTELLING USING A SCENOGRAPHY FROM CORD, FABRIC AND TRUST

ABSTRACT

My practice-research tests how participatory scenography processes can be informed by 4Es cognition in order to generate new vocabularies, approaches and habits of embodied and ecological audiencing and performance making. 4Es stand for cognition that is: enactive and ecological (Varela, Thompson, and Rosch 1991; Thompson 2007; di Paolo 2005; O'Regan and Noë 2001), embodied (Clark 1997; Gallagher 2005), embedded (Clark 1997; Hurley 1998), and in some cases extended (Clark and Chalmers 1998); it is also understood as affective (Colombetti 2007). These approaches de-centre the brain's role in cognition from it (the brain) being metaphorically understood as a central computer to it being (metaphorically) understood as part of a 'dynamic biological system' (Hutchins 2010: 706).

By 'de-centering' the brain (Gallagher 2018) from being the exclusive mechanism of cognition there is inevitably a de-centring of the brain's importance in the construction of 'self'. What interests me as a scenographer are the ways in which these understandings, may help with contextualising the de-centring of individualist creation when it comes to making participatory work.

To perform the scenographic action To You <-> To Me during the period 2018-2019 in various settings I used cord, fabric, and trust inviting the audience to perform an unconditional act of love towards me, the performer on stage, by lifting me on a piece of fabric using red rope. During IFTR 2022, I am testing this invitation-action as a way of generating collective storytelling based on the unexpected connections made by the participants between the act of holding, a song, the experience of being held and the qualities of the material elements of cord and fabric. Members from the group, when lying on the fabric, will be asked to focus on the holding experience and the sensing of the pulling from the other participants. They will then be asked to share a song that comes to mind in response to this reflection and the place that we are in. After they have done this, I will ask them to share with the group how they felt from being held and why they have chosen the specific song. What does the song mean for them and why is it related to/triggered from the specific experience and place?

I situate this participatory performance-generating apparatus as a critical tool-prop, a 'scenographic contraption' (Penna, 2013) which prioritises ingenuity, and inventive playfulness over effectiveness. In the specific occasion the priority is given to the ingenuity and inventive playfulness of a collective, dialogical creation between participants, space and materials over the effectiveness of the individual internalist artist.

CV

Dr Christina (Xristina) Penna is a performance practitioner, designer and lecturer in performance, Programme Leader of the BA(Hons) Costume and Set Design, University of Derby. Her participatory installation work (xristina penna+aswespeakproject) has been presented internationally: New Mexico (USA); London, Liverpool, Leeds, Derby (UK); Athens, (Greece). In this she works with mixed-media, handmade bizarre objects, inefficient aesthetics and material stemming from the audience to create hybrid collaborative performance installations and actions, which she calls contraptions. This work has led to her thesis 'Towards a CogScenography: Cognitive Science, scenographic reception and processes' (University of Leeds, 2018) where she investigated through practice how participatory performance processes can be informed by neuroscience theories of human consciousness and cognition in order to facilitate collaborative thinking through materials, space and audiences. She has contributed to international academic conferences such as the Cognitive Futures in the Arts and Humanities, Worlding the Brain, IFTR, ISTR, PSi, OISTAT.

XUEHONG JIA

Yangzhou University, China

Translation, Adaptation, and Dramaturgy WG

INHERITANCE AND DEVIATION OF TV DRAMA "SPLITTING COFFINS AND DISTURBING DREAMS" FROM THE ORIGINAL CLASSIC OF "ZHUANGZI"

ABSTRACT

Abstract: The Huangmei Opera Splitting Coffins and Disturbing Dreams, a local drama of Anhui province in China, is a four-episode TV series staged in 1988. It is adapted from Zhuang Zixiu Drumming Basin and Integrating into Dao-the Highest State of Taoism, the second part of Cautionary Tales, a collection of vernacular short stories compiled by Feng Menglong in the Ming Dynasty. With absurd and exaggerated artistic techniques, through the emotional entanglement among Zhuang Zhou's wife, Zhuang Zhou and a romantic young nobleman of the state of Chu, this play castigates the "cannibalism" essence of feudal ethics, reveals the human weakness that "it is most difficult for man to overcome himself", and puts forward the theme of the times to pay attention to women's subject emotion. Zhuang Zhou was the founder of the "Zhuangzi School" in the Warring States period and was recognized as the author of Zhuangzi, one of the scholars' books in the pre-Qin period. Following the ideas of "natural inaction" and "being carefree", the play inherits the appellation form of Zhuangzi by taking the plots that "Zhuangzi dreamed of becoming a butterfly", "Zhuangzi beat the basin and sang when his wife died" and "Zhuangzi refused to be employed as the prime minister of Chu, one of the feudal states in the Warring States period". However, it makes an extreme understanding of the "view of nature", "view of leisure", "view of supreme feeling" and "concept of great Dao", which deviates from the spirit of Zhuangzi's philosophy. The adaptation of the play reflects the communication dilemma of Zhuangzi's changeable, subtle and mysterious thoughts on the level of practical ordinary people. How to inherit and carry forward traditional culture without losing its material form and spiritual essence is the key to current cultural innovation.

