ASTR/TLA
2015 ANNUAL CONFERENCE
NOVEMBER 5-8, 2015
PORTLAND, OREGON
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ABOUT THE HOTEL

Portland Marriott Downtown Waterfront
1401 SW Naito Pkwy
Portland, OR 97201
Phone: (503) 226-7600

Located on the banks of the Willamette River, featuring spectacular views of Mount Hood, the Portland Marriott Downtown Waterfront is within walking distance of top downtown attractions. As a guest here, you are in the middle of it all from concerts & local culinary experiences to jogging, biking and kayaking at Waterfront Park. Portland State University is just down the street. When you're hungry, our Energy Star-certified hotel in Portland features tasty cuisine with an artisanal flair. Bistro by Truss is known throughout downtown Portland as an inviting neighborhood hotspot popular for a local brew, wine, or handcrafted cocktail. Active guests can stay fit in our 24-hour fitness center or step outside & enjoy a refreshing run along the Willamette River. Business & leisure travelers alike will enjoy our newly renovated guest rooms with flat-panel TVs & luxurious linens. And with over 44,000 square feet of flexible meeting space, our downtown Portland hotel gives business events a truly unmistakable flair.

A SPECIAL THANK YOU

CONFERENCE CHAIRS & COMMITTEE

Chairs
Jean Graham-Jones, City University of New York
James Harding, University of Maryland
Janelle Reinelt, University of Warwick

Conference Program Committee:
Patrick Anderson, University of California, San Diego
Margaret Werry, University of Minnesota
Kate Bredeson, Reed College
Joshua Chambers-Letson, Northwestern, Committee on Conferences Rep
Dorothy Chansky, Texas Tech University, Committee on Conferences Rep
Matt Di Cintio, Tufts University, Theatre Library Association Rep
John Fletcher, Louisiana State University
Avishek Ganguly, Rhode Island School of Design
Christina McMahon, University of California, Santa Barbara
Stephanie Vella, City University of New York, Graduate Student Caucus Rep

COVER PAGE CREDITS

Cal Poly Theatre and Dance Department - Winter Production
The Other Shore
Written by Gao Xingjian, translated by Gilbert Fong
Photo Credit: Ian Billings
Costumes: Tom Bernard
Sets: Pegi Marshall-Amundsen
Pictured: (Left-Right): Rachel Murphy, Bridget Losey, Chris Riordan, Sabrina Orro

CONFERENCE LOGO CREDITS

Logo Design: Lukas Eigler-Harding
Lukaslukas.com
This conference marks both my twenty-first year attending ASTR and my final year as President, so it seems like a good time to ask, “What’s at stake?” as the organization moves forward. Over the past three years we have focused more and more on the essential questions of who we are as an organization and how we can support each other. We have explored working conditions for colleagues across the organization. We have continued to examine the changing shape of graduate education, publishing, and professionalization. And we have expanded our commitment to mentoring colleagues at every stage of their careers.

We know that the stakes are high in this passionate and talented community. Our members bring important conversations to the annual conference and to our field as a whole, and perhaps the greatest challenge we face is making space for each of those voices to be heard and honored. So for this conference I invite us to consider “What’s at stake” not only in the conversations we share this coming weekend, but in the dialogues we may be missing as well. What are the questions we’re not asking? Which conversations are we not having? Whose voices are we not hearing? And how can we create a climate that promotes engagement and open exchange for all ASTR members?

Only people with an abiding love of learning and asking questions could do what we do day after day. At previous conferences I have invited everyone to drink deep, to fill themselves to the brim, and to go home replenished with the joy of what we share here. This weekend I invite you to listen hard. To hear the spoken and the unspoken. To take the ultimate advantage of what your colleagues have to teach you, and to return home with a renewed sense of “what’s at stake” for us in shaping the future of ASTR.

