FRESH FROM THE STAGE AND ONTO THE PAGE

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In the summer of 2019, while gathered in an Orlando restaurant, we began kicking around ideas for possible ASTR conference themes, should we work up the courage to apply. We wanted ways that a conference could speak to issues of grave importance to us—environmental devastation, racist violence and injustice, burgeoning political authoritarianism, precarity for so many members of our field—yet we also sought space for a bit more academic winking, should someone wish to go there. We wanted space for humor.

Our conversation wandered, as it is inclined to do, and we found ourselves laughing over our shared enjoyment of various social media compilations of “Peter Pan Fails” or “Low Budget Milky Whites.” A few hours into conversation, we realized that our subjects of failure and humor intersect quite neatly. Moreover, the conference we were proposing was supposed to take place in San Diego, the site of ASTR’s recently scuttled 2018 conference. Thus “Catastrophe” was born.

Little did we know.

The last three years have only seen the issues that concern us grow in severity. The hundreds of proposals you submitted for this conference demonstrate the seriousness with which we are all viewing our present moment. Devastation and grief run through many plenaries, panels, and working sessions, but so do resilience, recovery, and hope. A fierce belief in the importance of performance and scholarship surged through abstracts, and within them we found the possibility for a better future for our field and our world.

We are all aware of how our ongoing global medical catastrophe has severely impacted arts organizations. For this reason, we prioritized investing our conference programming funds in supporting local arts. We are thrilled to welcome New Orleans’s Mélange Dance Company, under the leadership of founding artistic director Monica Ordoñez, to ASTR. Mélange’s piece *RISE for Mother Earth* debuted earlier this year and uses dance to stage images from this ecological catastrophe, issuing a warning to us all to act before the climate clock runs down. Please join us Friday night for a special performance of *RISE*.

As Program Chairs we could never have reached this weekend without the help of our insightful and dedicated committee: Susan Bennett, Ryan Claycomb, Michelle Liu Carriger, Donatella Galella, Martine Kei Green-Rogers, Paola Hernandez, Scott Magelssen, Analola Santana, Kim Solga, and Samuel Yates. Additional thanks to ASTR President Jimmy Noriega and Vice President for Conferences Laura MacDonald. We have been supported at every step of the process by Shaun Franklin-Sewell, Devon Binder, and above all, Aimee Zygmornski, without whom this conference would not exist. Finally, we are grateful to you, the ASTR members, for sharing your scholarship and yourselves with us.

For the next few days we ask that you please keep yourselves and each other safe. Enjoy your time in New Orleans. Welcome to ASTR 2022.

*Jennifer A. Kokai  
Sam O’Connell  
Tom Robson*

Program Chairs
Welcome to the 2022 ASTR conference in New Orleans! In this program you’ll find familiar ASTR sessions and events along with new activities and approaches to gathering. This year’s prescient Program Chairs – Jenny Kokai, Sam O’Connell and Tom Robson – somehow foresaw that catastrophe would be a shared experience impacting arts industries and our theatre and performance research. They have labored to find productive and inspiring ways for us to reflect on catastrophe, and designed programming that invites participants to curate the conference experience that best suits their individual needs, whether for intellectual stimulation, networking, friendship, play, or collaboration. In my first year as ASTR’s VP for Conferences, I am grateful for Jenny, Tom, and Sam’s energy and dedication. Thanks also to the Program Committee for their work and commitment: this conference would not be possible without the labor of all these volunteers.

In a pilot initiative to better connect members with ASTR’s strategic priorities during the 2022 conference, ASTR’s Executive Committee oversaw the curation of this year’s State of the Profession Plenary. With this plenary programming, the EC seeks to develop dialogue on pressing issues and priorities in the profession and within the organization. We are grateful to Jordan Ealey, Chris Kaminstein, Esther Kim Lee, and Ramón Rivera-Servera for their willingness to share their assessment of what the profession means, in terms of both professional theatre and performance practice and pedagogy.

Please also join me in thanking Eric Mayer-Garcia and Pris Nasrat for leading the Field Conversations Committee and developing thoughtful virtual and in-person sessions facilitating timely reflection on key issues in research and publication. Additional virtual Field Conversations are scheduled later in 2022 and 2023, so please consider attending. Thanks also go to Michelle Liu Carriger and Siyuan Liu who have designed a range of mentoring opportunities for members at different career stages and to better support under-represented members. I am also grateful to the Conference Program Selection Committee (Emily Green, Colleen Kim Daniher, Francesca Marini, and Analola Santana) for their work on preparing for the 2024 conference in Providence. ASTR’s incredible staff –Aimee Zygmonski, Devon Binder, and Shaun Franklin-Sewell have gone above and beyond to ensure our in-person and virtual programming are fully realized. They are tireless, resilient, and encouraging collaborators who consistently exceed my expectations; I am so grateful for all of their work.

ASTR’s members, leaders, and staff have continued with our work in an ever-changing landscape of social and political change, amidst an ongoing global pandemic, and the impacts of climate change. While the intensity of our work at conferences sometimes isolates us inside hotel meeting rooms, gathering together at a conference cannot occur in a vacuum from the realities of our lives and shared experiences. This year’s programming reflects ASTR’s commitment to promoting, supporting, and featuring the work of scholars and artists who work within and on behalf of under-represented and marginalized communities, including communities of color, LGBTQ communities, disability communities, and communities of scholars without consistent institutional support. Our work is unfinished and ongoing. Thank you so much for gathering, virtually and in New Orleans; I wish you a productive, inspiring, and transformative conference!

Laura MacDonald
Vice President for Conferences
I am thrilled to welcome you all to New Orleans for ASTR’s 2022 conference! This year’s theme, “Catastrophe,” takes on many more meanings than we had originally intended when the EC first approved it in 2019. Since then, we have experienced several life-altering events and “once-in-a-century” occurrences across the globe. Rather than merely list them, I want to start by pointing out a few extraordinary ways people responded to threats of calamity and devastation. From medical professionals and scientists battling COVID to the citizens of Ukraine who are fighting for their homes, cultures, and lives, there is a resilient and communal effort to resist catastrophe and destruction on a massive scale. Similarly, in August, Kansas voters mobilized to reject a ballot measure that would have removed protections for abortion rights from their state constitution. Disease, war, women’s healthcare and reproductive rights, climate change, the criminal justice system, #blacklivesmatter, immigration reform, queer and trans rights, defense of democracy… the list continues to grow. Nevertheless, we must persist.

What roles do we—as theatre researchers, artists, and educators—play in these events and movements? It is my hope that this gathering allows us the opportunity to discuss the importance of our work, the benefits of theatre research and education, and the ways in which our scholarship and art respond to these larger social challenges. ASTR is a place where we can collaborate, share, support, and mentor each other in our personal and professional lives. But our yearly conference is also a special opportunity to strategize and organize against the kinds of issues that we face as a global community.

Through all these different catastrophes, our work at ASTR has continued and the organization has worked to improve on the ways it supports its members. This year, for example, we have expanded the number of virtual working sessions, and we plan to continue our field conversations into 2023 with an online format. The EC also organized this year’s State of the Profession Plenary to prompt us to think about the methods and problems that the presenters see as most important in the profession right now. I am also excited to announce the inaugural undergraduate working group, which brings undergraduate students into our conference to share papers and receive mentorship from graduate students and to speak to representatives from graduate schools. I want to see this initiative grow and become a staple of the annual conference.

I want to thank Jenny Kokai, Sam O’Connell, and Tom Robson for all the time and energy that they put into planning this gathering and adjusting their theme for New Orleans. I want to thank Aimee Zygmonski, Laura MacDonald, Devon Binder, and Shaun Franklin-Sewell for their support in conference planning and communication with the membership. I am also grateful to all the Officers and Executive Committee members whose work and dedication have kept ASTR afloat all these years. I owe gratitude to the many committee members and volunteers who contribute so much to the organization. Last, but certainly not least, I thank our members for their patience, support, and understanding as we navigate these uncertain waters together. I hope you enjoy the conference!

Jimmy A. Noriega
President
The land currently known as New Orleans is physically situated in the region known as “Bulbancha,” a Choctaw term meaning “place of many tongues.” This place was originally inhabited by the Chitimacha nation and, prior to 1718, served as an important port and trading hub for more than 40 diverse peoples, including the Choctaw, Chitimacha, Biloxi, Atakapa, Caddo, Houma, Natchez, and Tunica.

For thousands of years, people lived along the Mississippi River, and Bulbancha served as a place for diverse cultures to come together. We acknowledge the grounds of our hotel and the city around us as home to numerous tribes before and after the arrival of Europeans.

With European colonization of the region also came the institution of chattel slavery. New Orleans was host to the largest slave markets in the Deep South, and our ASTR conference hotel is close to some of the sites where over 100,000 people were bought and sold into slavery during the first half of the 19th century. To this day, the region continues to wrestle with the legacy, past and present, of both colonization and slavery.

We pay respect to these communities as we gather here in New Orleans.
Meeting Location
All sessions and events listed in the program, unless otherwise noted, will take place at the Astor Crowne Plaza. The hotel floor plan is located on page 9. In case of emergency, please call 911 from any hotel phone.

Registration and Information
Registration materials are available for pick-up at the ASTR Registration Desk located on the second floor in front of the Grand Ballroom. ASTR staff and volunteers will be available, as well, to answer any questions you may have. Please see the schedule at a glance for hours.

Exhibit Hall
The exhibit area located in the Grand Gallery features many of ASTR's long-term partners. Make sure to stop by, show your support, and see what new publications are available. Thursday's Opening Reception and Friday and Saturday coffee breaks will be located in the exhibit area.

All-Gender Restrooms
All-gender restrooms will be available on the Second Floor Mezzanine near the Toulouse, Iberville, and Bienville meeting rooms.

Business Meeting
All ASTR members with up-to-date membership are encouraged to attend the annual business meeting on Friday, November 4 immediately following the awards brunch.

Code of Professional Conduct
ASTR is committed to creating and maintaining a harassment-free environment for all participants in the Society’s activities, regardless of their actual or perceived sex, gender, gender expression, gender identity, sexual orientation, marital status, race, ethnicity, nationality, ability, socioeconomic status, veteran status, age, or religion. All members and participants, including employers, contractors, vendors, volunteers, and guests, are expected to engage in consensual and respectful behavior and to preserve ASTR’s standard of professionalism at all times.

COVID Protocol
ASTR's Executive Committee and staff ask for your help in keeping our community safe by following the below protocols:

- Keep seating at least three feet away from others.
- Masks are to be worn at all times except when presenting a plenary paper in the Grand Ballroom or actively eating and drinking.*
- Respect others’ personal space and social distance until others let you know their comfort level.
- Please make sure your sessions end on time so the hotel has an appropriate time to clean rooms between sessions.
- Wash or disinfect your hands frequently.

If you do exhibit COVID-19 symptoms, please quarantine in your room and let ASTR know by emailing the Executive Director at aimee@astr.org. ASTR will not release your name, but we will let the general conference attendees know that there has been a conference exposure so that attendees can decide whether to get tested before returning home.

*ASTR is holding several food and beverage functions where the wearing of masks is not feasible. ASTR respects your decision to participate or not in these events and as to what degree.

Accessibility
ASTR is committed to making arrangements that allow all members of the association to participate in the conference. Such arrangements are listed below. To review the additional recommendations that have been shared with all working session conveners and plenary speakers, please see the conference tab on the ASTR website.

- Live transcriptions (CART services) are available for all plenary sessions in American English.
- Plenary speakers are requested to describe all visuals in video presentations or slide shows.
- Plenaries are requested to provide large-print-access copies (either digital access or a printed copy) of all prepared remarks.
- 30-minute breaks are available between sessions.
- A quiet room is available on Thursday, Friday, and Saturday, November 3-5.

The hotel has many accessibility features in guest rooms, meeting spaces, and public spaces. For more information about the physical accessibility features of the hotel or about special services relating to a specific disability, please contact the hotel at 313-568-8000.

Quiet Room
ASTR provides a quiet room to all conference attendees who desire a designated, low-stimulation space away from conference proceedings. Please respect this quiet space by using it as such. The quiet room is available from 8am - 6pm, Thursday - Saturday, November 3 - 5, in the hotel’s Chartres room, located on the second floor mezzanine level.

Lost and Found
Any items left behind will be turned into the ASTR registration desk or the hotel’s security.

Fragrance
Please help us to accommodate attendees who are sensitive to fragrances by refraining from wearing scented products.

Photo/Video/Audio Policy
We reserve the right to use any photograph/video taken at our events, without the expressed written permission of those included within the photograph/video. We may use the photograph/video in publications or other media material produced, used or contracted including but not limited to: brochures, invitations, books, newspapers, magazines, television, websites, etc. To ensure the privacy of individuals, images will not be identified using full names or personal identifying information without written approval from the photographed subject. If you see any photos or profiles about yourself that you would like removed, please contact our main office at info@astr.org or 628-222-4088.

Social Media
To facilitate virtual conversations arising from the conference, ASTR encourages attendees to tweet using #ASTR22 or #ASTR2022. Participants are encouraged to share their Twitter handles. Speakers presenting material that they do not wish to be live tweeted should make a request to the audience at the beginning of their presentations.
Theater

For over fifty years Theater has been the most informative, serious, and imaginative American journal available to readers interested in contemporary theater and performance.