Key words: Splitting Coffins and Disturbing Dreams; The Original Code of Zhuangzi; Adaptation of Drama; Cultural Innovation

CV

She received a doctorate in ancient Chinese literature from East China Normal University in 2007, engaged in the study of Zhuangzi at the post doctoral station of Chinese language and literature of Fudan University in 2009, and then visited the center for philosophy and culture of the Chinese University of Hong Kong and the Institute of literature of the Chinese Academy of Social Sciences. She has gone to Egypt, Germany, France, Switzerland and Thailand for cultural exchanges. Now she is a professor and doctoral supervisor in the school of Arts of Yangzhou University. It mainly studies Chinese ancient literature, Taoist literature and culture, and the dramatic communication of traditional culture. She has published two works: Research on Zhuangzi's structural art and Research on Zhuangzi's object image names and more than 60 academic papers.

YAËL KOUTOUAN

Johannes Gutenberg University Mainz, Germany

New Scholars Forum

HOW CAN WHITENESS BE DECENTERED IN SCHOLARSHIP AND PRACTICE?

ABSTRACT

The guiding questions that accompany my research are: What can anti-racist theater studies look like? How can whiteness be decentered in scholarship and practice?

This presentation concerns itself with two theater performances of the black German director Anta Helena Recke who questions the white gaze in her performances and thus makes whiteness visible as an invisible structure. Through her work, Recke enables a reversal of internalized racist beliefs by questioning the idea of the white, European centre in its colonially shaped structure and function. In this way, she creates a space in which racist beliefs are not treated as objective truths, but are unmasked as myths. The presentation focuses on my viewing experience of the performances as a Black German theater scholar and poses questions about the apparent objectivity of the spectator, and researcher from this perspective. Who generates knowledge? Who writes about whom? Do methods used in theatre studies allow for alternatives to normative readings in the first place? The institution of theater does not function independently of (racist) power structures. The presentation will therefore

combine the subjectively experienced performances with the director's reports, which provide an insight into the rehearsal process.

CV

Yaël Koutouan (born in 1995) studied Theatre Studies at the Johannes Gutenberg University of Mainz. During her Master's programme she was a scholarship holder of the Friedrich Ebert Foundation. She currently works as a research fellow for the research project "Staging Differences" at JGU. Her focus is on the category of race in contemporary theatre performances. She is investigating the extent to which theatre performances can contribute to questioning racist beliefs and make racism visible as a structure. Beyond her research project, she advocates for more sensitivity to discrimination in research and teaching.

YANA MEERZON

University of Ottawa, Canada

General Panels

STAGING THE OTHER – CONTESTING NATIONALISM IN CONTEMPORARY RUSSIAN THEATRE

ABSTRACT

This presentation will be part of a curated panel: "Performing The Stranger - Staging The Outside in Contemporary Russian Theatre". This panel will feature three scholars: Julia Listengarten (UCF), Varvara Sklez (Warwick U), and Yana Meerzon (UOttawa).

This curated panel and my presentation speak directly to the IFTR 2022 theme Shifting Centres (In the Middle of Nowhere), and its proposed subtopics: "the viewpoint of the outsider", "performing questions of gender and marginality" and "culture of protests: performance of dissensus". My presentation examines the figure of the "other", the notion of "a possibility of an outside" (Kragh 2021), and the "we vs them" binary of resentment and inclusion, to fight the affectual and ideological basis of contemporary nationalism, as it is put forward in today's Russia.

The work of the playwright Nana Greenstein and the director Anastasija Patlaj, regularly produced by the documentary theatre company Teatr.doc in Moscow, will be used to illustrate how theatre can resist and contest the homogenising narratives of nationalism by inviting the "other" into the theatrical spotlight and using the techniques of documentary theatre. I argue: Greenstein and Patlaj's political positionality and feminist outlook constitute what Ulrich Timme Kragh identifies as "a possibility of an outside" (2021) - one's political, cultural, and historical standpoint, as well as a critique of their zeitgeist. Acting politically in today's Russia demands personal courage. Rapidly increasing forms of censorship, control over artistic discourses, surveillance, exile, and even imprisonment are the odds of speaking up of one's mind that many artists – and specifically such outspoken individuals as Greenstein and Patlaj - face.