Dear ASTR and TLA members — welcome to Portland! This year’s conference has been a labor of love, especially for our three conference planners, the three Js: Jean Graham-Jones, James Harding, and Janelle Reinelt. I want to offer my sincerest thanks, and a hearty round of applause, for the incredible amount of work that Jean, James, Janelle, the program committee, the Ewald team, and our graduate student volunteers have performed on our behalf. I hope that all of us, the beneficiaries of their work, will take a moment to express our thanks to them—and to all of those whose labor makes our gathering possible—as we convene this week.

I want also to express my most heartfelt gratitude for the opportunity to serve as Vice President of Conferences over the past three years. During that time, we have enacted a number of significant changes in our annual meetings: revisions of the membership fee and registration rate structure; expansions in the reach and role of Career Sessions (thanks in large part to the tireless work of Koritha Mitchell, Stefka Mihaylova, and Ann Folino White); major changes in the conference planner proposal process; and of course a change in conference management (from our beloved Nancy Erickson to our new friends at Ewald).

As the fabulous Jill Stevenson takes over the VP-Conferences role from here, I hope that we will also commit ourselves to developing sustained responses to some of our organization’s most serious challenges. Most pressingly (and already part of ongoing Executive Committee conversations), I hope that we can all work to make our organization and our conference more rigorously inviting to a broader range of scholars and artists, including those who work within and on behalf of under-represented and marginalized communities: communities of color, disability communities, LGBTQ communities, and communities of scholars/artists without regularized (or robust) institutional support. We are a group defined as much by our differences as by our shared love of theater and performance; and I look forward to continuing our efforts to embrace and value those differences in both explicit and implicit ways.

Thank you again for the opportunity to serve ASTR in this role. I welcome any and all offers to share a drink, a meal, or a moment of engaged conversation in Portland and beyond!
Welcome to Portland, and to ASTR 2015!

Small debates often carry the seeds of larger ones, and, not surprisingly, the idea for this year’s conference emerged from a spirited discussion that the three of us had during the 2013 ASTR meeting in Dallas. As we each speculated about what we thought were the important issues facing our field—in terms of theatre and performance scholarship, artistic practices, and the larger socio-cultural politics of our contemporary situation—the discussion became so wide-ranging and stimulating that we wanted to hear from others and from the organization as a whole. We wanted to know the issues to which ASTR members are committed, the problematics in which they are invested, and the scholarly debates to which they are drawn, and we wanted to know why. Wondering too about how all of these might highlight the critical contours of theatre and performance right now, we came to “Debating the Stakes in Theatre and Performance Scholarship.”

The conference theme gestures to our membership in a community of shared interests, but it also recognizes that we bring to our community a wide variety of different opinions, values, and positions. While our shared interests constitute us as a community, we believe that it is in the dialogue, negotiation, and exchange between different value positions and points of view that new ideas, perspectives, and critical paradigms emerge. It is our hope that you share this vision and that during the few short days of this conference will engage in a bracing consideration of what is important enough to struggle to achieve, highlight, or contest in the world of theatre and performance studies and its relation to the global stage.

The program features fifteen plenary speakers who will set the agenda for our common discussion. We are very keen to draw the majority of the membership into engagement with the programmed offerings (one of the advantages to ASTR conferences over many others is that we can all be in the same room together and hear papers in common). So in the spirit of great debates and of the democratic formats of early U.S. history, we have conceptualized the State of the Profession panel as a “town hall” meeting. Hopefully you will have seen the questions put to our panelists on the ASTR website, so you might think about them in advance as well. And we have introduced a new feature—six curated panels of papers that explore themes on the stakes of performance and “big data,” cognitive sciences, the Global South, historiography, national identities, and street dance activism. We hope by featuring linked papers with a shared focus we can provoke the kind of in-depth discussions of these topics that builds community.