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- creative dossiers by cutting-edge theatermakers
- engaging articles and provocative, in-depth criticism
- new plays by international authors such as Guillermo Calderón, Toshiki Okada, and Nobel laureate Elfriede Jelinek

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Visit us at the Duke University Press table!
THURSDAY, NOVEMBER 3

8:30am - 3:00pm
ASTR Executive Committee (Board Meeting)
Hospitality Suite

11:00am - 6:00pm
Registration Open
Grand Ballroom Pre-Function Space

1:00pm - 8:00pm
Exhibits Open
Grand Gallery, Second Floor

1pm - 8pm
Quiet Room
Chartres, Mezzanine

1:30 - 3:30pm
Working Sessions

Animals, Catastrophe, and Performance Around and Beyond New Orleans
St. Charles B, First Floor
(welcomes outside participation)

Catastrophe as Object: Museums, Performances, and Practices of Engaging Tragedy
Bienville, Mezzanine
(welcomes outside participation)

Disability Performance Cultures
Astor II, Second Floor
(welcomes silent observers)

Early Modern Catastrophes
Astor III, Second Floor
(welcomes silent observers)

It's Funny Because It's Tragic: A Working Group in Comedy Studies
St. Charles A, First Floor
(welcomes outside participation)

Performing the Anthropocene: Eco-Dramaturgical Approaches to the Climate Crisis
Iberville, Mezzanine
(welcomes outside participation)

Playing Beyond the Pain: Engaging Catastrophe in Performance and Physical Culture
Toulouse B, Mezzanine
(welcomes silent observers)

The University Was Built on Catastrophe: Critical University Studies and the Institutional Lives of Theatre, Dance, and Performance Studies
Toulouse A, Mezzanine
(welcomes outside participation)

Concurrent Panel: “Stasis”
Astor I, Second Floor

5:00pm - 6:30pm
Conference Welcome and State of the Profession Plenary
Grand Ballroom, Second Floor

FRIDAY, NOVEMBER 4

8:00am - 5:00pm
Registration Open

8:00am - 5:00pm
Exhibits Open

8:00am - 9:30am
Coffee Available in Exhibit Area; Join us for Breakfast at 10:15am

8:00am - 7:00pm
Quiet Room
Chartres Room, Mezzanine

8:30am - 9:45am
Plenary – “AFTER 'After Repetition’”
Grand Ballroom, Second Floor
SCHEDULE AT A GLANCE
FRIDAY NOV 4 & SATURDAY NOV 5

10:15am - 12:15pm
Award Ceremony Brunch and Membership Meeting
Grand Ballroom

12:45pm - 2:45pm
Working Sessions

Black Women and Environmental Catastrophe: Practices of World-Making as Futurity
Toulouse A, Mezzanine
(welcomes outside participation)

Catastrophe’s Bodies and Wild Sensorium: Performance and Virtual Reality (VR) Working Group
St. Charles B, First Floor
(welcomes outside participation)

The Coloniality of Catastrophe in the Caribbean and Its Diaspora
St. Ann, Mezzanine
(welcomes outside participation)

Decarcerating the University
St. Louis, Mezzanine
(welcomes outside participation)

Disidentifying Borders: Coalitional Futurity and Migration-Utopias (A Muñoz Initiative-Sponsored Session)
Astor II, Second Floor
(welcomes outside participation)

Journals of the Plague Years: New Modes of Performative Writing in Catastrophic Times
Iberville, Mezzanine
(welcomes silent observers)

Monsters: The Unquiet Dead
St. Charles A, First Floor
(welcomes outside participation)

Persistence: Performing through Endless Catastrophes
Toulouse B, Mezzanine
(welcomes silent observers)

Reflecting and Revising Performance Criticism During Crisis
Bourbon, Mezzanine
(welcomes outside participation)

Undergraduate Research Working Group
Bienville, Mezzanine
(welcomes outside participation)

VIRTUAL: Disability/Performance: Beyond Catastrophic Embodiment
(welcomes outside participation)

VIRTUAL: Innovation and Risk: The Stakes of Sexual Performance during the COVID-19 Pandemic
(may only be attended by working group members)

VIRTUAL: Performance and Mitigating Ecological Catastrophe
(welcomes silent observers)

Concurrent Panel: “Crossing”
Astor I, Second Floor

3:30pm - 4:45pm
Plenary – “Resisting Catastrophe: Performances of the Crescent City”
Grand Ballroom, Second Floor

5:00pm - 6:15pm
Early Career Mentorship Meet-up
Astor III, Second Floor

5:00pm - 6:15pm
12Step Fellowship
Toulouse A, Mezzanine

7:30pm - 8:15pm
RISE For Mother Earth
Performance by Mélange Dance Company
Grand Ballroom

SATURDAY, NOVEMBER 5

8:00am - 5:00pm
Registration Open

8:00am - 3:00pm
Exhibits Open

8:00am - 9:00am
Coffee/Light Breakfast Available in Exhibit Area

8:00am - 7:00pm
Quiet Room
Chartres Room, Mezzanine
## SCHEDULE AT A GLANCE
### SATURDAY NOV 5

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<td>12Step Fellowship</td>
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<td>8:45am - 10:00am</td>
<td>Plenary – “Mapping Catastrophes”</td>
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<td>10:30am - 11:45am</td>
<td>Plenary – “Practicing for/from Catastrophe”</td>
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<td>1:00pm - 3:00pm</td>
<td>Working Sessions</td>
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<td><strong>Catastrophe in Global Asia, the Asian Diaspora, and the Transpacific</strong></td>
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<td>Iberville, Mezzanine</td>
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<td><strong>Cognitive Approaches to Performing Catastrophe</strong></td>
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<td><strong>Disaster and the Body</strong></td>
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<td><strong>Eating in Catastrophe: Performance, Sensation, Sustainability, and Survival</strong></td>
<td>St. Ann, Mezzanine</td>
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<td><strong>Playing in the Ruins: Catastrophe and/as Worldmaking in Queer Art and Performance</strong></td>
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<td><strong>Then and Now: Disaster and Adversity in Medieval Performance</strong></td>
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<td><strong>Tourism and Catastrophe: Performance, Placemaking, and Ethics</strong></td>
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<td>VIRTUAL:</td>
<td>Global Cities: Catastrophe, Performance, and Collective Trauma</td>
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<td>VIRTUAL:</td>
<td>Performance and Ecology Working Session</td>
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<td>VIRTUAL:</td>
<td>Revealing Posthuman Encounters in Performance: More than Human Catastrophe?</td>
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<td>Concurrent Panel:</td>
<td>“Test(s)”</td>
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<tr>
<td>Field Conversations</td>
<td>See page 18 for further information and descriptions</td>
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<tr>
<td>1:00pm - 1:55pm</td>
<td>Performance as Research Outside of Theatre and Performance Departments</td>
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<td>2:00pm - 2:55pm</td>
<td>Picking Your Battles, Publishing Your Research</td>
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<td>3:30pm - 4:45pm</td>
<td>Plenary – “Sensing Catastrophe”</td>
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<td>5:15pm - 6:45pm</td>
<td>Plenary – “Reading Catastrophe”</td>
<td>Grand Ballroom, Second Floor</td>
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<td>7:30pm - 9:30pm</td>
<td>Theatre Trivia / Game Night</td>
<td>Theatre Trivia / Game Night</td>
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<td>8:30pm - 9:30pm</td>
<td>Theatre Survey Reception</td>
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SUNDAY, NOVEMBER 6

8:00am - 9:30am
Registration

8:00am - 9:30am
Coffee / Light Breakfast Available on Second Floor

9:00am - 11:00am
Working Sessions

Catastrophes of Inclusion
Toulouse A, Mezzanine
(welcomes outside participation)

Do Something! Crisis and Catastrophe in Activist Dramaturgies
Toulouse B, Mezzanine
(welcomes outside participation)

On the Brink: The Recurrent Risk of Catastrophe in Central Eastern Europe and Eurasia
Iberville, Mezzanine
(welcomes silent observers)

VIRTUAL: Puppetry and Material Performance
(welcomes outside participation)

VIRTUAL: The (Un)Timely Global South
(welcomes outside participation)

Concurrent Panel: “Resurrection”
St Charles A, First Floor
ASTR acknowledges and offers special thanks to all of our exhibitors and sponsors of the 2022 Conference.

American Theatre Archive Project (ATAP)
The American Theatre Archive Project (ATAP) supports theatre makers in archiving records of their work for the benefit of artists, scholars, patrons, and the public. ATAP comprises a network of archivists, dramaturgs, and scholars with a passion for preserving the legacy of the American theatre. ATAP’s goals include:

• creating resources to guide theatre companies in establishing and developing their archives,
• encouraging scholarly research in contemporary American theatre,
• supporting collaborations among theatre archivists, practitioners, and scholars, and
• promoting a better understanding of theatre as a vital element of cultural history.

ATAP is a donation-dependent, volunteer-run initiative launched by ASTR in 2009 to create and preserve archives for current and future scholarship. We invite all ASTR members to take advantage of ATAP’s various programs and activities. To sign up for the newsletter, join a committee or regional group, or make a donation, visit americantheatrearchiveproject.org.

Palgrave Macmillan
As part of Springer Nature, Palgrave Macmillan offers innovative formats, services, and tools to access and share our books. We welcome new proposals for monographs, edited volumes, Palgrave Pivots, textbooks, handbooks, reference works and open access titles. Our rich and diverse Theatre and Performance offering includes series such as 'Palgrave Studies in Theatre and Performance', 'New World Choreographies', 'Palgrave Studies in Performance and Technology' and 'Palgrave Studies in Performance and Migration', and titles ranging from major works such as The Palgrave Handbook of Theatre and Race, to playwright-focused works such as debbie tucker green, to pioneering monographs such as Performance and the Disney Theme Park Experience.

Playwrights Canada Press
Playwrights Canada Press is a publisher of new Canadian plays. They exist to publish Canadian plays as well as, from time to time, theatre history, criticism, and biography. Through this they endeavour to raise the profile of Canadian theatre and theatre practitioners, promote dramatic literature, and contribute to the Canadian theatrical canon. Playwrights Canada Press strives to publish diverse and engaging Canadian plays and dramatic criticism of literary merit.

Recent noteworthy publications include Is My Microphone On? by Jordan Tannahill; Women of the Fur Trade by Frances Koncan; Interdependent Magic edited by Jessica Watkin; Sexual Misconduct of the Middle Classes by Hannah Moscovitch; Digital Performance in Canada edited by David Owen; A Perfect Bowl of Pho by Nam Nguyen; Our Fathers, Sons, Lovers and Little Brothers by Makambe K Simamba; WROL (Without Rule of Law) by Michaela Jeffery; and When Words Sing edited by Julie Salverson.

www.playwrightscanada.com
**Theater, Duke University Press**

For almost fifty years, *Theater*, published by Duke University Press on behalf of the David Geffen School of Drama at Yale/Yale Repertory Theatre, has been the most informative, serious, and imaginative American journal available to readers interested in contemporary theater and performance. It has been the first publisher of pathbreaking plays from artists as diverse as Romeo Castellucci, Guillermo Calderón, Richard Foreman, W. David Hancock, Peter Handke, Elfriede Jelinek, Sarah Kane, Toshiki Okada, and Suzan-Lori Parks. *Theater* has also featured lively polemics and essays by dramatists including Dario Fo, Heiner Müller, and Mac Wellman. Special issues have covered site-specific performance, digital dramaturgies, contemporary Brazilian drama, theater and social change, new Polish directing, and the curation of performance.

**The Scholar’s Choice**

The Scholar’s Choice is a combined exhibit company which markets books on behalf of university & academic publishers. We exhibit at 80-100 conferences a year, bringing the latest in scholarship by presses who choose not to exhibit on their own.

We will have discounted books & journals from multiple presses on display for both purchase and order.

**University of Michigan Press**

The University of Michigan Press publishes in a wide range of disciplines, including theater, performance studies, music, media studies, and dance. We are committed to the development of digital scholarship across the humanities and social sciences, and invested in the dissemination of knowledge as widely and freely as possible.

**Vanderbilt University Press**

Established in 1940, Vanderbilt University Press’s primary mission is to select, produce, market, and disseminate scholarly publications of outstanding quality and originality. In conjunction with the long-term development of its editorial program, the Press draws on and supports the intellectual activities of the university and its faculty. Although its main emphasis falls in the area of scholarly publishing, the Press also publishes books that are of interest to the general public. The editorial interests of Vanderbilt University Press include most areas of the humanities and social sciences, as well as health care and education. The Press seeks intellectually provocative and socially significant works in these areas, as well as works that are interdisciplinary or that blend scholarly and practical concerns. At present, Vanderbilt publishes around twenty-five new titles each year.
RISE for Mother Earth
Presented by Mélange Dance Company

Friday, November 4
7:30pm
Grand Ballroom

RISE for Mother Earth immerses a surreal journey through the wonders of the sea, a boundless body that inextricably connects us all, as her currents regulate our global climate and her floors hold our planet’s record of change. Dancers are abruptly swept by waves of warning into a tangled twist of fate, entering a warming world at our hands, a world that our oceans can no longer save us from. Cascades of climate narratives unfold in a series of uniquely moving vignettes which uplift the voices of those on the frontlines of climate crisis, mother nature, and the scientists that have been warning us for decades, urging us to connect in our shared humanity and shared fate.

Grand Isle Louisiana, a haunting picture of beauty and disappearance, is at the forefront of climate change and environmental degradation. Their stories connect us all. RISE in time with us, as we connect the humanity behind our entangled climate crisis and the grand opportunity we have to turn the tide.