My first example is Greenstein and Patlaj's documentary play Vyjti is shkafa/Out of the Closet (2016), which tells a love story of two men, Felix and Rustam. Based on the artists' conversations with the LGBTQ+ community, it questions everyday homophobia in Russia and challenges new laws against promoting and LGBTQ+ lifestyle. Their other play Neformat/ Non-Standard (2020), based on interviews with migrant artists who are non-ethnic Russians residing in Moscow and aspiring to build their theatre careers on the Russian stage, is my second case study. These stories resonate with those of other racialized migrant theatre artists in host countries in the West. They often have little hope of finding employment in theatre or film, and if they do, they are stereotypically cast as foreigners or enemies. My third example is Patlaj's project Tango Morgan – Tango Pli (2020-21), which portrays the Great Patriotic War through the everyday experience of a woman. Creating strong parallels between then and now, this work problematizes official discourses on women in the wartime. In my concluding arguments, I demonstrate how these two Russian artists use their outside positionality to bring the figure of the other into a spotlight and to produce a critique of the Russian nationalism.

CV

*Professor Yana Meerzon teaches for the Department of Theatre, University of Ottawa; and she has been appointed a President of Canadian Association for Theater Research in June 2020. Dr. Meerzon's research interests are theatre of migration and nationalism, political theatre, and cultural and interdisciplinary studies. For the past two decades, Dr. Meerzon has been studying theatrical representations of migration created by migrant artists in Europe and North America. With the rise of political populism, religious fundamentalism, and nationalism, Dr. Meerzon turned to the questions of borders and politics of nation building, within which today's practices and discussions of global migration take place. She is the author of three books, with the latest volume *Performance, Subjectivity, Cosmopolitanism* published by Palgrave in August 2020. She co-edited seven collections, including *History, Memory, Performance* with Dr. David Dean and Dr. Kathryn Prince (Palgrave 2015) and now *Migration and Stereotypes in Performance and Culture* with Dr. David Dean and Dr. Daniel McNeil (Palgrave 2020). Her current research project is entitled "Between Migration and Neo-Nationalism(s): Performing the European Nation -- Playing a Foreigner"; and it has been funded by The Social Sciences and Humanities Research Council of Canada (SSHRC) in Spring 2019.*

YANA PRINSLOO

Johannes Gutenberg Universität Mainz, CRC 1482 "Human Categorization", Germany

Feminist Research WG

SHIFTING CENTRES BEHIND THE CURTAIN – THEATRE WORK AS RE/PRODUCTION

ABSTRACT

What is the core of theatre work? Innovations, rehearsals, performances, writing grant proposals for further funding? (Scholarly) Writing about aesthetic innovation often seems tied to one single performance of a single artist. In many cases the (male) director is at the centre of attention. The founding father of German Theatre Studies, Max Herrmann, once defined the director's work as a superior performance that simply cannot be learned (Herrmann 1923). History shows that the reason why this specific narrative has survived is not only due to specific skills. The focus on the singular, artistic and (often male) individual is bound to the historically established genius' cult (Matzke 2012, Hochholdingger-Reiterer 2014). Therefore, historical writing on theatre has been criticised: Nikolaus Müller-Schöll calls for the de-patriarchalization of the history of modern theatre. Azadeh Sharifi doubts that a historiography of theatre can function as long as it has a core and margins.

Although this focus has frequently been attacked, its traces are still clearly visible. Despite the performative turn since the 1970ties and the questioning of an inner/gender identity as a (natural) fact, (Butler) artists and theatre makers, both are still being described with pre-discursive terms like talent and ingenuity. The pandemic crisis, I argue, lightens the continuities that obscure art and theatre making as a (supposed) nature and given gift. The funding of artists during the ongoing pandemic shows how these definitions meander between the extreme positions: of naturalization (artists are supposed to be talented bohemians, who need to live in precarious conditions to be creative) and of culturalization (art and theatre have always been tied to funding and they therefore are a product of taste and discourse).

*Analysing the work of feminist collectives like *She She Pop*, *Swoosh Lieu*, and *The Agency*, I am going to discuss the process of de/valorization of theatre work by applying the central key terms of feminist Marxism production and reproduction (Federici, Haag). The terms also allow to describe the process of repetition and the promise of transgression in theatre (Kreuder, Koban, Voss). The feminist collectives have certain things in common: They re/produce the theatrical framework as a starting point to discuss the voids of the concept of theatre work in analogy to the (western) culture of work (Reckwitz 2017, Han 2010). At the conference I would like to present my work on re/production analysis that reflects the relationship between the aesthetic experience and the conditions of production in addition to the collectives' ability to shift the core of theatre behind the curtain – in analogy to social power structures.*

CV

Yana Prinsloo is research assistant in theatre studies (FTMK, JGU Mainz). Her master's thesis on processes of judgment was published by Tectum-Verlag in 2017. From 2017 to 2021 she worked as editor for 3sat Kulturzeit. She is currently working on her PhD, which focuses on the interdependencies between artist myth and entrepreneurial cult in independent theatre. Her PhD-Project is part of the collaborative Research Center 1482 "Human Categorization". She is a founding member of the interdisciplinary doctoral student network DIS(S)-CONNECT (2019), elected spokesperson of the GTW coordinating collective "PhD Theater Scholars" (2021) and a performer of the sound collective "dark matters".