We have also tried to consolidate and limit the conference this year to allow some more free time in the conference for those important informal conversations between friends and side-meetings with editors or project colleagues that seem important to acknowledge and support. We have programmed twenty-four working sessions, and here too the program committee has worked to consolidate membership and focus the debates by limiting groups to 15-20 participants. We hope that these comparatively smaller numbers will produce substantive and sustained exchange. The themes of the working sessions all complement the main topic and range from human rights, to ecology in/of performance, to feminism, race and digital scholarship, to indigenous research, and much more.

In addition, there are contributing panels from TLA and ATAP (the latter featuring local Portland theatre artists) and a range of workshops and career sessions. To enhance our debates, there are a number of provocative performances on offer in the Portland area (please see the conference website for full details), and on Saturday night David Mayer presents some archival film material that is both instructive and entertaining. Portland is a beautiful and vibrant city with wonderful restaurants, museums, and gardens. We hope the information provided on line and in your packets will help you to explore your environment as well as engage deeply with the conference content and events.

We would like to thank Program committee members Joshua Chambers-Letson, Dorothy Chansky, Matt Di Cintio, John Fletcher, Avishek Ganguly, Christina McMahon, Stephanie Vella, and especially Kate Bredeson for her work on local arrangements. We are extremely grateful for all of the work that they have done to make this conference possible. We would also like to thank ASTR Vice President Patrick Anderson for his numerous contributions at every stage of the planning and organization of this conference. So too would we like to thank Margaret Werry for all of the insight and advice she shared with us. We finally want to extend both a note of thanks and a warm welcome to the Members of Ewald Consulting, who have handled the logistical arrangements for the conference.

2015 Conference Program Chairs:
Jean Graham-Jones, CUNY Graduate Center
James Harding, University of Maryland
Janelle Reinelt, University of Warwick
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<td>ASTR Executive Committee Meeting</td>
<td>Meadowlark &amp; Douglas Fir</td>
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<tr>
<td>8:00 a.m. - 2:30 p.m.</td>
<td>Mentoring Skills and Tools: a Workshop for Mentors of Graduate Researchers</td>
<td>Columbia/Willamette</td>
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<td>9:00 a.m. - 1:00 p.m.</td>
<td>ATAP Training Workshop</td>
<td>Eugene</td>
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<td>Exhibit Hall Move-In</td>
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<td>2:00 p.m. - 7:00 p.m.</td>
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<td>Welcome + Plenary 1: The Stakes of Blackness in U.S. Theatre and Performance</td>
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<td>6:15 p.m. - 7:30 p.m.</td>
<td>ATAP Plenary</td>
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<td>7:30 p.m. - 8:30 p.m.</td>
<td>Presidential Address, Heather Nathans (Tufts University) “At Your Service”</td>
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<td>8:30 p.m. - 10:00 p.m.</td>
<td>Opening Night Reception / Exhibit Hall Open</td>
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<td>8:30 a.m. - 10:00 a.m.</td>
<td>Plenary 2: Performance Legacies: Debate and Advocacy</td>
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<td>10:00 a.m. - 10:15 a.m.</td>
<td>Break</td>
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<td>10:15 a.m. - 11:45 a.m.</td>
<td>Plenary 3: Show Stoppers: Political Urgencies and Controversial Theatres</td>
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<td>11:45 a.m. - 1:30 p.m.</td>
<td>Lunch On Own</td>
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<td>12:00 p.m. - 1:15 p.m.</td>
<td>Career Sessions (1-8)</td>
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<td>1:30 p.m. - 3:00 p.m.</td>
<td>Plenary 4: Activist Theatres: Specters, Spectators, and Spectacles</td>
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<td>1:30 p.m. - 3:00 p.m.</td>
<td>Theatre Library Association Tour</td>
<td>Portland Center Stage at The Armory</td>
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<td>3:00 p.m. - 3:15 p.m.</td>
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<td>9:30 p.m. - 10:30 p.m.</td>
<td>President’s Reception for Emerging Scholars</td>
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<td>8:00 a.m. - 10:00 a.m.</td>
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<td>8:30 a.m. - 10:00 a.m.</td>
<td>Theatre Library Association Plenary: Adventures in the Archives</td>
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<td>Awards Luncheon &amp; Annual Meeting</td>
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### Schedule At A Glance