Dancers:
Bayleigh Breanne
Michelle Dinh
Elyssa Fonicello
Kristina Ganssle
Cailyn O’Hara
Lauren Saizan

Mélange Dance Company strives to present original and impactful dance productions that educate, entertain, and inspire, portraying unifying narratives that are often historical and timeless. Through each meticulously composed work, we aim to reflect on our past, examine our present, and manifest a more equal, just, and inclusive future for all beings. It is our mission to provide fulfilling experiences for our professional dancers and community members, and move forward with tangible action. melangedanceofnola.com

Photo by Ryan Gray
### Theatre Trivia / Game Night

**An alternative to New Orleans nightlife**

Astor Gallery, Second Floor

**Saturday, November 5**

7:30pm - 9:30pm

Sponsored by the School of Theatre and Dance at the University of South Florida.

Join us for a special custom quiz created just for ASTR on catastrophes and theatre and theatre catastrophes written by Geeks Who Drink. Teams of six take on eight rounds of trivia including music and visual rounds. Why not put together a team of grad school buddies and see if you can take down that other school? MC’d by your Conference Program Chairs and with free snacks.

### Disidentifying Borders: Coalitional Futurity and Migration-Utopias

**Astor II, Second Floor**

**Friday, November 4**

12:45pm – 2:45pm

Join us for the last working session of the Muñoz Grant Initiative featuring guest artist Coco Fusco.

Coco Fusco is an interdisciplinary artist and writer. She is a recipient of numerous awards, including a Guggenheim fellowship, an American Academy of Arts and Letters Award, Latinx Art Award, a Fulbright fellowship, and a Herb Alpert Award in the Arts. Fusco’s performances and videos have been presented in the 56th Venice Biennale, Frieze Special Projects, Basel Unlimited, three Whitney Biennials (2022, 2008 and 1993), and several other international exhibitions. Her works are in the permanent collections of the Museum of Modern Art, The Walker Art Center, the Centre Pompidou, the Imperial War Museum, and the Museum of Contemporary Art of Barcelona. She is the author of *Dangerous Moves: Performance and Politics in Cuba* (2015). She is represented by Alexander Gray Associates in New York. She is a Professor of Art at Cooper Union. Fusco is currently preparing new works for the next Sharjah Biennial and a solo retrospective that will open in 2023.

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Artwork by Hamlet Lavastida from his *Cultura Proilactica*
ASTR Field Conversations
Saturday, November 5

1:00pm - 2:00pm
Performance as Research Outside of Theatre and Performance Departments
St. Charles A, First Floor

This field conversation provides a number of perspectives on the interdisciplinary nature of performance research and centers the experience of scholars and artist-scholars working outside of theatre and performance departments. We will account for some of the varied paths to entering the field of performance from literature, communications, dance, cultural studies, and area studies, for example. We will approach questions of how researchers working in academic departments that are not structured around a production season integrate a creative practice and face obstacles such as funding, access to performance spaces, IRB, and established curriculum and degree requirements. Panelists will give a glimpse of what performance research looks like in their position or department, and how they contribute to other disciplines.

Invited Speakers
Serap Erincin, Louisiana State University
Nadine George Graves, The Ohio State University
Gabriel Peoples, Indiana University, Bloomington

Moderated by Pris Nasrat and Aviva Neff

2:00pm - 3:00pm
Picking Your Battles, Publishing Your Research
St. Charles B, First Floor

This field conversation with authors of recent journal articles or books delves into strategies for responding to feedback and criticism from editors and reviewers. We will cover the roles and expectations for authors, editors, reviewers and editorial boards. We will broach how to deal with difficult feedback, with considerations for positionality, rank, affiliation, and subject area. The conversation will help emerging scholars to gain a sense of when to integrate feedback, when to push back, and how to do so productively.

Invited Speakers
Donatella Galella, University of California, Riverside
Paola Hernández, University of Wisconsin-Madison
Isaiah Wooden, Swarthmore College

Organized by Eric. M. Glover, moderated by Eric Mayer-García

12Step Fellowship
Toulouse A, Mezzanine

Friday, November 5
5:00pm - 6:15pm

Saturday, November 6
8:00am - 8:45am

A sober space available for community and reflection, in the tradition of the 12Steps.
Recognizable and memorable for its brevity, the official motto of the state of Rhode Island is ‘Hope.’ As we gather in the “Hope” state and walk along Hope Street, we will consider the meaning and significance of this aspiration.

On the state seal (created in 1664), ‘Hope’ hovers over a ship’s anchor. For the people who lived along an ocean and whose livelihoods were dependent on it, hope was an expression of faith and belief. It was a word—serving as both prayer and plea—for safe return.

Recalling the complex history of colonial encounters between Narragansett, Nipmuc, Pequot, and Wampanoag nations and European settlers and remembering that Rhode Island’s early economy was linked to the slave trade, we might ask, “How does one person’s hope lead to another’s despair?” “How can one person’s temporary voyage become another’s diaspora?”

Charles R. Snyder, psychologist and pioneer of hope research, designates three primary components of hope: goals, agency, and pathways. Distinct from ‘optimism’ or ‘wishing,’ hope focuses on specific, real-world goals and involves individuals taking action and adjusting to the obstacles they encounter. Hope can help people thrive and survive, but thwarted hope can become apathy, rage, and eventually hopelessness.

Queer theorist and performance scholar José Esteban Muñoz configured hope as an anticipatory “affective structure” as well as a “critical methodology,” while political candidate and former US president Barack Obama urged voters to “Hope” and assured them that “Yes we can.” Both offer “Hope” as a methodology of tentative approach, a critical search for possibility, an investment in enacting a “future vision” in light of a hopeless past or present.

Our understandings and practices of hope are informed by cultural and religious traditions. Rhode Island’s motto reflects a Christian understanding (as “an anchor of the soul”). In Islam, while hope is the source of divine light or noor, excessive hope or ‘false hope’ could be misleading. In Buddhism, hope may create desires that distract us from the fullness of the present moment, and therefore must be carefully handled. Hope is situated in the juncture between free will and determinism in Hinduism, just to name some prominent examples.

The 2023 ASTR Program Committee invites you to consider ‘Hope’ and its valences:

1. Historicizing Hope/Learning from the Past
What were the hopes and dreams of the earliest theatre makers, and what forms did theatre take to express those hopes across time, across cultures, across the globe? Historiographical considerations might explore how our own understandings of hope have shaped histories of theatre and performance.

2. Manifestos and Hopes of the Future
What are your hopes for theatre? What challenges and issues must be addressed? What can we create if we are daring and willing to move away from the status quo? We seek big dreams with the force to inspire and fill our collective sails for the journey ahead.

3. Diasporic Dreams
We seek proposals about drama, theatre, and/or performances that examine the stories and cultures of people of color who journeyed or sailed over the past four hundred years. How do narratives and performances offer an insight into their hopes? How can we celebrate their movements as well as their aspirations?

4. Hope as Practice and/or Methodology
We invite conversations that highlight the potentiality imbued in the practice and method of hope, while still maintaining the tensions of a desired future borne of despair. How might we consider hope as an embodied praxis through performance rather than simply the appearance of hope in performance?
5. The Limits of Hope
Hope can exist as a step in a process of personal or societal transformation, beginning with catastrophe, involving mourning, and including feelings of hopelessness. We welcome engagements with any aspect or stage in this process.

The deadline for submissions will be February 1, 2023. In mid-December a formal call will be circulated with links to the electronic submissions forms available on ASTR’s website. The Program Committee reminds proposers that working sessions and curated panels are a part of ASTR’s explicit charge to promote, support, and feature work by, about, and with under-represented groups, including communities of color, LGBTQ communities, Disability communities, and communities of scholars without regularized institutional support.

2023 Program Committee:
Harvey Young, Boston University, Program Chair
Mysia Anderson, Brown University
Sarah Campbell, University of Idaho
Sukanya Chakrabarti, San Jose State University
James Harding, University of Maryland
Allison Hedges, University of Maryland
Bethany Hughes, University of Michigan
Elizabeth Hunter, Washington University in St. Louis
Vicky Lantz, Sam Houston State University
Lilian Mengesha, Tufts University
Stefka Mihaylova, University of Washington
Beth Osborne, Florida State University
Megan Reichelt, George Mason University
Leticia Ridley, Santa Clara University
Kyle Thomas, Missouri State University
Andrew Sofer, Boston College
Isaiah Wooden, Swarthmore College
THURSDAY NOVEMBER 3

8:30am – 3:00pm
ASTR Executive Committee (Board Meeting)
Hospitality Suite

11:00am - 6:00pm
Registration Open
Grand Ballroom Foyer

1:00pm - 8:00pm
Exhibits Open
Grand Gallery, Second Floor

1:00pm - 8:00pm
Quiet Room
Chartres, Mezzanine

1:30pm – 3:30pm
Working Sessions

Animals, Catastrophe, and Performance Around and Beyond New Orleans
St. Charles B, First Floor
(welcomes outside participation)

Conveners:
Kim Marra, University of Iowa
Jennifer Parker-Starbuck, Royal Holloway, University of London

Participants:
Performing an Ethics of Care in the Anthropocene
Matthew Cornish, Ohio University

La Chasse du Cerf: Sensory Experience and Species-Specific Catastrophes in the Early Modern Stag Hunt
Taylor Culbert, The Graduate Center CUNY

Mulatas, Mazeppas, and Hippodramas
Reconsidered: A Racial History of Human-Animal Intimacies in the Colonial Port City
Colleen Daniher, Wilfrid Laurier University

Polar Bear Postcards, Popular Entertainment, and Modernism’s Shifting Environments
Penny Farfan, University of Calgary

Tentacular Dramaturgy: Posthuman Kin at the Point of Crisis in Royal Court Drama
Caitlin Gowans, University of Toronto

Staging Hum/animal Wisdom amid Catastrophe
(jointly authored with Kim Marra)
Karen Malpede, Theater Three Collaborative and John Jay College, CUNY
Kim Marra, University of Iowa

Cat/astrophe: Animal Storytelling in Disasters
Jennifer Parker-Starbuck, Royal Holloway, University of London

Embodying Peat: Performing the Flow Country in Cryptic’s Below the Blanket
Angenette Spalink, Texas A & M University

The Shock and Awe of Katrina: Reconceptualizing Animals in Natural Disaster Capitalism
Sarah Ann Standing, New York City College of Technology, City University of New York

CETACEAN (The Whale): the 6th performance from The Unreliable Bestiary
Deke Weaver, University of Illinois Urbana-Champaign

Zoo Dramaturgy: The Bronx Zoo’s Conservation Ambassadors as Conscripted Actors
Catherine Young, Princeton University
**Catastrophe as Object: Museums, Performances, and Practices of Engaging Tragedy**

*Bienville, Mezzanine (welcomes outside participation)*

**Conveners:**
Aileen Kaye Robinson, Stanford University
Gwyneth Shanks, Colby College

**Participants:**
Objects Tell Stories: How to Let the Past Speak
Kelly Aliano, LaGuardia Community College, CUNY / New York Historical Society

The Institutional Critiques of Rafa Esparza's *cumbre: look as far as you can see in all directions, north and south, east and west*
Anna Gebarski, University of Wisconsin-Madison

Weight For It: Showing and Holding the Black Body of Grief in Museum Spaces
Les Gray, University of Missouri

Los Angeles Pop Museums: A Triptych of Catastrophe
Tim Kopacz, Stella Adler Academy

Performing Objectivity, Scripting Eugenics: Exhibitions of Race Science at the American Museum of Natural History
Mia Levenson, Tufts University

How Not to Be a Threat: Archived Performances of British Muslimness after the Attack on Manchester Arena
Asif Majid, University of Connecticut

*Lacrimae rerum* and Visiting the Ghost of Gertrude
Carol Martin, New York University

‘The Unknown Known:’ A Challenge Coin, the National September 11 Memorial Museum, and the Politicization of 9/11
Inga Meier, Stephen F. Austin University

Answering Across Two Worlds: 21st Century Mobilizations of Embodied California Mission Archives
David Melendez, University of Minnesota - Twin Cities

Changing the Face of White Supremacy: Taking Up the Ruins of the Ku Klux Klan
Hazel Rickard, University of Minnesota

Catastrophe So White: Performance Interventions in Tacoma Art Museum’s Art AIDS America
Eric Villiers, University of Washington

Remaining (in the wake)
Margaret Werry, University of Minnesota - Twin Cities

**Disability Performance Cultures**

*Astor II, Second Floor (welcomes silent observers)*

**Conveners:**
Patrick McKelvey, University of Pittsburgh
Samuel Yates, Millikin University

**Participants:**
One Size Doesn't Fit All: Crafting Better Production Practices for Manifesting Accessibility
Melissa Bondar, University of Greenwich

Fantasy’s Disavowal of Disability: Mandates of Health at Disney Parks
Christine Case, University of Pittsburgh

“But I hope it gave you a glimpse into me the way I wanted you to see me...” : Virtual Realms and the Reality of Creating an Inclusive Production Process
Barrie Gelles, The Graduate Center CUNY

Not To or For the Human: Rachid Ouramdane’s Post-Humanist Crip Choreographics
Sariel Golomb, Stanford University

Hot Funky Butt Jazz: Performing Disability, Capability, and Race at the Interact Theater
Nic Hamel, University of Texas at Austin

Intra-Audience Viewing in Sensory Theatre
Molly Mattaini, Independent Scholar

Blind Movements/Black Movements: Dunham Technique at Alvin Ailey’s New Visions Dance Project
Patrick McKelvey, University of Pittsburgh
The Dramaturgy of Relaxed Performance: Experience-making and Risk Management for Neurodivergent Youth Audience  
Hui Peng, The Graduate Center CUNY

No Neutral Doers: The Disability Politics of Minimalist Dance  
Lindsay Reckson, Haverford College

Autobiographical Plays and the Paradoxes of the DSM for Mad Studies  
Kara Reilly, University of Exeter