YARON SHYLDKROT

University of Sheffield, UK

Intermediality in Theatre and Performance WG

BEAUTIFUL THE WORLD: TECHNO-UTOPIAS AND THE AI SONG CONTEST

ABSTRACT

In 2020, the Dutch public broadcaster VPRO initiated the AI Song Contest, an international competition exploring the use of AI in the songwriting process. Supported by the European Broadcasting Union (the organiser of the annual Eurovision Song Contest), the endeavour brought together 13 teams from all over the world who attempted to create a 4-minute Eurovision-style pop song with the help of artificial intelligence. Eventually, team Uncanny Valley from Australia won the first edition with their song 'Beautiful the World'. Attuning to the competition, its rationale, showcase and the utopian winning song, this paper will examine how, despite its novel and glittery façade, the AI Song Contest still enacts and sustains dominant AI narratives. I will suggest how by bursting into song, the event reinforces 'central' anthropocentric tropes and techno-utopian fantasies resulting in ambiguous and limited understandings of AI. Notably, these enduring traditions and narrow formulations establish the backdrop against which AI systems are being developed and evaluated, influencing both technological aspirations as well as public acceptance of different AI systems.

Paying attention to the different modes of interaction with machines employed by the different delegations, this paper will examine some of the underlining assumptions embedded in the joyful pop extravaganza and consider how notions of collaboration are manifested through the competition. Seeking to challenge and shift persistent presentations of technological innovation, I will question to what extent the contest, along with other recent similar enterprises and performative events can decentre ongoing public perceptions of AI, fostering alternative sociotechnical imaginaries.

CV

Dr Yaron Shyldkrot is a researcher and performance maker. His research focuses on different relationships between uncertainty and performance, investigating the blurriness between natural and artificial, relationships with technology and each other, and the edges of sound and vision. He is a lecturer in theatre and performance at the University of Sheffield.

YINGJUN WEI

Trinity College Dublin, Ireland

Feminist Research WG

PERFORMING FEMINIST ARTIVISM DURING THE COVID-19 PANDEMIC: THE CHINESE VAGINA MONOLOGUES, GRASSROOTS FEMINIST THEATRE ORGANISING AND THEATRE-MAKING IN CHINA

ABSTRACT

Combining art production and their feminist agenda, Vagina Project (VP), a Chinese feminist art/theatre group in Beijing performed Dao Yin (Vagina Saying) in October 2021 during the COVID-pandemic. This is the third staging

of this play since the establishment of the theatre group in 2016. Borrowing the concept of *The Vagina Monologue* (TVM), a radical feminist play written by American feminist activist Eve Ensler, which aims to make visible the silenced and stigmatised bodily experiences of women, Dao Yin interviewed over 60 participants from all over China, including women and gender minorities, and localised TVM with a specific focus on narratives peculiar to the gendered context in China. During the pandemic, VP members faced with tremendous difficulties, particularly travel restrictions and censorship, in their organising, rehearsing and staging of the play.

The essay will firstly unveil the history of Chinese grassroots feminism, together with the rise of feminist activism (art + activism) in China, namely their particular way of delivering their feminist messages through theatre and performing arts. Then it dives into the decentralised working method of VP as a feminist theatre group based on the analysis of the interviews with VP members, including the organiser, the producer and volunteers. Lastly, the essay examines the localisation of a Western radical feminist play into the Chinese gendered landscape by comparative textual analysis of the original TVM and Dao Yin.

The essay argues that manoeuvring between the “Western” gender concepts and theories and the “Chinese” gendered reality, VP as a feminist working group embraces such heterogeneity of doing gender and making feminist theatre in China.

CV

Yingjun Wei is a PGR-funded PhD student in the Department of Drama at the School of Creative Arts, Trinity College Dublin. Her research mainly focuses on feminist theatre and the performance of feminist activism in China since the early 2000s. She investigates the role of theatre and performance as medium for social change, and the effectiveness of the public performance as the medium through which Chinese feminist activists proliferate their political messages.

YINGNAN CHU

University of Exeter, UK

Popular Entertainments WG

TWO OUTSIDERS: THE IMPACT OF VENUE ON STAND-UP COMEDY

ABSTRACT

Why did a comedy performance work well in one place but fail to reach the same mirthful effects in another? This paper investigates the impact of venue on stand-up comedy from the perspectives of performance and research. It focuses on Chinese female comedian Evelyn Mok’s experience of being frequently interrupted by the audience in a comedy event called ‘Comedy Without Victims’ held in Battersea Arts Centre in 2019. Mok confessed that ‘I didn’t know how to navigate that situation’.