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<td><strong>Saturday, November 7, 2015</strong></td>
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| 2:00 p.m. - 3:15 p.m. | NEH Collaboration Discussion  
At the 2015 ATHE conference, ASTR and ATHE colleagues met to discuss a potential NEH collaboration. We invite interested members to join us for a follow-up to that conversation and to learn more about our proposed project for 2017. | President’s Suite             |
| 2:30 p.m. - 4:30 p.m. | Working Sessions 3 (13-18)                                  | See Pages 31 - 36            |
| 3:30 p.m.            | GSC Coffee/Tea Break                                        | President’s Suite            |
| 4:30 p.m. - 4:45 p.m. | Break                                                       | Oregon Ballroom G-I          |
| 4:45 p.m. - 6:45 p.m. | State of the Profession Plenary: What Stakes? What Futures?  | Oregon Ballroom A-E          |
| 7:00 p.m. - 8:30 p.m. | Theatre Survey Reception                                   | Columbia/Willamette          |
| 7:30 p.m. - 9:00 p.m. | Screening of Early Theatrical Films  
Chairs: Ned Thanhouser (The Thanhouser Studio) and David Mayer (University of Manchester)  
Through early (silent) film, here accompanied by live music, we have a window onto the Victorian and Edwardian stage. Between 1910 and 1917 the Thanhouser Film Corporation produced over a thousand films, many of these directly reliant on theatre techniques. Ned Thanhouser, grandson of the founder, and David Mayer will introduce and project some of the 225 films Ned has recovered and restored. | Oregon Ballroom A-E          |
| **Sunday, November 8, 2015**                                                                                                                                                                              |
| 7:30 a.m. - 9:30 a.m. | Continental Breakfast                                       | Oregon Ballroom Foyer        |
| 8:00 a.m. - 9:15 a.m. | Career Sessions (9-14)                                      | See Page 45                  |
| 8:00 a.m. - 11:00 a.m.| Registration Desk Open                                     | Registration Desk            |
| 8:00 a.m. - 11:00 a.m.| Working Sessions 4 (19-24)                                  | See Pages 37 - 42            |
| 11:00 a.m.           | Conference Ends                                             |                              |
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Modern Drama Online – bit.ly/MDonline
Project MUSE – bit.ly/MDpmuse
Thursday, November 5, 2015 . 4:30 p.m. - 6:00 p.m.  Room: Oregon Ballroom E-F
Welcome + Plenary 1

The Stakes of Blackness in U.S. Theatre and Performance
Chair and Respondent: Harvey Young (Northwestern University)

--Douglas Jones (Rutgers University)

--Paige McGinley (Washington University in St. Louis)
“Rehearsing Nonviolence: Towards a Theatre History of the Civil Rights Movement”

--Mike Sell (Indiana University of Pennsylvania)
“Activism and / or Ethics? Historicizing the Black Arts Movement”

Thursday, November 5, 2015 . 6:15 p.m. - 7:30 p.m.  Room: Oregon Ballroom E-F
ATAP Plenary

--Kate Bredeson, Reed College

--Kevin Jones, August Wilson Red Door Project

--Jerry Tischleder, Risk/Reward

--Lue Douthit, Oregon Shakespeare Festival

--Rebecca Lingfelter, Portland Experimental Theatre Ensemble

--Kaj-Anne Pepper, Independent Drag Performer

--Olga Sanchez Saltveit, Milagro Theatre

--Erin Boberg Doughton, Portland Institute of Contemporary Art

Friday, November 6, 2015 . 8:30 a.m. - 10:00 a.m.  Room: Oregon Ballroom E-F
Plenary 2

Performance Legacies: Debate and Advocacy
Chair: Dorothy Chansky (Texas Tech University)