How to Do Things With Jokes  
Joseph Richards, University of North Carolina, Chapel Hill

Race, Disability, and the Spectacular Legacy of Julia Pastrana  
Christofer Rodelo, University of California, Irvine

State of Poise: On Professionalism and Catastrophe  
Eleanor Russell, Southern Illinois University

Recovery Storytelling as Disability Performance  
Dani Snyder-Young, Northeastern University

(Re)Performing the Repertoire of Pain: The Pennhurst Asylum & the Spectre of Disability  
Nathan R. Stenberg, University of Minnesota

Sickly Sweet Doses: Embodied Recovery in “People, Places, and Things”  
Melissa Lin Sturges, University of Maryland

“And the Beauty Is”: Trauma, Time, and Nonvisible Disability Aesthetics in Art Musicals  
Samuel Yates, Millikin University

**Early Modern Catastrophes**  
**Astor III, Second Floor**  
(welcomes silent observers)

**Conveners:**  
Danielle Rosvally, University at Buffalo  
Donovan Sherman, Seton Hall University

**Participants:**  
Seen Tears, Heard Groans: Performances of Grief in the Elegies of Lucy Hutchinson and Hester Pulter  
Bridget Anderson, University of Wisconsin-Madison

Smells Like Teen Spirits: Erica Schmidt’s Horrifyingly Entertaining Macbeth  
Jane Barnette, University of Kansas

The Catastrophic Moll Cutpurse: Asexual Resonances in Early Modern Drama.  
Anna Maria Broussard, Nicholls State University

Punk Shakespeare: The Lamentable Traged(ies) of Titus Andronicus  
Francesca Bua, University of Wisconsin-Madison

The RSC Dream of 2021: Catastrophe and Recuperation in Virtual Theatre During the Pandemic  
Rebecca Bushnell, University of Pennsylvania

**Bad F@#%ing Hamlet:** Unmasking Adaptation in a Performance of Shakespeare’s First Quarto Catastrophe  
Vincent Carlson, University of Illinois Urbana-Champaign

Decatastrophizing Hamlet: James Ijames’s Fat Ham Spells Autumn for the Patriarchs  
Thomas Cartelli, Muhlenberg College

Speak the Speech(?): Shakespeare Performance & Disability Aesthetics  
Natasha Cole, Washington University in St. Louis

Dead Play: Corpse Modding in Video Games and Shakespeare’s Henry V  
Alice Dailey, Villanova University

Properties of Shame: Catastrophe and the Theatrics of Resistance in Early Seventeenth-Century England  
Gina DeSalvo, University of Tennessee, Knoxville
Performing Catastrophe: Rejecting Realism and Giving Voice to Lavinia in Tang Shu-wing’s Titus Andronicus 2.0
Emily Finck, University of Minnesota - Twin Cities

Staging Seneca Village: Shakespeare and the Politics of Place
Louise Geddes, Adelphi University

Catastrophe at the Opera: The Chevalier de Saint-Georges in 2020
Ariane Helou, California Institute of Technology

Plague, War, Exile and Theatrical Survival on 1628-1631 Northern Italian Stages
Erith Jaffe-Berg, University of California, Riverside

Catastrophic Migration in Shakespearean Drama and Adaptation
Robin Kello, University of California, Los Angeles (UCLA)

"Blackening" the Early Modern Stage: Race and Metatheatre in Lust’s Dominion
Cen Liu, The Graduate Center CUNY

This Hollow Crown: Scriptive Props in Shakespeare’s Second Henry Tetralogy
Emily Parise, University of California, Irvine

Equity and Inclusion Dramaturgy in Development: Beyond the Optics of Ally-ship
Melissa Poll, Independent scholar

‘Imaginary Forces’: Pandemic Shakespeare and The Show Must Go Online
Valerie Pye, Long Island University Post

Audience Pleasures and the Perils of Grace (working title)
Paige Martin Reynolds, University of Central Arkansas

Loss of Youth: An Analysis of the Death Toll of the Children in Shakespeare’s Plays
Amanda Marie Rogus, University of Washington

Shakespeare and Airy Catastrophe
Stephanie Shirilan, Syracuse University

Romeo and Juliet Love Scholars
Aaron Thomas, Florida State University

Cheek by Jowl’s Queer Agenda
Chad Thomas, University of Alabama

The South Sea Bubble Collapse and the Re-constitutive Spatial Practices of Early Eighteenth-Century Theatre
Scott Venters,

Between two catastrophes: Performative explorations of dramatic texts from Ireland in 1663
Alan Waldron, Maynooth University

Sensory Reformation in the John Bale and John Foxe
Simone Waller, Reed College

Catastrophizing Gender with the Seventeenth Century Diva as Hermaphrodite
Claudia Wier, The Ohio State University
Gary Williams, The Catholic University of America

Respondents
Matthieu Chapman, SUNY New Paltz
Carla Della Gatta, Florida State University
Ruben Espinosa, Arizona State University
Erika Lin, The Graduate Center, CUNY
Andrew Sofer, Boston College
Julie Stone Peters, Columbia University
It's Funny Because It's Tragic: A Working Group in Comedy Studies
St. Charles A, First Floor
(welcomes outside participation)

Conveners:
Maria DeSimone, Brown University
Matthew McMahan, Emerson College
Grace Overbeke, Columbia College Chicago

Participants:
Persona and Cancel Culture: Zoe Coombs Marr's Dave
Sarah Balkin, The University of Melbourne

Nostalgia and Laughter: The Post-Holocaust Comedic Strategies of Molly Picon
Debra Caplan, Baruch College, CUNY

Coloring Blackness: Racial Impersonation and Cosmopolitanism in Early-Twentieth-Century African American Musical Theatre
Maria DeSimone, Massachusetts Institute of Technology

The Catastrophic Comedy of Reconciliation: Surrealist Satire in Ubu and the Truth Commission
B. Alexander Feldman, University of Haifa

"There's No Keilah Like Our Keilah": Post-World War II Jewish Musical Parodies Amid Catastrophe
Jonah Greene, The University of Kansas

The Catastrophe of White Womanhood: Ziwe Fumudoh's Accountability Comedy
Katelyn Hale Wood, University of Virginia

Laughing as Protest: How comedy in Kuwaiti theater is used to speak out and to evade censorship
Yasmine Jahanmir, University of Nevada, Reno

That's Not My Name: Atsuko Okatsuka's Comic Abjection
Matthew McMahan, Emerson College

Playing Jewish without Saying Jewish: Jean Carroll on Ed Sullivan
Grace Overbeke, Columbia University

Comedy and Catastrophe in Denise Uyehara's Hello (Sex) Kitty
Jennifer Schmidt, Hanover College

Snatching the Bull Whip: Ossie Davis's Purlie Victorious as Proto-Revolutionary Comedy
Jonathan Shandell, Arcadia University

Catastrophe Ignored: It is Not Funny When it is Painful
Hesam Sharifian, Tufts University

Controlling Images of Hattie Noel: Sonic Representation in Stand-up Comedy
Samantha Silver, The George Washington University

Leslie Jones: Black Beauty, Slavery, and Commercial Late-Night Comedy
Amani Starnes, Stanford University

Dzi Androgyny: Dzi Croquettes and Comedic Interiority in Catastrophic Political Times in Brazil
Enzo Vasquez Toral, Northwestern University

The Objects Laugh Back: Attending to the Background in Julio Torres’ HBO Special My Favorite Shapes (2019)
Adin Walker, Stanford University

Performing the Anthropocene: Eco-Dramaturgical Approaches to the Climate Crisis
Iberville, Mezzanine
(welcomes outside participation)

Conveners:
Rachel Bowditch, Arizona State University
Clara Kundin, Arizona State University
Karen Jean Martinson, Arizona State University

Participants:
Look! Breathe! Touch! Connect! Embodied, Intersectional Interventions into the Capitalocene
Vivian Appler, University of Georgia

Eco-dramaturgical approaches to devising the Anthropocene
Rachel Bowditch, Arizona State University
Storms and Stars: the Role of Theater in the Climate Crisis
Sam Collier, University of Colorado Boulder

More-Than-Human Assemblage: Jeffrey Gibson’s Mixed-Media Performatives
Shannon Jackson, University of California, Berkeley

Community of Place
Thomas Riccio, University of Texas at Dallas

Wole Soyinka’s Eco-Dramaturgy
Kelli Shermeyer, University of Delaware

Earth is for Lovers: Annie Sprinkle and Beth Stephens’ Eco-sexual Weddings
Dana Tanner-Kennedy, University of Alberta

Imagine a Sovereign Future: The Power of Language to Perform Medicine in Mary Kathryn Nagle’s Fairly Traceable
Jonah Winn-Lenetsky, Institute of American Indian Arts

Scorpion-man Elder Delivers Emotional Appeal: Eco-dramaturgy and Indigenous Environmental Embodiment in Non-Human Congressional spaces
Çaca Yvaire, Tufts University

Playing Beyond the Pain: Engaging Catastrophe in Performance and Physical Culture
Toulouse B, Mezzanine
(welcomes silent observers)

Conveners:
Jared Strange, University of Maryland, College Park
Shannon Walsh, Louisiana State University

Participants:
Pay for Play(s): College Athletes, Promotion, and Performance
Sean Bartley, Northwestern State University

Toughing it Out: Sport Performance and Cultural Understandings of Risk, Harm, and Pain
Kelsey Blair, Concordia University

“It’s Still Real To Me, Dammit!” Kayfabe, Suspension of Disbelief, and Playing Through the Pain in Professional Wrestling
Jog Cogburn, Louisiana State University

Not Dancin’ Tonight: Pain and the Price of Virtuosity
Ryan Donovan, Duke University

Bending over Borders: Citizenship and Rebellious Girlhood in Acrobatic Gymnastics
Amelia Estrada, Tufts University

Dancing and Concealing: Sybil Shearer’s Modern Dance Response to the Lavender Scare
Jessica Friedman, Northwestern University

“It’s Still Real To Me, Dammit!” Kayfabe, Suspension of Disbelief, and Playing Through the Pain in Professional Wrestling
Neal Hebert, Collegiate Academy Baton Rouge - Independent Scholar

Performing the Apeironic Body: Catastrophe and Pushing the Limits in Competitive Rock Climbing
Anna Holman, University of California, Santa Barbara

All Fall Down: Fainting, Dying, and Mad Scenes on the Nineteenth-Century US Stage
Elyse Singer, The Graduate Center CUNY

Stage Fright, the Yips, and Personal Catastrophe of the Professional
Travis Stern, Bradley University

“My Mournful Modes of Connectedness: Teaming Up Through Catastrophe”
Shannon Walsh, Louisiana State University

The Event of Blackness: Rogue Athletes and Phantom Ballerinas
Kristen Wright, New York University

Dangerous Spectators at Play: Games, Consumption, and Spectatorship in Elfriede Jelinek’s Ein Sportstück
Patrick Young, Yale University

The University Was Built on Catastrophe: Critical University Studies and the Institutional Lives of Theatre, Dance, and Performance Studies
Toulouse A, Mezzanine
(welcomes outside participation)

Conveners:
Noe Montez, Tufts University
Ariel Nereson, University at Buffalo
Participants:
Defund The Season
Henry Bial, University of Kansas

Exhausted Chairs and Empty Tables: Harnessing the Power and Privilege of Departmental Leadership
Chase Bringardner, Auburn University

Reckonings and Refusals: An empirical reading of the siloes and shifts in post-secondary Drama, Theatre & Performance Studies programs in Canada
Barry Freeman, University of Toronto Scarborough

If Not Now, When: Can Inclusion include the Canon
Morgan Hicks, University of Arkansas

Resisting and Reimagining the Structures of Harm in Doctoral Education
Noe Montez, Tufts University

Universities, the Arts, and the Afterlives of Slavery
Ariel Nereson, University at Buffalo

Living Contingency: A Mini–Performance Ethnography of Arts Adjuncts
Lily Scherlis, The University of Chicago

Passionate Professionals: A Manifesto to End MFA Debt
Sarah Wilbur, Duke University
Patricia Ybarra, Brown University

Concurrent Panel: “Stasis”
Astor I, Second Floor

Exploitations: The Catastrophe of Empty Cathedrals and the Performance of Powers
Abimbola Adelakun, University of Texas, Austin

Catastrophe’s Curtain Raiser: The Army’s Othello as Preparation for War
Charlotte Canning, University of Texas, Austin

Making Slow Sexual Violence Visible: Performative Protest in Urban India
K. Frances Lieder, University of Pittsburgh

Crippling Theatrical Temporality
Katherine Schapa Williams, University of Toronto

Chair: Tom Robson, Millikin University

5:00pm - 6:30pm
Conference Welcome and State of the Profession Plenary
Grand Ballroom, Second Floor

Convened and curated by ASTR’s Executive Committee
Jordan Ealey, University of Maryland, College Park
Chris Kaminstein, Artistic Director, Goat in the Road
Esther Kim Lee, Duke University
Shannon Steen, University of California, Berkeley

Chair: Margaret Werry, University of Minnesota

Immediately following
Opening Reception with Exhibitors
Grand Gallery

8:00pm – 9:00pm
Graduate Student Connection Hour
Astor II, Second Floor
Join your fellow graduate students for time to debrief, celebrate, ask questions, make connections. A networking/social hour for academia’s newest cohort of scholars.
FRIDAY NOVEMBER 4

8:00am - 5:00pm
Registration Open
Grand Ballroom Foyer

8:00am - 5:00pm
Exhibits Open
Grand Gallery, Second Floor

8:00am – 7:00pm
Quiet Room
Chartres, Mezzanine

8:00am – 9:30am
Coffee/Light Breakfast Available in Exhibit Area

8:30am – 9:45am Plenary – “AFTER ‘After Repetition’”
Grand Ballroom, Second Floor

These papers were developed in working sessions from the 2021 conference, nominated for 2022 plenaries by those session chairs.