Starting with a re-visiting to Mok’s difficult situation in contrast with her previous shows that went smoothly, this paper argues that the venue of comedy performance is a vital element that determines the centrality of the performance. When most performers and audiences of this event were the disabled and people with physical impairments, the venue was transformed into a community based on a shared identity as well as shared vulnerability and resistance that excluded Mok, thus determining the power relation between Mok and other participants and marginalising her from the event.

Furthermore, the power relation in this event shows that the performing space can prioritise the bodily self of a comedian in terms of dis/ability to be prior to the ethnic self. Unlike other comedy events in which I focus on the contrast between Chinese comedians and their western audiences, this event leads me, another outsider to it, to think about the body present onstage from the perspective of dis/ability instead of ethnicity, although it was still an event comprising a few Chinese and a larger group of westerners. This phenomenon exemplifies how the flexibility of venues affects comedy research methodologically. It is where a show is situated that determines the lens used to interpret and understand the comedy performance.

CV

I am a PhD candidate at the University of Exeter. My current research focuses on British Chinese comedians, exploring the relation between ethnicity, gender and stand-up comedy. I am interested in the role of comedy in presenting and interpreting identities.

I received a master's degree in theatre and performance studies from the University of Edinburgh. Prior to my study in the UK, I received a bachelor's degree in theatre and film studies from Wuhan University.

YIZHOU ZHANG

University of Toronto, Canada

General Panels

MARAT/SADE/SPECTRE: THEATRE OF THE THIRD STANDPOINT

ABSTRACT

"The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the Direction of the Marquis de Sade" (abbreviated to "Marat/Sade") is one of the defining works of twentieth-century theatre written by Peter Weiss in 1964. This research analyzes "Marat/Sade"'s narrative structure, mise-en-scène, and production history through a spectral lens based on Derridean hauntology, which applies "spectres" as a metaphor and analytical tool to understand history's ghostly returns and promises for renewal. Investigating how the play's metatheatrical textual, spatial and temporal structures create spectres that haunt the stage, I argue that "Marat/Sade"'s spectrality allows the play to make space for what Weiss calls a "third standpoint." This third standpoint, not to be confused with centralist Third Way politics, is an in-between space of displacement and disruption, calling not for a presence but a question. By inhabiting the third standpoint, "Marat/Sade" questions both the thesis and the antithesis in the debate around revolutionary philosophy staged between Marat and Sade. While the third standpoint unfixes "Marat/Sade" from binary political thinking, the play's openness and ambiguity inspired anxiety in its directors such as Peter Brook (London, 1964) and Hanns-Anselm Perten (Rostock, 1965) who respectively made stage directions to reconstruct the play towards a singular interpretation, and Peter Weiss himself, who rewrote the play's ending. The tension between the spectral openings in the play and the directors and the playwright's efforts to relocate the play to a fixed destination points to the difficulty to actualize the third standpoint in the theatrical space.

The presentation concludes by imagining the possibilities and necessity of creating theatres of the third standpoint inspired by "Marat/Sade" today. As theatre continues to negotiate between increasingly polarized political antagonisms, while life and work are increasingly technologically mediated, the metaphor of the spectre has gained new relevancy and deserves more attention by artists who seek a standpoint from where they could open up different avenues of inquiry for the future.

CV

Yizhou Zhang is a PhD student at the Centre for Theatre, Drama, and Performance Studies, University of Toronto. She received her MA degree from the same department and her BA in Classical Studies and Comparative Literature from King's College London. Her research interests focus on the intersections of drama and theatre with history and philosophy, with an emphasis on issues of transgression and intercultural encounters. She is also a dramaturg and playwright whose works express contemporary realities and psyche in China. Recent IFTR presentation: "God and Revolution: Bertolt Brecht's Deus ex Machina" (Galway, 2021).

YOSEF YZRAELY

Tel Aviv university, Israel

Performance, Religion, and Spirituality WG

'FEAR AND TREMBLING' - CAN PHILOSOPHY BE THE STUFF THAT DRAMA IS MADE ON?

ABSTRACT

'Fear and Trembling' - Can philosophy be the stuff that drama is made on?

In his essay 'Fear and Trembling' the Danish philosopher S. Kierkegaard deals with religious and ethic aspects implicated in the biblical story Of Isaac Sacrifice. The essay suggests various descriptions-options of the story, examining the paradox of faith: Abraham is ready wholeheartedly to sacrifice his son Isaac, yet believes wholeheartedly that Isaac will be saved. In a play that I have written based on the essay and will direct it next season, I examine the relationship between ritual and story telling - Abraham and Isaac are dancers, emphasizing the spirituality of the event and an actor in the role of a playwright trying, in vain, to write these two characters. Is it a new form of religious theater? A secular theater examining the nature of faith? A theater of philosophy? On these issues and more I will concentrate in my presentation.