--Mary McAvoy (Arizona State University)
“Performance from the Ranks: The Advent of Labor Drama at Portland Labor College, 1920-1923”

--Brian Herrera (Princeton University)
“The Problem of Virginia Calhoun, or Staking Some Middle Ground for the Middlebrow”

--Jen Harvie (Queen Mary University of London)
“Neoliberal Capitalism, Feminist Performance, and Feminist Criticism”

Friday, November 6, 2015 . 10:15 a.m. - 11:45 a.m.  Room: Oregon Ballroom E-F
Plenary 3

Show Stoppers: Political Urgencies and Controversial Theatres
Chair: James Harding (University of Maryland)

--Stephanie Lein Walseth (Augsburg College)
“Racial Justice Activism in a ‘Post-Racial’ Age: Culturally Specific Theatres and the Limits of Collaboration in the Mainstream”

--Stefka Mihaylova (University of Washington)
“British Sikh Flaneurs: How the Failure of Multiculturalism Produces a Contemporary Avant-Garde”

--Megan Lewis (University of Massachusetts, Amherst)
“The Risks and / of Representation: Brett Bailey’s Exhibit B and the Limits of Racially Charged Artistic Expression”
Plenary Sessions

Friday, November 6, 2015 . 1:30 p.m. - 3:00 p.m. Room: Oregon Ballroom E-F

Plenary 4

Activist Theatres: Specters, Spectators, and Spectacles
Chair: Jean Graham-Jones (CUNY, The Graduate Center)

--Elise Morrison (Yale University)
“Pass the Remote: Theatrical Responses to Digital Warfare”

--Ju Yon Kim (Harvard University)
“Suspect Audiences and the Spaces of Asian American Performance”

--Sebastián Calderón-Bentin (New York University)
“The Spectacular State: The Collapse of the Fujimori Regime in Peru”

Saturday, November 7, 2015 . 8:30 a.m. - 10:00 a.m. Room: Oregon Ballroom F

Theatre Library Association Plenary: Adventures in the Archives
Chairs: Noreen C. Barnes (Virginia Commonwealth University) and Matt DiCintio (Tufts University)

--Rosemary K. J. Davis (Amherst College)
“Ready the Spotlight: An Examination of the Samuel French Archive in Progress”

--Debra Griffith (Oregon Shakespeare Festival) and Gwyn Hervochon (Boise State University)
“What’s Past Is Prologue: Preserving the Oregon Shakespeare Festival’s Audiovisual Collection”

--Thomas Postlewait (University of Washington and Ohio State University)
“Shit Happens: The Fate of a Theatre Archive under Thatcher, Blair, and Cameron”

Saturday, November 7, 2015 . 10:15 a.m. - 11:45 a.m. Room: Oregon Ballroom E-F

Plenary 5

Theatre History: Politics and Conceptual Frames
Chair: Joshua Chambers-Letson (Northwestern University)

--Elizabeth Son (Northwestern University)
“Rethinking Critical Generosity and the Afterlives of Activist Performance”

--Branislav Jakovljevic (Stanford University)
“Look Ahead in Anger: Theatre and Politics of Passion”

--Paul Rae (University of Melbourne)
“Theatre as Institution: A Conservative Estimate”

Saturday, November 7, 2015 . 4:45 p.m. - 6:45 p.m. Room: Oregon Ballroom A-E

State of the Profession Plenary: What Stakes? What Futures?
Chair: Janelle Reinelt (University of Warwick)

--Alison Carey (Oregon Shakespeare Festival)

--Sue-Ellen Case (University of California, Los Angeles)

--Daphne Lei, ASTR President-Elect (University of California, Irvine)

--Cecilia O’Leary (Smithsonian National Museum of African American History and Culture, and California State University, Monterey Bay)

--Alisa Solomon (Columbia University Graduate School of Journalism)
1. Theatre History and the Stakes of Big Data
Chair: Derek Miller (Harvard University)