The Ancient Present: Mounds and Indigenous Performance
Lilian Mengesha, Tufts University

We think the – cat got it
Nazli Akhtari, University of Waterloo

Encountering the Old South in ‘Atlanta’s Most Modern Department Store’
Laura Ferdinand, Northwestern University

Chair: Scott Magelssen, University of Washington

10:15am – 12:15pm
Award Ceremony Brunch and Membership Meeting
Grand Ballroom
Please join us for a buffet-style New Orleans brunch. Food and beverages will be available for eating with colleagues in the Ballroom or to eat in the Astor Gallery, depending on your comfort level. Awards Ceremony to begin by 10:30am.

12:45pm – 2:45pm
Working Sessions

Black Women and Environmental Catastrophe: Practices of World-Making as Futurity
Toulouse A, Mezzanine
(welcomes outside participation)

Conveners:
Mysia Anderson, Brown University
Kache Claytor, Washington University in St. Louis

Participants:
DAYBREAK: A play for the present future
Mysia Anderson, Brown University

“She Is Almost God:” Inhabiting the Celestial in Daaimah Mubashshir’s The Immeasurable Want of Light
Andie Berry, Yale University

Black Women and the Fight for Land and Water in Colombia
Kaché Claytor, Washington University in St. Louis

Zora’s Secrets: Dramaturgies of Black Life in Polk County
Jordan Ealey, University of Maryland, College Park

Breathing Life into the Black and White: Performing Sandra Bland
Brittney Harris, Old Dominion University

Time Squared– The Eartha Kitt Musical
Nicole Hodges Persley, The University of Kansas

Black Feminist Performance and Global Loss:
Glenda Dickerson’s Identities on Trial: A Kitchen Protest Prayer
Khalid Y. Long, University of Georgia

Black Women’s Work: on theatrical and positional labor in Torn Asunder, The (M)others, Fannie, and Confederates
Jasmine Mahmoud, University of Washington

Interventions at Intersections
Zachary Price, University of California, Irvine
Disastrous Opportunity: Representations of Catastrophe and Apocalypse in Fantasy Novels
Brittney Threatt, Brown University

Testimony in Crisis: Jessie Fauset’s Anti-con-di-fi-cation of The Crisis as Future-Minded World-Making
Shadow Zimmerman, Northern Arizona University

Catastrophe’s Bodies and Wild Sensorium: Performance and Virtual Reality (VR) Working Group
St. Charles B, First Floor
welcomes outside participation

Conveners:
Kyueun Kim, The Graduate Center, CUNY
Katherine Mezur, University of California, Berkeley

Participants:
Porous Borders: Olfaction and the Sensory Schisms of Virtual Reality
Devon Baur, University of California, Los Angeles

Immersive Futures: Performing Sea Level Rise
Lydia Borowicz, University of California, Santa Barbara

VR as a performance tool and technique in Meiro Koizumi’s Prometheus Bound (2019)
Da Ye Kim, New York University

Catastrophe and Intimacy in Participatory VR Performances
Kyueun Kim, The Graduate Center, CUNY

Future Stages: A case study of Brandan Bradley’s virtual reality theatre project
Heyjin Kwon, Louisiana State University

Entering The Void: Haptic Interface and Affective Agency in VR Experiences
William Lewis, Purdue University

A “Technoshamanic” (Consciouness-Expanding) Transfeminist (Consciouness-Raising) Inquiry in the Face of Catastrophe: A reading of Sin Sol/No Sun, an augmented reality art game, as an altered/expanded state of consciousness
Deni (Denise) Li, University of California, Irvine

“I’m not here”: The Doubled Body (Dances) in the Wild Sensorium of VR/Artworks
Katherine Mezur, University of California, Berkeley

VR as Social Engagement
Ricardo Miranda Zúñiga, Hunter College, CUNY

Performing the Plantation
Teresa Simone, Florida State University

The Bible, Now in VR!
Chelsea Taylor, Northwestern University

Stepping In: Living and Witnessing Traumas Not My Own
Amanda Rose Villarreal, California State University, Fullerton

Henreichpida
Haoyu Wang, New York University

A Virtual Encounter with the Lost Past: The Undelivered Letters
Chee-Hann Wu, University of California, Irvine

VR Ethics and the Human Experiments at Porton Down
Alisa Zhulina, New York University
**The Coloniality of Catastrophe in the Caribbean and Its Diaspora**  
*St. Ann, Mezzanine*  
(welcomes outside participation)

**Conveners:**  
Jon D. Rossini, *University of California, Davis*  
Camilla Stevens, *Rutgers University*

**Participants:**  
Catastrophic Realities in Quiara Alegría Hudes’ *Yemaya’s Belly* and Teatro Pregones’ *La otra orilla*  
Megan Bailon, *University of Wisconsin-Madison*

“*The White Witch*”: Annie Palmer as Genre Trope at Rose Hall, Jamaica.  
Alex Baines, *Northwestern University*

“The White Man Broke Our Nation”: Popular Theatre and Puerto Rican Coloniality under the Statehood-Commonwealth Paradigm  
Briana Beeman, *University of Minnesota - Twin Cities*

Naufragio: Colonialism’s Catastrophe in Teatro Buendía’s *Otra Tempestad*  
Eric Mayer-García, *Indiana University, Bloomington*

Resisting Catastrophe, Shifting Coloniality  
Jon D. Rossini, *University of California, Davis*

Wynter’s *Hills of Hebron* as Genres of the Human  
Sara Sanchez-Zweig, *Rutgers University*

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**Decarcerating the University**  
*St. Louis, Mezzanine*  
(welcomes outside participation)

**Conveners:**  
Donatella Galella, *University of California, Riverside*  
Lindsay Livingston, *Bowdoin College*  
Leticia Ridley, *Santa Clara University*

**Participants:**  
Decarcerating epistemologies  
E Barnick, *New York University*

Manifesto  
Julie Burrell, *Cleveland State University*

Dwell in the Contradictions: Performance Beyond the Prison  
Courtney Colligan, *University of Pittsburgh*

Laboratory Performance Process and Intersectional Solidarity: Catastrophic Realities and Improvisational Strategies  
Aaron Ellis, *Valencia College*

The Unconscious Presence of Abolition in Erika Dickerson-Despenza’s *shadow/land*  
Nicholas Fesette, *Emory University*

Rethinking Carceral College  
Megan Geigner, *Northwestern University*

Abolition Now  
James McMaster, *University of Wisconsin-Madison*

Abolition University Studies Approach to Performance  
Misty Saribal, *Louisiana State University*

**Disidentifying Borders: Coalitional Futurity and Migration-Utopias**  
*A Muñoz Initiative-Sponsored Session*  
*Astor II, Second Floor*  
(welcomes outside participation)

**Conveners:**  
Hilary Cooperman, *Rollins College*  
Dominika Laster, *University of New Mexico*
Participants:
Featuring Coco Fusco, interdisciplinary artist and writer
“The Unbearable Weight of Utopia”
See Page 17 for more information on this working session.

Utopia as Gesture
Candice Amich, Vanderbilt University

Playing Global (re)Entry: Migration, Surveillance, and Utopian Playing
Mohamadreza Babaee, Indiana University, Bloomington

Queer Aromanticisms: Doom and Bloom in Moses Sumney’s Blackalachia
Kari Barclay, Oberlin College

Sexual Dissidence in Reggaetón: Bad Bunny’s and Cuir Identity
Lauren Farnell, University of Maryland, College Park

A Lesbian ‘Room of our Own”': Making Space for Queer Utopian Striving at Medusa’s Revenge
Jennifer Herron, Boston Collegiate

Resistant and Utopian Sounds in Teatro Luna’s Talking While Female and Other Dangerous Acts
Melissa Huerta, Denison University

The Formation of a Subjectless Performative in Queer and Feminist Performance
Erin Kaplan, California State University, Sacramento

Border (u)Topias: theatrical engagements with the Poland-Belarus border crisis
Dominika Laster, University of New Mexico

Tap Dancing as a Symbolic Search for Home Through the African Diaspora
Jazmine Logan, University of California, San Diego

The Queerness of Space: The Border as a Utopia of Disidentifications
M. Isabel Martin-Sanchez, University of Wisconsin-Madison

Spectacles of Punishment/Bodies inciting Justice/An Encounter with Blackness: Counter-publicity,
Self-Making, Performance as/of History and Decentralized Theatre Making Ethics
Webster McDonald, University of Kansas

Utopian (Be)longing in the Asian American Multiverse
Crystal Song, University of California, Berkeley

Imaginary Worlds in Performance: Euucatastrophe and the Utopian Possibilities of Refusal
Amy Yourd, Independent Scholar/Artist

Journals of the Plague Years: New Modes of Performative Writing in Catastrophic Times
Iberville, Mezzanine
welcomes silent observers

Conveners:
Natalie Alvarez, Ryerson University
Daniel Sack, University of Massachusetts, Amherst
Ali Na, Queen’s University
Keren Zaiontz, University of British Columbia

Participants:
“Nothing is Impossible”: The Reinvention of the Story Pirates in the Wake of COVID-19
Virginia Anderson, Connecticut College

Mission Critical
David Bruin, Celebration Barn

Emergency Theatre: Living Newspaper – A Counter Narrative at London’s Royal Court Theatre
Jordana Cox, University of Waterloo

Abstracting Touch: Faye Driscoll’s Pandemic Choreographies
Miriam Felton-Dansky, Bard College

A Small Catastrophe: Resisting Reinvention
Lindsay Goss, Temple University

Documentary Theatre During Pandemic Times
Sharon Green, Davidson College

Intimacy, Absurdity, Screaming; Dread, Fatigue, Telephones.
Lindsay Brandon Hunter, University at Buffalo
FULL SCHEDULE
FRIDAY NOV 4

Yellow Plague: AutoTheorizing Fetish and Fear in the Age of COVID-19
Ali Na, Queen’s University

The Plague’s Endgame
Kris Salata, Florida State University

The Scream as Pandemic Dramaturgy
Jacquelyn Shannon, The Graduate Center CUNY

Asynchronous Performances of Care in Theatre-by-Text Message in Tanya Marquart’s Some Must Watch While Some Must Sleep
Jenn Stephenson, Queen’s University

The Autobiographical Fragment: Rewriting the Self in Domestic Confinement
Keren Zaiontz, University of British Columbia

Monsters: The Unquiet Dead
St. Charles A, First Floor
(welcomes outside participation)

Conveners:
Analola Santana, Dartmouth College
Michael Chemers, University of California, Santa Cruz

Participants:
Performing Trans “Monstrosity” and Non-binary Bodies in Cuentos de la Tumbona (2021) by Mariano Ruiz
Christina Baker, Temple University

“Something Coming to Eat the Whole World”: The monstrous nostalgia of Little Shop of Horrors
Stephen Cedars, The Graduate Center, CUNY

The Ghosts of War: Trauma and the Supernatural
Amanda Dawson, Utah State University

The Feminist Barbaric in Rochelle Owens’s Homo
Jason Fitzgerald, University of Michigan

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MA Deadline: Feb 1, 2023

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Archiving Catastrophe: The Ghosts of Le Petit Théâtre du Vieux Carré
Heather Kelley, University of Colorado Boulder

When is the Time of No More Deaths?: Forced Migration, Untimely Ghosts, and Haunted Performance
Kristen Kolenz, Centre College

Safe Spaces and Cursed Places: Queer Kinship and Monstrous Rebirth in Horror Podcasts
Elizabeth Kurtzman, University of Pittsburgh

Why Poets Never Get Enough of Death; The Duende “at the rim of the wound” inside the Plays of García Lorca
Gary Luter, University of Tampa

The Monstrous Mulatto: Performances of Race, Horror, and Revenge in Victor Sejour’s Le Mulâtre
Aviva Neff, Columbus College of Art & Design

 Gods and Puppets: Annie Baker’s John, Mediatization, and Numinous Dread
Scott Proudfit, Elon University

“Forever unliving and yet never dead”: The queerly ecological hauntings of Nathalie Claude’s The Salon Automaton
Kelly Richmond, Cornell University

Abbie and Artaud Go to Washington: A Zombie Story
Victoria Scrimmer, The University of Mary Washington

“You Don’t Just Watch A Person.” The Horror of Racialized Surveillance in Jackie Sibblies Drury’s Fairview
Lily Shell, University of Wisconsin-Madison

The Addict Undead: Narcotic Monstrosities in the Contemporary Imaginary
Max Shulman, University of Colorado

The Haunting Power of a Hag: Decolonizing the Spectral Presence of Sycorax
Gabriela Trigo-McIntyre, Ohio State University

Ghost Light: the Undead and the European Stage
Nigel Ward, University for the Creative Arts

Walk Toward the Sunset: Epidemic as Test in Melungeon Narrative
E. J. Westlake, The Ohio State University

**Persistence: Performing through Endless Catastrophes**
Toulouse B, Mezzanine
(welcomes silent observers)

**Conveners:**
Marcos Davi Silva Steuernagel, University of Colorado Boulder
Marcela Fuentes, Northwestern University
Leticia Robles-Moreno, Muhlenberg College

**Participants:**
From Buen Vivir to Solarpunk: Prefigurative Politics in Abya Yala
Sebastián Calderón Bentin, New York University

Tente Theater Group: Trauma as Collective Mobilizer
Karen Cepeda, Texas A & M University