The paper is intended to the PRS working group, Prof. Yossi Yzraely

Prof. Emeritus Yossi Yzraely

CV

Curriculum Vitae: Yossi Yzraely Date of Birth: 1938, Jerusalem Israel. Education: Graduate of the Royal Academy of Dramatic Arts (1962), London, UK B.A. in Drama (1965) – Bristol University, UK. PhD (1971) in Theater Arts – Carnegie - Mellon University, Pittsburgh, USA. Academic Experience: Full Professor – Tel Aviv University, Faculty of Theater Arts Professor and Head of Directing – The Chosky Chair of Directing at Carnegie-Mellon University, USA Artistic Directorships Artistic Director – The Habimah, Israeli National Theater, 1975 – 1977 Artistic Director – The Khan Theater in Jerusalem 1984 – 1987 Direction: Directed 75 productions in Israel, Europe and U.S.A including two on Broadway - 'Only fools are sad' 1972 and 'The Crucible' (at Arthur Miller's invitation) 1991. Awards: Winner of the Ibsen Medal presented by the town of Skien, where the author was born David's Harp Award for Direction (on three separate occasions). David's Harp Award for Best Production of the Year (on three separate occasions). National Arts and Culture Council Award for Best Original Production of the Year (two separate occasions) Silver Rose Award as Best Director of the Year and Best Production of the Year.

YOSHIKO TAKEBE

Shujitsu University, Japan

Samuel Beckett WG

ANALYSIS OF AUDIOVISUAL ELEMENTS IN BECKETT'S NOT I

ABSTRACT

This paper aims to clarify the significance of audiovisual elements in Beckett's Not I. Not I is a play where the floating Mouth keeps on talking in darkness while the Auditor listens to her in silence. In the midst of the worldwide pandemic when people were not allowed to be in the public theaters, the latest Japanese version of telephonic Beckett's Not I performed by Kamome Machine in 2021 enabled the audience to play the role of the Auditor through the phone without being seen in public. In other words, this performance made use of the telephone to the full as an effective device to highlight the verbal lines of the Mouth audially and to let the audience become a part of this show as an Auditor structurally faithful to the original text by Beckett. Although the existence of Mouth could not be perceived visually through the phone, the telephone became an even more efficient theatre to stimulate the senses of the audience audially with rhythms and pauses. The telephone allowed the audience to concentrate on the verbal sound of the lines without being bothered by the movement of the Mouth. Thus, this paper analyzes how audio and visual elements in Beckett's Not I interact each other and how they are translated interlingually and intersemiotically by focusing on the 2021 Japanese telephonic version.

CV

Yoshiko Takebe is an Associate Professor in Translation and Interpreting Course at Department of Practical English, Shujitsu University in Japan. Her research focuses on the correlation between nonverbal and verbal forms of expressions with respect to drama and theatre. She studied Drama and Theatre in Research at Royal Holloway, University of London. She has worked as a Japanese-English interpreter and translator in Tokyo.

YVONNE SCHMIDT

Bern University of the Arts, Switzerland

Performance and Disability WG

AESTHETICS OF IM/MOBILITY AND ACCESSIBILITY IN (POST-)PANDEMIC THEATRE IN SWITZERLAND

ABSTRACT

Cultural institutions are keen to find new ways to tour theatre and dance productions, not only for ecological reasons. Since Covid-19, streaming formats are booming and live performances are moving to the screen. The search by cultural institutions in Switzerland for new forms in which theater and dance productions can circulate leads to various curatorial experiments. Not yet considered in the current debate are dance and theater practices of disabled performers, whose research on alternative forms of dissemination is not limited to the pandemic. Their ambivalent position in the context of the pandemic as experts in digital tools and at the same time as a group at risk, is only just beginning to be explored in research (cf. Shew 2020). At the same time, new (digital) formats are not simultaneously accessible. The SNSF-research project "Aesthetics of the Im/Mobile" expands the current debate on the (im)mobility of theater and dance by a disability perspective, with the aim to further develop sustainable forms of dissemination, mediation and accessibility of theater and dance by linking theater and dance (studies), disability studies and mobility studies.

CV

Yvonne Schmidt, Dr. phil., is Senior Researcher/ Lecturer and Deputy Head of the Institute for Performing Arts and Film at the Zurich University of the Arts (ZHdK) and Head of the Research Field Arts Mediation at the Bern University of the Arts (HKB). Since February 2022, she has been leading the SNF research project "Aesthetics of the Im/Mobile" at HKB, which investigates practices of mediation and im/mobile curating in the context of festivals and theaters. She is also co-president of the Swiss Society for Theatre Studies (SGTK). Areas of expertise include performance and disability, transdisciplinary approaches to art education and climate change, acting theory, amateur theatre and practice-based research in the performing arts.