--Jeffrey Ravel (Massachusetts Institute of Technology)
“The Comédie-Française Registers Project: Audience, Authors, Repertory, 1680-1793”

--Debra Caplan (Baruch College, CUNY)
“Big Data and the ‘Obscurity’ of Yiddish Theatre”

-- Derek Miller (Harvard University)
“Average Broadway”

2. Theatre / Performance Historiography: The Politics of Time, Space, and Matter
Chair: Michal Kobialka (University of Minnesota)

--Loren Kruger (University of Chicago)
“The Politics of Time”

--Rosemarie Bank (Kent State University)
“The Politics of Space”

--Michal Kobialka (University of Minnesota)
“The Politics of Matter”

3. Urgent Interdisciplinarity: High Stakes in Theatre Studies and the Cognitive Sciences
Chair: Rhonda Blair (Southern Methodist University)

--Rhonda Blair (Southern Methodist University)
“Bodies, Time, and Space in the Theatre Studies Classroom: Situated Selves”

--Amy Cook (Stony Brook University)

--John Lutterbie (Stony Brook University)
“Playing with Time: Cognitive Process of Change”
Friday, November 6, 2015. 5:15 p.m. - 6:45 p.m.  
Room: Salon A

4. Brave Neo World: Perspectives from the Global South  
Chair: Catherine Cole (University of California, Berkeley)

--Leo Cabranes-Grant (University of California, Santa Barbara)  
“Rough Performatives: Edouard Glissant and the Poetics of Countability”

--David Donkor (Texas A&M University)  
“Market Fundamentalism ‘Gone Native’: Popular Theatre and the Legitimation of the Neoliberal State in Ghana”

--Margaret Werry (University of Minnesota)  
“Pasifika Performance and the Imminent History of Climate Catastrophe”

Friday, November 6, 2015. 5:15 p.m. - 6:45 p.m.  
Room: Eugene

5. High Stakes Performances of Identity in France, Canada, and Turkey  
Chair: Virginie Magnat (University of British Columbia)

--Virginie Magnat (University of British Columbia)  
“To Be or Not To Be ‘Charlie’: High-Stakes Performances of National and Cultural Identity in France”

--Yana Meerzon (University of Toronto)  
“History, Migration, Nationalism: Re-thinking Aeneid in Quebec”

--Özgül Akinzi (University of British Columbia)  
“Queer Appearances and Interventions in Turkey’s Theatre Scene”

Friday, November 6, 2015. 5:15 p.m. - 6:45 p.m.  
Room: Portland

6. Mapping Urban Urgencies: Street Dance Activism, Other-than-Human Embodiment, and Choreographing Emergency in Los Angeles, Salvador, and Tel Aviv  
Chair: Mika Lior (University of California, Los Angeles)

--Shamell Bell (University of California, Los Angeles)  
“Street Dance Activism: Aesthetically and Culturally-Driven Political Engagements in the Black Lives Matter Movement”

--Mika Lior (University of California, Los Angeles)  
“Embodying Other-than-Human Orixá: Body Politics in Circum-Atlantic Salvador”

--Melissa Melpignano (University of California, Los Angeles)  
“Choreography of Sirens: Disciplined Bodies and Their Affective Counterpart”
PERFORMANCE STUDIES

B.A. M.A. Ph.D.

ART & CULTURE THEATER STUDIES DANCE STUDIES QUEER THEORY RACE STUDIES POST-COLONIAL THEORY RITUAL ETHNOGRAPHY SOUND STUDIES ACTIVISM RELIGION STUDIES LATIN-AMERICAN STUDIES

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1. Animals Perform II: Non-Human Agency and Advocacy in Performance

Co-Conveners:
Jennifer Parker-Starbuck (University of Roehampton)
Kim Marra (University of Iowa)

--Jane Barnette (University of Kansas)
“Troubling the Whiteness of the Whale: The Adapturgy of Moby-Dick on Stage”

--Marla Carlson (University of Georgia)
“What's at Stake in Performing Animal Death?”