Las formas que nos damos: performative activations, corporealities and transmedia articulations at the site of pandemic interruptions
Marcela Fuentes, Northwestern University

An Overabundance That Feels Absence: Three Works by Elizabeth M. Webb
Olivia Michiko Gagnon, University of British Columbia

Nós sabemos: Contemporary Indigenous Performance Against On-Going Crisis in Brazil
Patricia de Nóbrega Gomes, University of California, Berkeley

Andean Actancy: Rethinking the role of objects in Antígona from the Yuyachkani Group
Pedro de Jesús Gonzales Durán, University of Wisconsin-Madison

Performing Catastrophe: Activism through Theatrical Interventions in Contemporary Mexico
Paola Hernández, University of Wisconsin-Madison
Grupo Choñik: Reconstituting the Charrúa identity in Uruguay through Ritual and Performance Practices
Maria Litvan, *The Graduate Center, CUNY*

Confronting Cruel Neoliberalism: Democratic Transition Interrupted in the Works of Lagartijas Tiradas al Sol
Sabina Madrid-Malloy, *University of Wisconsin-Madison*

Technobodies, Sexual Dissidence, and the Cyber-activism of Josecarlo Henríquez.
Carlos Ortiz, *University of Wisconsin-Madison*

Flipping the Script: Jesusa Rodriguez, Patricia Ariza, and the Challenges of the Political Stage
Leticia Robles-Moreno, *Muhlenberg College*

Performing Resilience: The Afterlife of Catastrophes through Native’s Performances in the Americas
Carlos Salazar, *Universidad de Costa Rica*

Last year I died, but this year I won’t: Breathing Black utopia under the Brazilian catastrophes
Marcos Silva Steuernagel, *University of Colorado Boulder*

Forty Years of Catastrophe: Doubt, Debt, and Disappearance on the Argentine Stage
Nahuel Telleria, *University of Oklahoma*

“An Explosion of Feminism:” Dramaturgies of Excess and Revolution in Chile’s New Feminist Vanguard
Jennifer Thompson, *University of Pennsylvania*

Immersive Digital Performances of Care in the ASMR Community
Sydney Watt, *Washington University in St. Louis*

Reinventing Feminist Activism through Pandemic Performance in Argentina
Brenda Werth, *American University*

**Reflecting and Revising Performance Criticism During Crisis**
*Bourbon, Mezzanine*  
(welcomes outside participation)

**Conveners:**  
Paul Bonin-Rodriguez, *University of Texas at Austin*  
Kristin Leahey, *Boston University*

**Participants:**  
Fads and Fragments: Queer Performance Criticism as Crisis
Rebecca Adelsheim, *Yale University*

Redefining Criticism’s Crisis: A Study of Royal Shakespeare Company’s Marketing Network and Embedded Criticism
Aycan Akçamete, *University of Texas at Austin*

The Crisis of and for Critics of Color
Eunice Ferreira, *Skidmore College*

Arts Criticism Pedagogy for the 21st Century
Adam Versényi, *University of North Carolina, Chapel Hill*
Undergraduate Research Working Group
Bienville, Mezzanine

**Conveners:**
Cláudia Tatinge Nascimento, Macalester University
Jonah Winn-Lenetsky, Institute of American Indian Arts

**Participants:**
Kalaeni Burja, Princeton University
Enoch Chapman, Institute of American Indian Arts
Leona Hariharan, Brown University
Thomas Jensen, Brigham Young University
Miles Latham, Macalester University
Ellen Maldonato, Institute of American Indian Arts
Alex Perry, University of New Hampshire
Jessie Pew, Brigham Young University
Victoria Silva, College of Wooster
Levi Seth, Wilson, Cornell University

**VIRTUAL:**
Disability/Performance: Beyond Catastrophic Embodiment
(welcomes outside participation)

**Conveners:**
Lindsey R. Barr, University of Maryland, College Park
Caitlin Marshall, University of Maryland, College Park
Alexis Riley, Independent Scholar

**Participants:**
Bridging Gaps between Theatre Production Practices and Disability; Preparing Theatre Majors for Inclusive Production Practices through Education and Advocacy.
Benedicta Akley-Quarshie, Arizona State University
The Goody Bag of Multiple Sclerosis
Telory Arendell, Missouri State University
“My hand is a hand”: Disabled Relationalities in Jerron Herman and Molly Joyce’s Breaking and Entering
Kiera Bono, The Graduate Center CUNY
Night Sweats: Menopause and Insomnia as Disability Performance
Danielle Drees, Boston University

Disability and Creative Ownership: Accommodation, Care, and Cultural Capital at A.B.L.E.
Nic Hamel, University of Texas at Austin

Reimagining Tragedy and Disability
Melinda Powers, John Jay College of Criminal Justice, CUNY

Mad Embodiment, Mad Memory: Performance Interventions in Psychiatric Archives
Alexis Riley, Independent Scholar

**VIRTUAL: Innovation and Risk: The Stakes of Sexual Performance during the COVID-19 Pandemic**
(may only be attended by working group members)

**Conveners:**
Julia Havard, Dartmouth College
Julia Matias, University of Toronto

**Participants:**
Burlesque Goes Digital
Alyssa Hanley, The Graduate Center, CUNY

Digital Titillation: The Online Pivot of Burlesque and Drag During the COVID-19 Pandemic
Jessica Thorp, University of Toronto

**VIRTUAL: Performance and Mitigating Ecological Catastrophe**
(welcomes silent observers)

**Conveners:**
Selena Couture, University of Alberta
Kimberly Richards, University of British Columbia

**Participants:**
The Legend of the Sleeping Bear: Listening to Story in Song
Danielle Adair, Stanford University

Repertoires for a Future: Performance Festivals, Global Citizenship and Climate Mitigation
Selena Couture, University of Alberta

Performance and Well-Being: Unsettling Eurocentric and Neoliberal Perspectives
Virginie Magnat, University of British Columbia
Transition Anxiety, Climate Grief, and Art/Work of Harm Reduction
Kimberly Richards, University of British Columbia

Concurrent Panel: “Crossing”
Astor I, Second Floor

What ceremonies else?: Performing grief after catastrophe
Amy Cook, Stony Brook University

Regarding the Pain of ‘the Other’: Performing Home, Just Violence, and the Politics of Transdiasporic Identity
Serap Erincin, Louisiana State University

RIP Savita: Mourning, Reproductive Rights, and the Performative Labor of the Migrant Pregnant Body
Jaime Leigh Gray, University of California, Santa Barbara

Catastrophic Responses: Ecology, Masculinity, and Settler Colonialism in Canada’s Extractive Industries
Amber Muller, University of California, Davis

Chair: Ann Folino White, Michigan State University

3:30pm – 4:45pm
Plenary: “Resisting Catastrophe: Performances of the Crescent City”
Grand Ballroom, Second Floor

Curators
Stuart Andrews, Brunel University London
Prof. Patrick Duggan, Northumbria University

Contributors
Joycelyn Reynolds, Executive Director, Arts Council New Orleans
Constance Thompson, Creative Producer, Ashé Cultural Arts Centre, New Orleans
Austin Feldbaum, Hazard Mitigation Administrator, City of New Orleans
Jan Gilbert, Interdisciplinary Artist, Curator and Educator, New Orleans

Chair: Sam O’Connell, Worcester State University

5:00pm - 6:15pm
Early Career Mentorship Meet-up
Astor III, Second Floor

5:00pm - 6:15pm
12Step Fellowship
Toulouse A, Mezzanine

7:30pm - 8:15pm
RISE For Mother Earth
performance by Mélange Dance Company
Grand Ballroom
Please see more information about this piece on page 16.

SATURDAY NOVEMBER 5

8:00am - 5:00pm
Registration Open
Grand Ballroom Foyer

8:00am - 5:00pm
Exhibits Open
Grand Gallery, Second Floor

8:00am – 7:00pm
Quiet Room
Chartres, Mezzanine

8:00am – 9:30am
Coffee/Light Breakfast Available in Exhibit Area

8:00am - 8:45am
Mid-career Mentorship Meet-up
Astor III, Second Floor

8:00am - 8:45am
12Step Fellowship
Toulouse A, Mezzanine
8:45am - 10:00am
Plenary “Mapping Catastrophes”
Grand Ballroom, Second Floor

Indigenous Internationalism and Climate Catastrophe
Helen Gilbert, Royal Holloway University

Rehearsing Ecological Catastrophe in the Pastoral Mode at the Supermarket
Stephanie Vella, Baruch College, CUNY

Three Black Mothers in a Cleveland Cabaret as the City Comes Crumbling Down
Rhaisa Williams, Princeton University

Chair: Ryan Claycomb, Colorado State University

10:30am – 11:45am
Plenary “Practicing for/from Catastrophe”
Grand Ballroom, Second Floor

Eco Soma: Starship Somatics in Disability Culture Land
Petra Kuppers, University of Michigan

Asylee Futurism and Its Aesthetics: Responding to Catastrophe and Reimagining the Future
Asif Majid, University of Connecticut

Not Another Play About Black Trauma: Toward a Methodological Ethics for Documentary Theater-Making in an Age of Catastrophe
Nikki Yeboah, University of Washington

Chair: Samuel Yates, Millikin University

1:00pm – 3:00pm
Working Sessions

Catastrophe in Global Asia, the Asian Diaspora, and the Transpacific
Iberville, Mezzanine
(welcomes outside participation)

Conveners:
Michelle Liu Carriger, University of California, Los Angeles
Jenna Gerdsen, Florida State University
Ana Elena Puga, The Ohio State University

Participants:
Bad Tea, Good Tea, Art Tea, Touristea
Michelle Liu Carriger, University of California, Los Angeles

Intercultural Shakuntala: Catastrophic Interchange in the theaters of Grotowski, Barba, and Zarrilli
Amanda Culp, Vassar College

Decentered and slow: dramaturgies of nonplace in the work of Okada Toshiki
Peter Eckersall, The Graduate Center CUNY

Hawaii’s Unsettled Settlers in Susan Soon He Stanton’s Today is My Birthday
Jenna Gerdsen, Florida State University

Asian American Anxiety and Politics in the Trump Era in David Henry Hwang and Jeanine Tesori’s Soft Power and a Transpacific Critique
Kyungjin Jo, The Graduate Center, CUNY

Body in Crisis: Chinese Opera, Technology, and Transpacific Connections
Daphne Lei, University of California, Irvine

Performing Nineteenth-Century Anti-Chinese Massacres
Sean Metzger, University of California, Los Angeles

Ghosts of Personal Catatrosphe
Jessica Nakamura, University of California, Santa Barbara

Migration and Blurry Borders in the Intercultural Theater of Kamisato Yudai
Ana Elena Puga, The Ohio State University

Dancing with Defeat: Creating a new corporeality in the post-war Occupation of Japan
Tara Rodman, University of California, Irvine

Catastrophic Time: Eiko Otake's Body in Places and Times
Karen Shimakawa, New York University

Regenerative Aesthetics and Catastrophe in Korean Diasporic Art
Elizabeth Son, Northwestern University
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<td>The Hapacalypse: Elliot Rodger and the Intimacies of Violence</td>
<td>Catastrophe and Emergence in Kseniya Simonova’s Sand Animation</td>
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<td>Anna Storti, <em>Duke University</em></td>
<td>Stanton B. Garner Jr, <em>University of Tennessee, Knoxville</em></td>
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<td>Embodied Ambivalence: Transpacific Indigeneity and Diaspora in Cynthia Ling Lee’s <em>blood run</em></td>
<td>Brechtian Emotion: <em>Mother Courage</em> and the construction of experience in the midst of war</td>
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<td>Wenxuan Xue, <em>Tufts University</em></td>
<td>Scott Knowles, <em>Southern Utah University</em></td>
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<td><strong>Cognitive Approaches to Performing Catastrophe</strong></td>
<td>Catastrophe and Performance: A Mindful Integration of Trauma-Informed Practice</td>
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<td>Toulouse B, Mezzanine</td>
<td>Dori Leeman, <em>Louisiana State University</em></td>
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<td>(welcomes silent observers)</td>
<td>Integrating Evolutionary Catastrophism and Performance History</td>
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<td>Maiya Murphy, <em>National University of Singapore</em></td>
<td>Bruce McConachie, <em>University of Pittsburgh</em></td>
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<td>Rhonda Blair, <em>Southern Methodist University</em></td>
<td>The Theater of Thought Experiments: Performance, Cognition, and Scientific Discovery</td>
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<td>Cognitive Catastrophe: Perspectives on Dementia on the 21st-Century New York Stage</td>
<td>Cole Remmen, <em>University of California, Santa Barbara</em></td>
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<td>Embodied Cognition and the Performance of Authority; The Black Rock Rangers of Burning Man</td>
<td>Theresa Smalec, <em>Bronx Community College, CUNY</em></td>
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<td>Peet Cocke, <em>University of California, Berkeley</em></td>
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**INCTP AT ASTR**

The mission for the International Network for Cognition, Theatre, and Performance is to support and advance scholarly and artistic work at the intersections of performances in all media with the cognitive, behavioral, social, and biological sciences.