ZAFIRIS NIKITAS

Aristotle University of Thessaloniki, Greece

New Scholars Forum

PERFORMING THE PERIPHERY: THE EXILIC THEATRE OF LUIGI PIRANDELLO

ABSTRACT

*The article at hand looks into Pirandello's plays and selected performances in the context of "Exilic Theatre". The Italian playwright wrote groundbreaking plays such as *Six Characters in Search of an Author* and *The Mountain Giants*, which often implemented a metatheatrical approach and addressed the fleeting identity of the dispossessed. These plays were revived during the 21st century in performances that showcased themes of relativism and multilingualism. The article illuminates aspects of plays as well as performances that correlate with the "exilic experience" of the periphery through the examination of the historical background of Pirandello's plays along with contemporary social connotations. The performances presented include *Six Characters in Search of an Author* directed by Emmanuel Demarcy-Mota and *The Mountain Giants* directed by Paolo Magelli. Critical tools by Julia Kristeva, Michel Foucault, Rosi Braidotti and Yana Meerzon are implemented to expand on the dynamics of decentralization in the playwright's work. As I argue, Pirandello's plays offer insight into the burden of marginalization, expatriation and statelessness while they promote a relevant (until today) dialectics on the cultural tensions of exclusion. Under his vibrant meta-theatricality, his lurking pessimism and his unwavering relativity, the playwright illuminates a much more subtle notion: the uncertainty of heterotopias.*

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CV

Zafiris Nikitas is a Postdoctoral Researcher at the Aristotle University of Thessaloniki, in Greece. He holds a PhD in Theatre Studies (Magna Cum Laude) and teaches theatre (part-time) at the University. He studied Law and Theatre, concluding graduate and postgraduate studies in both disciplines. His research interests focus on Theatre History, Minority Theatre and Digital Humanities. He has published multiple articles in Greek and international peer-reviewed journals and participated in Theatre Symposiums at the Freie Universität Berlin, the Sapienza Università di Roma etc. He takes part in a research project on Ancient Greek Drama and has received scholarships by the Hellenic Foundation for Research and Innovation. His latest monograph, *Representing the Nation*, is under publication. Lastly, he has published three literature books and one translation in collaboration with Professor D. Z. Nikitas.

ZAHAVA CASPI

Ben-Gurion University in the Negev, Israel

General Panels

THE INTERNAL IMMIGRANT WANDERING THROUGH "HETEROTOPIC SPACES" THE THEATER OF THE ISRAELI PLAYWRIGHT AND DIRECTOR YOSEF MUNDI (1935-1994)

ABSTRACT

The experience of migration is a founding element in Mundi's theatrical work: "I do not belong anywhere, my roots are in the air. Only one desire is clear to me and that is, to wander, to always wander," Mundi writes in one of his works in prose.

From the beginning, the circumstances of Mundi's personal history shaped the trajectory of his life as an "immigrant coming and going," to quote the title of one of his plays. Immigrating to Israel in 1951 from Romania (where as a Jew he belonged to a peripheral ethnic group), he found himself in a place where he was also marginalized, both as a citizen of a geographically peripheral country (relative to Europe from which he came), and as a newcomer, in contrast to the native-born Israeli and the rooted Arab.

As a playwright and director, Mundi challenged both the national values and the conservative aesthetic norms that dominated the Israeli theater in the 1960s and 1970s. Modernism and the avant-garde, which were then the refreshing spirit in European theater, were received in Israel with a lack of understanding and outright rejection.

Playwrights and directors, including Mundi, who experimented with new forms, were forced to present their works mainly in the fringe theaters.

My lecture will point to the inherent connection between the "heterotopic spaces," as conceived by Foucault, in which the dramatic events in Mundi's works take place, and his inner and conscious world as an eternal immigrant. "I have no home of my own and I wander from place to place," he wrote. Heterotopic spaces are represented by multiple images in Mundi's plays. They include a broken-down house exposed to dangers of all sorts in his early plays, the madhouse in his political plays, and the airports, metro, cafés, and nightclubs in Tel Aviv, Paris, Frankfurt, or New York in his late plays.

As I will show, in the last period of his life, the larger and more open the cosmopolitan space, the more Mundi comes to terms with his existence within it. The "nowhere" becomes his place of choice, while the native (Israeli) "place" becomes "nowhere," a territory in which the playwright is incapable of existing.

CV

Retired Associate Professor at Hebrew Literature Department, Ben-Gurion University of the Negev, Israel.