In pursuing this mission, the members of INCTP
- Mentor graduate students exploring embodied cognition nationally and internationally as central to understanding the creation and reception of the performing arts
- Support untenured faculty whose research and creative practice explore performance as a relational engagement between bodies
- Explore the value of theatre in the lives of those with cognitive and physical disabilities
- Build collaborations through reading groups and participation in conferences and festivals
- Provide resources for the study of cognition and the arts

For more information contact John Lutterbie: john.lutterbie@stoonybrook.edu
Disaster and the Body
Toulouse A, Mezzanine
(welcomes outside participation)

Conveners:
Rachel Carrico, University of Florida
Colleen Rua, University of Florida

Participants:
Spirits at a Gathering: NDTC’s Ritualized Dance Therapy
Lara Cahill-Booth, Miami Dade College

From Tè Glise to Tributaries: embodied reflections on migration, transformation, and survival amidst tumult
Dasha Chapman, Kennesaw State University

Jean-Sebastien Duvalaire, Independent Artist, Tahomey

Creativity and Community in the Face of a Catastrophe
Yarisa Helfeld, Y No Había Luz Theatre Collective
Joel Guzman, Executive Director, Arte y Mana

Ann Mazzocca Bellecci, Christopher Newport University

Phil Rodriguez, Independent Artist, Freelance Musician

Catastrophe and the Body: Bioengineered Post-humanism and Post-cyborg AI Robots Transhumanism
Iris Tuan, National Yang Ming Chiao Tung University

Eating in Catastrophe: Performance, Sensation, Sustainability, and Survival
St. Ann, Mezzanine
(welcomes outside participation)

Conveners:
Joshua Abrams, Hong Kong Academy for the Performing Arts
Kristin Hunt, Arizona State University

Participants:
(Dis)Comfort Food: How Catastrophe Reveals the Constructed Performances of Feeding and Eating
Gabrielle Sinclair Compton, University of Georgia

Quarantine 15: The Fear of Fat in The First Wave
Stephanie Engel, Tufts University

Rasa Indo: Food, Pleasure, and Community Formation at Dutch-Indo Festivals
Jeffrey Gan, University of Texas at Austin

“Preserving” Authenticity: Taste, Place, and the Pandemic
Kelley Holley, Rochester Institute of Technology

Dehistorizing Food Trauma through Imagineering: Colonial Food Habits in Walt Disney World
Victoria Petterson Lantz, Sam Houston State University

Rabbit Stew: Survival and Joy in New Native Theatre’s production of Yvette Nolan’s The Unplugging
Sara Pillatzki-Warzeha, University of Minnesota

A Tale of Two Sister Cities: Civic Identity and Pandemic Hunger
Kirsten Pullen, University of Illinois Urbana-Champaign

End of Edible: Microplastic Performance in Baudrillard’s Disneyland
Elizabeth Schiffler, University of California, Los Angeles

Crying in the Frozen Pizza Aisle: The Foods That Consoled Me Through Personal Catastrophe
Alli St. John, Independent Scholar

New Orleans’s Endless Banquet: a Culinary Expression of Community and Resilience
Guillaume Tourniaire, University of Washington

The Savage Other and The Cannibal Self: Figuring Identities through Catastrophic Foodways as Performance
Eunwoo Yoo, University of California, Santa Barbara
FULL SCHEDULE
SATURDAY NOV 5

Playing in the Ruins: Catastrophe and/as Worldmaking in Queer Art and Performance
St. Louis, Mezzanine
(welcomes outside participation)

Conveners:
Ivan Bujan, Washington University in St. Louis
Rae Langes, University of Wisconsin, Eau Claire

Participants:
Challenging the Past, Desiring the Future: Queer Ultranationalist Worldmaking in Turkish Opera
Rustem Ertug Altinay, Kadir Has University

Masquerading Resistance at the Mandrake Ball: Dressing and Performing Against the St. Louis Ordinance
Payne Banister, University of Pittsburgh

Queers Appropriating the Digital: Strategizing Mediated Drag Performance under Quarantine
Philip Brankin, University of Georgia

Restoration-land: Doll’s Head Trail & the Aesthetic Politics of Site-Specific Trash Art
Tom Fish, Kennesaw State University

Straight Wonderland: The Straightening of Lewis Carroll
Patty Gone, University of California, Los Angeles

Weight of Waiting: Exploring the Temporal Logic of Queer Conception
Laine Halpern Zisman, University of Victoria

(Un)timely Interventions in Leigh Fondakowski’s Spill
Caitlin Kane, Kent State University

Latent Assemblages and Desiring Machines: Theatrical Representations of HIV/AIDS Patients and Caretakers as Queer/Crip Worldmaking
Jesse Marchese, University of California, San Diego

Bedsheet Phantasm(agonia): Hyperpop’s Queer Audio-Visual Specters
Westley Montgomery, Stanford University

First Drink, Last Call: Oral History, Temporality, and the End of Dyke Bars in New Orleans
Kyra Smith, Louisiana State University

Resurrecting Queer Space: The Catastrophe of Disappearance in “Eulogy for a Dyke Bar”
Jenna Tamimi, Lewis and Clark College

Then and Now: Disaster and Adversity in Medieval Performance
Bienville, Mezzanine
(welcomes outside participation)

Conveners:
Susannah Crowder, John Jay College of Criminal Justice, CUNY
Jacqueline Jenkins, University of Calgary

Participants:
Blindness and Body Waste in Medieval French Farce
Marla Carlson, University of Georgia

The Year I Went Medieval: New Perspectives on Catastrophe
Susannah Crowder, John Jay College of Criminal Justice, CUNY

Catastrophic Arab Shadows: Archiving the Obscene
Sarah Fahmy, University of Colorado Boulder

Contrary Catastrophes in the York “Flood” Play
Christina Fitzgerald, University of Toledo

Phoenix Gonzalez, Northwestern University

Rising Rivers and Residual Realities: Site-Specific Memory and the York Mystery Cycle
Lily Haje, Yale School of Drama

‘Than al my joy had me forsake!’: Bearing Witness to (Potential) Catastrophe in the Extant Abraham and Isaac Plays
Jacqueline Jenkins, University of Calgary

Oberammergau: Theatre and the Plague
Jesse Njus, Virginia Commonwealth University

Traces of the Past: Recovering Orality in the Livre du trésor of Origny-Sainte-Benoite
Sara Ritchey, University of Tennessee, Knoxville
Catastrophic Masculinity: Performing Virtue at the Lists, and on the Page
Daniel Ruppel, Susquehanna University

Medieval Animation and Early Modern Automation: Devotional Catastrophe in Shakespeare’s The Winter’s Tale
John Warrick, North Central College

Tourism and Catastrophe: Performance, Placemaking, and Ethics
Astor II, Second Floor
(welcomes outside participation)

Conveners:
Bryan Schmidt, St. Olaf University
Weston Twardowski, Rice University

Participants:
Catastrophic Histories: revealed, memorialized and instrumentalized
Susan Bennett, University of Calgary

“¡Ni Oro, ni Plata, la Minería Mata!”: Tourism, Mining, and Ecological Disaster in Oaxaca, Mexico
Whitney Brady-Guzmán, Tufts University

Fire in the Hole: Performances of Violence at Silver Dollar City
Joanna De Das, Washington University in St. Louis

Youth Engagement, Living History Museums, and Difficult Conversations
Heather Fitzsimmons Frey, MacEwan University

Telling the “Bluegrass Story” Across the Urban/Rural Divide
Heather Grimm, Northwestern University

Auqa Chileno: Dancing a National Traumatic Memory
Andrea Guzman, University of Wisconsin-Madison

Road Tripping to New Jerusalem: Temporal Tourism to Christian Nationalist Pasts and Apocalyptic Futures
Robyn Horn, University at Buffalo

Mythic New Orleans: The Cotton Centennial and Catastrophic Imaginings
Victoria LaFave, University of Pittsburgh

H(a)unting Africa: A Catastrophe of Competing Narratives
Megan Lewis, Colorado State University

Tourism for/against the Paranoid Citizen: Ruby Ridge, Northern Idaho, and the Aryan Nation
Shelby Lunderman, Seattle Pacific University

Dinosaur Encounters: Tourism, Settler Colonialism, and Catastrophe in the Black Hills
Scott Magelssen, University of Washington

This Place Is The Bomb: Virtual Militourism and The Pacific Theater Of Call Of Duty: Warzone Pacific
Janine Rogers, University of California, Los Angeles

Assasination Fascination: Tourism and the Performance of Assasination Sites
Gretchen Smith, Southern Methodist University

Drones, Pictograms, LED Screens, and Protests: The Games Must Go On, Negotiating Catastrophe in the 2021 Tokyo and 2022 Beijing Olympic Ceremonies
Susan Tenneriello, Baruch College, CUNY

City on the Edge: Anthropocenic Tourism and Galveston’s Contradictory Performances
Weston Twardowski, Rice University
VIRTUAL: Global Cities: Catastrophe, Performance, and Collective Trauma

Conveners:
Kate Bredeson, Reed College
Shayoni Mitra, Barnard College, Columbia University

Participants:
Walking into Mo(u)rnng: Storying Revolution
Jill Carter, University of Toronto

The Performance of City Walks – Walking as a Mode of Navigating Contested Spaces and Probing the Rights to a City
Sukanya Chakrabarti, San Jose State University

NYC Pandemic Clapping and the Necropolitics of Performance
Shayoni Mitra, Barnard College, Columbia University

Caught Between Multiple Histories: Trauma and Urbanization in Jeju Shamanism
Minwoo Park, University of California, Irvine

Indigenous Resistivities and the “Natural” Body
Sanchita Sharma, University of California, Los Angeles

On Civic Dramaturgy, The Pandemic, and the Theatrical Public Sphere
LaRonika Thomas, Washington College

Performing Public in the Lockdown City
Ilinca Todorut, Babeș-Bolyai University

VIRTUAL: Performance and Ecology Working Session (welcomes outside participation)

Conveners:
Catherine Kalinoski, New York University
Antonia Kruger, Eckerd College

Participants:
Entering the Flow of the Universe: Decentering Humans in Jinen Butoh
Rosemary Candelario, Texas Woman’s University

Ecological Bodies in Performance in Southern Louisiana
N. Eda Erçin, Louisiana State University

Representing Wildness in Costa Rica’s National Independence Celebration
Marlon Jiménez Oviedo, Brown University

Archetypes and Eco-Drama in Activist Street Performance
Daniel Larlham, University of Roehampton

Ceremonial Theatre in Grieving Times: Spaces of Repair and Reparation
Theresa May, University of Oregon

Songs of Catastrophe: Mythological, Fictional, and Environmental Catastrophes on Broadway and Off-Broadway Musicals
Khristián Méndez Aguirre, University of Texas at Austin

VIRTUAL: Revealing Posthuman Encounters in Performance: More than Human Catastrophe? (welcomes silent observers)

Conveners:
Stefano Boselli, University of Nevada, Las Vegas
Sarah Lucie, New York University

Participants:
Catastrophe for Whom?: Posthuman Ecologies in Bontempelli’s Hedge to the North-West
Stefano Boselli, University of Nevada, Las Vegas

Revealing Posthuman Encounters in Classical Theatre Texts: Oresteia in the Place of Animals
Bogdan Florea, University of Bristol
Glitched Bodies: Miquela, Avatars, and Racial Animation
Claudia Kinahan, Northwestern University

On the Beach: Posthuman Performances of Catastrophe at the Edge
Diana Looser, Stanford University

Eco-spheric Dramaturgy in Toshiki Okada’s Eraser Mountain
Sarah Lucie, New York University

Do Sounds Have Agency? Disclosing Music Theatre: Intentionality and Extended Agency
Elia Moretti, Charles University

Escaping Humanism: Alien Performance Landscapes in Jordan Harrison’s Marjorie Prime
Bella Poynton, Medaille College

“Being with:” Multimedia Images as Collaborative Agents with Human Performers
Abbie Victoria Trott, University of Queensland

Concurrent Panel: “Test(s)"
Astor I, Second Floor

The Violence of a “Split Second”: Immanence, Ephemerality, and the Making of Police Terror
Patrick Anderson, University of California, San Diego

‘Yo no temo a la muerte’: Embodied protest as Resistance to the Death of Flamenco Tablao Villa Rosa
Theresa Goldbach, Independent Scholar

Niche, Lifeline, Future: Theoretical and Curricular Considerations for Theatre and Performance in the Metaverse
Elizabeth Hunter, Washington University in St. Louis

Actors Theatre of Louisville, 2020-2021: A Non-Profit Theater’s Response to Catastrophe
Maiza Laurent Hixson, University of California, Santa Barbara

Chair: Sam O’Connell, Worcester State University

1:00pm – 3:00pm
Field Conversations

1:00pm - 1:55pm
Performance as Research Outside of Theatre and Performance Departments
St. Charles A, First Floor

This field conversation provides a number of perspectives on the interdisciplinary nature of performance research and centers the experience of scholars and artist-scholars working outside of theatre and performance departments. We will account for some of the varied paths to entering the field of performance from literature, communications, dance, cultural studies, and area studies, for example. We will approach questions of how researchers working in academic departments that are not structured around a production season integrate a creative practice and face obstacles such as funding, access to performance spaces, IRB, and established curriculum and degree requirements. Panelists will give a glimpse of what performance research looks like in their position or department, and how they contribute to other disciplines.