Books (in Hebrew):

Those Who Sit in the Dark: The Dramatic World of Hanoch Levin: Subject, Author, Audience (2005), Translated to Polish by Warsaw University (2010)

Behold, The Days Come: Apocalypse and Ethics in Israeli Theater (2013); another View: Israeli Drama Revisited, (Co-editor with Gad Kaynar) (2013);

Annotated Edition of the Complete Works of Josef Mundi (Co-editor with Moran Peri), Vol. 1 (2019) and Vol 2 (2022).

Articles in English (Selection): "Sources of Pleasure in the Theater of Hanoch Levin," Theatre Research International (2007); "The Apocalyptic Movement: From Traumatic Experience to Ethical Action", CLCWeb: Comparative Literature and Culture (2012).

"Black Rain: The Apocalyptic Aesthetic and the Spectator's Ethical Challenge in (Israeli) Theater", Substance (2013).

Editor (2005-2013) of Mikan, a Journal of Israeli and Jewish Literature and Culture, published by Heksherim Institute in Ben-Gurion University.

A recipient of prestigious 'Israel Science Foundation' grant for a research on the Complete Works of Josef Mundi.

ZOA ARCHER

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Feminist Research WG

THE TRANSVERSAL FORCE OF JULIET'S DESIRE

ABSTRACT

In Shakespeare's "Romeo and Juliet", Juliet is largely confined to her home and denied agency by overlapping forces of patriarchy, classism, and capitalism. And yet, all of these forces ultimately fail to restrain her from pursuing her desire. In the essay I wish to share with the Feminist Research Working Group at IFTR, I explore the nature of Juliet's desire: in the language of Althusser, Juliet defies the ideological state apparatus and exercises agency where she ought to have none.

Juliet lives under the patriarchal control of Lord Capulet, who prescribes and protects his daughter's sexuality and sexual identity; yet Juliet manages to transgress his constraints. Juliet's desire, to cite theorist Bryan Reynolds, proves transversal and defies the utmost limits of culture's efforts to delimit its potential. Moreover, Juliet proves bold in her wooing of Romeo, reversing traditional gender roles. Juliet is unlearned in the decorum surrounding courtship and the "appropriate" demonstration of desire a woman of her rank should exhibit, which can be attributed in part to her age. Poignantly, Shakespeare's Juliet is thirteen, three years younger than her counterpart in the play's source text, Arthur Brooke's "Romeus and Juliet".

My interest in this topic comes partially from performance, as I recently played Juliet, and I have become fascinated by the moment when the two lovers first meet: in that exchange, Juliet decides to humor a handsome stranger, only to fall completely in love in less than 20 lines of dialogue. The perverse desire fostered in this interaction is so powerful it effectively subverts the ideological state apparatuses set in place specifically to abnegate its possibility. Her desire motivates forbidden action and achieves fulfillment, but ultimately ends the bloodlines of the Capulets and the Montagues, eliminating the possibility for future generations among these venerated Verona families.

CV

Zoa Archer is a senior undergraduate at the University of Massachusetts Boston. She has studied advanced theory and Renaissance Literature under Dr. Robert Lublin.

ZUZANA TIMČÍKOVÁ

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New Scholars Forum

BRATISLAVA VERSUS THE REGIONS. THE CENTRE (S) OF SLOVAK INDEPENDENT THEATRE SCENE

ABSTRACT

Slovakia, being often divided into Bratislava and “the rest” of Slovakia, is one of the countries where cultural, economic and social life is still centralised in the capital. In this paper, the author compares the range of specific poetics and interesting, original performance and staging approaches that emerge in the field of independent theatre in Bratislava and in other regions outside Bratislava. At the beginning of the 1990s Bratislava became a focal point of theatre activism and it was here that the first independent theatres were founded. Gradually, this trend of establishing independent theatres spread to the regions of Slovakia and today we are witnessing an extensive network of independent theatre associations as well as independent cultural centres across Slovakia. Statistics show that the vast majority of all independent theatres originate and operate in Bratislava, but the quantity does not always reflect the quality and creative diversity. Therefore, the author asks the question whether Bratislava can still be considered as a centre of independent theatre culture, a “showcase” of trends and performance approaches that have the potential to be inspiring. She shows with illustrative examples that while in Bratislava the quantum of independent associations (led mainly by the younger generation of so-called millennials) is not so poetically different, the more interesting and significant staging ventures on the independent scene are being created in the regions of Slovakia, sometimes even in the most distant ones from the capital.

CV

Zuzana Timčíková works at the Institute of Theatre and Film Research Art Research Centre of the Slovak Academy of Sciences in Bratislava where she graduated her doctoral studies in 2020. In her research she focuses on the production of independent theatres and actively contributes with her reviews and studies to several Slovak magazines and international platforms. She is a member of the editorial team of the Slovenské divadlo (Slovak Theatre) - journal published at her home institution. She attended several domestic and international conferences. In 2019 she completed a research stay at The Aleksander Zelwerowicz Theatre Academy in Warsaw during which she mapped the independent Warsaw theatre scene.