Invited Speakers
Serap Erincin, Louisiana State University
Nadine George Graves, The Ohio State University
Gabriel Peoples, Indiana University, Bloomington

Moderated by Pris Nasrat and Aviva Neff

2:00pm - 2:55pm
Picking Your Battles, Publishing Your Research
St. Charles B, First Floor

This field conversation with authors of recent journal articles or books delves into strategies for responding to feedback and criticism from editors and reviewers. We will cover the roles and expectations for authors, editors, reviewers and editorial boards. We will broach how to deal with difficult feedback, with considerations for positionality, rank, affiliation, and subject area. The conversation will help emerging scholars to gain a sense of when to integrate feedback, when to push back, and how to do so productively.
Invited Speakers
Donatella Galella, University of California, Riverside
Paola Hernández, University of Wisconsin-Madison
Isaiah Wooden, Swarthmore College

Organized by Eric. M. Glover, moderated by Eric Mayer-García

3:30pm – 4:45pm
Plenary “Sensing Catastrophe”
Grand Ballroom, Second Floor

Bad Auditions
Brian Eugenio Herrera, Lewis Center for the Arts, Princeton University

Double-Crossing Catastrophe: Listening to Elizabeth Taylor Greenfield’s ‘I am Free’
Caitlin Marshall, University of Maryland, College Park

Catastrophic Aloneness: Possessive Individualism and Bad Bunny’s “Yo perreo sola”
Jade Power-Sotomayor, University of California, San Diego

Chair: Jenny Kokai, University of South Florida

5:15pm - 6:45pm
Plenary “Reading Catastrophe”
Grand Ballroom, Second Floor

Theater after Fukushima: Two Iterations of Akira Takayama’s Heterotopia
Katia Arfara, New York University Abu Dhabi

Black Girlhood, Catastrophe, and Imagination on the Musical Theatre Stage
La Donna L. Forsgren, University of Notre Dame

Resurrecting Drama: Sadakichi Hartmann’s Passionate Catastrophe
Rebecca Kastleman, Columbia University

Chair: Martine Kei Green-Rogers, DePaul University

7:30pm - 9:30pm
Theatre Trivia / Game Night an alternative to New Orleans nightlife
Astor Gallery, Second Floor
sponsored by the School of Theatre and Dance at the University of South Florida

SUNDAY NOVEMBER 6

8:00am - 9:30am - Registration
8:00am - 9:30am - Coffee / Light Breakfast
Available

9:00am - 11:00am
Working Sessions

Catastrophes of Inclusion
Toulouse A, Mezzanine
(welcomes outside participation)

Conveners:
Rye Gentleman, Librarian for Performing Arts, New York University
Amy Meyer, Boston College
Kara Raphaeli, Simpson College
Bess Rowen, Villanova University
Janet Werther, The Graduate Center, CUNY

Participants:
BINA48 and the Catastrophe of Trans(gender/humanist)normativity
Rye Gentleman, Librarian for Performing Arts, New York University

“Gods don’t die, they just change form”: Transforming Dionysus in Hurricane Diane
Benjamin Gillespie, Baruch College, CUNY

How do we tell the kids? The Entanglements of Essence and Performance and the Popular Representation of Trans Character
Misha Hadar, University of Alabama

Catastrophy Drag: Gender, Identity, and Performance in “Notes on Killing Seven Oversight, Management and Economic Stability Board Members”
Annie Holt, University of Central Oklahoma

How can a Transfeminist Approach Help Theatre Artists engage with the Outdated Performance Conventions of Historical Forms?
Amy Meyer, Boston College
Unreadable Identities and Performance Legacies
Jude Miller, University at Buffalo

Inclusion is a Trap
Pris Nasrat, University of Pennsylvania

When Trans Representation Harms: Navigating Cis-Centered Allyship in Theatre for Social Change
Kara Raphaeli, Simpson College

Miscast, Misunderstood, and Misconstrued: The Space Between Tokenism and Inclusion in Trans and Non-Binary Casting
Bess Rowen, Villanova University

Whose Voices, Which Stages, What Bodies: Problems of Legitimation for Trans Performance
Janet Werther, The Graduate Center CUNY

Staging Community Pressure and the Limits of Transfeminist Inclusion in Turkey
A. Berkem Yanıkcan, Kadir Has University

Participants:
The Emperor’s Green Clothes: Crisis Dramaturgy as (Anti-)Political Theatre
Nicolas Benacerraf, The Graduate Center CUNY

Rites and Reason Theatre: The Promise and Paradox of Black Studies at Brown
Lisa Biggs, Brown University

Theatre for Social... Media: Right-Wing Pro-Gun Agitprop in Catastrophic Times
Allison Gibbes, Independent Scholar

The Fight for Theatre Desegregation and the Crisis Dramaturgy of Post-Civil War Black Activism
Michelle Granshaw, University of Pittsburgh

On the Sands of Catania: Refugees, the Rhetoric of Crisis and Lui Bolin’s ‘Migrant Cycle’
James Harding, University of Maryland at College Park

If You’re Not Angry, You’re Not Paying Attention: Anger, Empathy, and Activism in Crisis
Catherine Heiner, University of Washington

Catastrophe of the Catastrophe: Industrial Aristotelianism and (Dis)Emplotment of the Capitalocene
Branislav Jakovljevic, Stanford University

Crisis and Habitus in Interwar Germany
Kimberly Jannarone, Yale School of Drama

Walking through the Space of Catastrophe: The Intersectional Performances of Kubra Khademi and Aman Mojadidi
Matt Jones, Toronto Metropolitan University

Documentary Responses and Aesthetics in Irish Theatre
Luke Lamont, NUI Galway

The 2022 Oberammergau Passion Play and the Pursuit of Progressive Change
Elliot Leffler, University of Toronto

Crisis Fatigue and Activist Dramaturgy in “Post-Covid” Theatre
Laura Lodewyck, North Central College

Do Something! Crisis and Catastrophe in Activist Dramaturgies
Toulouse B, Mezzanine
(welcomes outside participation)

Conveners:
John Fletcher, Louisiana State University
Sonja Kufinec, University of Minnesota
Incremental Activism: A 21st-Century Federal Theatre Project
Elizabeth Osborne, Florida State University

Theatrical Aurality and Sonic Activism on Stage and Street
Susanne Shawyer, Elon University

On the Brink: The Recurrent Risk of Catastrophe in Central Eastern Europe and Eurasia
Iberville, Mezzanine
(welcomes silent observers)

Conveners:
Alia Ballard, The Ohio State University
Dennis Beck, James Madison University
Rachel Merrill Moss, Boston University

Participants:
Remaking the Foundations of a Nation: Czech Theatrical Resistance to Ethnonational Self-Definition
Dennis Beck, James Madison University

Executed Renaissances: the Catastrophic End of National Modernism in the Soviet Theatre
Robert Crane, Independent Scholar

“Schlagwetter! Comrades Out!”: How Maria Eugenie delle Grazie Staged Catastrophic Exploitation within the Austro-Hungarian Empire
Greta Gebhard, University of Minnesota

Parading the Catastrophic: Military Spectacle as Strategy in Russia’s Victory Day Parade
Andrea Gunoe, University of Pittsburgh

In Light of a Letter
Irina Kruchinina, Louisiana State University

Spiritual Crises: The Mystery Play in the Russian Civil War Era
Alisa Lin, The Ohio State University

“Play of Limits and Transgression”: Acts of Resistance and Solidarity of Grief
Julia Listengarten, University of Central Florida

Performing Catastrophe: Social media and the Global Fight for Ukraine
Anna Lytvynova, Northwestern University

“Servant of the People”: Theatrical Lineages of Volodymyr Zelensky’s Wartime Communications Strategy
Christen Mandracchia, University of the Arts

“The storm is come again”: Repetition, Memorialization, and Inaccessibility in Pre- and Post-Holocaust Tempests in Poland
Rachel Merrill Moss, Boston University

Living through Risk and Catastrophe: Moving across Eastern Europe
Ania Nikulina, Binghamton University, State University of New York

Marginalized Resistance: Protest Performances in the Hungarian Independent Scene
Aniko Szucs, Skidmore College

Inviting Catastrophe: Youth Theatre Movements in Poland as Agents of Upheaval
Sara Taylor, Webster University
VIRTUAL: Puppetry and Material Performance  
(welcomes outside participation)

Conveners:  
Alissa Mello, Independent Scholar  
Claudia Orenstein, Hunter College, CUNY  
Dassia Posner, Northwestern University  
Lawrence Switzky, University of Toronto

Participants:  
Catastrophe and Catharsis in Contemporary Holocaust Puppet Theater in Israel  
Achinoam Aldouby, Tel Aviv University; University of California, Berkeley

Princesses, Portals, and Participation: Video Game Play as Puppetry  
Kelly Aliano, New York Historical Society

Disrupting Predictive Processing: Puppets and the Reference Framework  
Pia Banzhaf, Michigan State University

The Embodied Relationality of Puppet Life  
Dawn Brandes, Dalhousie University

Towards a Taxonomy of Affective Performing Scenery in Puppetry  
Kate Brehm, Harvard University

In Your Sight and In Your Mind: The Puppeteer as Cognitive Guide in Koryū Nishikawa V & Tom Lee’s Shank’s Mare  
Ana Díaz Barriga, Northwestern University

Objects Make it Live: Understanding Bloomington Playwright’s Project “Theatre in a Box”  
Jennifer Goodlander, Indiana University, Bloomington

Puppets and Dead Kings in Brazilian Theatre: Heiner Müller, Deus ex machina, and Recurrent Hamletian Machines  
Mayumi Ilari, University of São Paulo

Dump Puppetry: Ecological Consciousness and the Rise of Object Theatre  
Gabriel Levine, Glendon Campus of York University

Toward a Theory of Trans-Embodiment  
Alissa Mello, Independent Scholar

Performing Japanese Puppetry Heritage  
Claudia Orenstein, Hunter College, CUNY

Performing Objects, Subjects, and Something In Between  
Josiah Pearsall, Louisiana State University

Theorizing Material Performance through Avant-Garde Art  
Dassia Posner, Northwestern University

Notes on a Material Dramaturgy  
Laura Purcell-Gates, Bath Spa University, UK

The Radicality of the Potato People  
Denise Rogers Valenzuela, York University

Marlis Schweitzer, York University (Toronto)

A Paper Leviathan: Metaphor and Materiality in the Blair Thomas & Company Moby Dick  
Skye Strauss, Baylor University

Puppetry and Technoculture  
Lawrence Switzky, University of Toronto

VIRTUAL: The (Un)Timely Global South  (welcomes outside participation)

Conveners:  
Paige Johnson, Barnard College  
Rishika Mehrishi, Stanford University  
Sharvari Sastry, University of Chicago

Participants:  
Protest Theatre, COVID-19 Protocols, and State Censorship in Contemporary South Africa  
Gibson Cima, Northern Illinois University

Colonial Contagions from the Congo  
Laura Edmondson, Dartmouth College

Beyond Geopathology: A Pakistani Discourse of Desire  
Amna Farooqi, University of Washington
Reenactment of Catastrophe and the Humanitarian Imaginary: Théâtre Aftaab’s Collectively Created Works
Julia Goldstein, Baruch College, CUNY

Between the Catastrophic and the Mundane: Grass Stage’s Protest against Neoliberalism
Yizhou Huang, Saint Louis University

Malala’s Multiple Audiences: A Performative History
Suhaila Meera, Stanford University

The African Theater Canon: Analyzing the Role of Ritual and Oral Tradition in Theater through an Indigenous Lens
Nabra Nelson, Independent artist

"Workshopping" Erotic Encounters: Lavani Dancing in Simulation
Sharvari Sastry, University of Chicago

Mamela Nyamza’s Black Privilege
April Sizemore-Barber, Georgetown University

Concurrent Panel: “Resurrection”
St Charles A, First Floor

From Catastrophic Pedagogy to Pedagogy for Catastrophe
Sarah Campbell & KT Turner, University of Idaho

Catastrophe and ‘the After’: Historiographies of Peace Building and Performance in the American Hemisphere
Lisa Jackson Schebetta, Skidmore College

Keeping It Live: Seongbukdong Beedoolkee Theatre’s Immunity Rehearsal as a Survival Workshop in Unity with the Audience
Sunghee Pak, Yonsei University, South Korea

Chair: Laura MacDonald, Michigan State University
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Yellowface During the Exclusion Era
Esther Kim Lee

STAGED READINGS
Contesting Class in Popular American Theater and Literature, 1835-75
Michael D’Alessandro

OWNING PERFORMANCE | PERFORMING OWNERSHIP
Literary Property and the Eighteenth-Century British Stage
Jane Wessel

FEELING THE FUTURE AT CHRISTIAN END-TIME PERFORMANCES
Jill Stevenson

DEMOCRACY MOVING
Bill T. Jones, Contemporary American Performance, and the Racial Past
Ariel Nereson

SAMPLING AND REMIXING BLACKNESS IN HIP-HOP THEATER AND PERFORMANCE
Nicole Hodges Persley

THE LINES BETWEEN THE LINES
How Stage Directions Affect Embodiment
Bess Rowen

MOVING ISLANDS
Contemporary Performance and the Global Pacific
Diana Looser

WORKING BACKSTAGE
A Cultural History and Ethnography of Technical Theater Labor
Christin Essin

THEATER AS DATA
Computational Journeys into Theater Research
Miguel Escobar Varela

CRITICAL PERSPECTIVES ON CONTEMPORARY PLAYS BY WOMEN
The Early Twenty-First Century
Penny Farfan and Lesley Ferris, Editors

TRANSLOCAS
The Politics of Puerto Rican Drag and Trans Performance
Lawrence La Fountain-Stokes

ISHTYLE
Accenting Gay Indian Nightlife
Kareem Khubchandani

RETHINKING CHINESE SOCIALIST THEATERS OF REFORM
Performance Practice and Debate in the Mao Era
Xiaomei Chen, Tarryn Li-Min Chun, and Siyuan Liu, Editors

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1: Secret Love in Peach Blossom Land and Other Plays;
2: The Village and Other Plays;
3: A Dream Like a Dream and Ago. Available individually or as a set.

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Carla Della Gatta

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Verbatim Theater and the Crisis of Democratic Deliberation
Ryan Claycomb

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Mapping Embodied Indigenous Performance
Monique Mojica and Brenda Farnell

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