--Rachel Price Cooper (University of Illinois at Urbana-Champaign)
“Destabilizing Colonial Taxonomies: Irish Nationalism and Interspecies Transformation in The Countess Cathleen”

--Joni Doherty (Kettering Foundation)
“Uneasy Appetites: Life, Death, and Defamiliarization”

--A. J. Knox (Independent Scholar)
“Human and Inhuman: Animals, Puppetry, and Apartheid Narratives in Ubu and the Truth Commission”

--Jennifer A. Kokai (Weber State University) and Lauren Kokai (University of Pittsburgh)
“Do Goats Have a Right to Cigarettes?”

--Kim Marra (University of Iowa)
“The Queer Matter of Horses in Shenandoah, 1889-99”

--Katherine Mezur (Independent Scholar)
“Girls ‘R’ Pets: The Cruelty of Kawaii (Cute) through Care, Affection, Empathy, and Imitation in Japanese Girl and Animal Performance, Anime, and Cosplay”

--Jennifer Parker-Starbuck (University of Roehampton)
“Animals Dissenting: Re-directing the Anthropocene”

--Andrew Sofer (Boston College and Harvard’s Mellon School for Theater and Performance Research)
“Getting Albee’s Goat”

--Scott Venters (University of Washington)
“Framing Violence in Interspecies Relations: Encountering Flesh as Neoliberal Spatio-temporal Imaginary in The Portland Meat Collective”

--Deke Weaver (University of Illinois at Urbana-Champaign)
“Re-enchantment and The Unreliable Bestiary”

--Catherine Young (CUNY, The Graduate Center)
“The Right to Bodily Liberty’: Primates, Personhood, and Performance”
2. The Stakes of Digital Scholarship of Theatre and Performance

Conveners:

Darren Gobert (York University)
Ellen MacKay (Indiana University)
Matthew Rebhorn (James Madison University)
Tamsen Wolff (Princeton University)

Robin Bernstein (Harvard University)
“‘I’m very happy to be in the reality-based community’: How Alison Bechdel’s Fun Home Used Digital Photography to Stage an Act of Resistance against George W. Bush”

Gina Bloom (University of California, Davis)
“A Long History of Motion Capture Technology in Performance”

Ashley Ferro-Murray (University of California, Berkeley)
“Technologically Embodied Border Crossings”

Rye Gentleman (University of Minnesota)
“Broadcasting the Trans Self: Disidentification and Digitality”

Lindsay Brandon Hunter (University at Buffalo, SUNY)
“Alternative Content’: Theatre-Cinema and Digital Theatricality”

Steve Luber (Connecticut College)
“May I not be relieved from carrying these chains?’: Film as First Threat, Film as Renewed Catalyst for Scholarship and Performance”

John Muse (University of Chicago)
“Twitter Theater and Virtual Realism”

Alice Reagan (Barnard College)
“This Was The End by Mallory Catlett: Digital Performance Makes Memory”

Nick Salvato (Cornell University)
“Interrogating Digital Givenness”

Peter Wood (University of Pittsburgh)
“Deep Time and Digital Archives: The Limits of 1s and 0s”

David J. Wright (University of Pittsburgh)
“Comprehending Ubiquitous Computing and Audience Participation with Aristotle and the Philosophy of Action: Beginning Dialogue and Collaboration with User Experience Designers through Practical Knowledge, Materials, Morphology, and Ecology”
WORKING SESSIONS 1 (1-6)

Thursday, November 5, 2015 . 2:15 p.m. - 4:15 p.m. Room: Oregon C

3. Contemporary Theatre and the Communist Hypothesis

Convener:
Ryan Anthony Hatch (California Polytechnic State University, San Luis Obispo)

--Joseph Cermatori (Columbia University)
“Mallarmé, Our Contemporary”

--Ryan Anthony Hatch (California Polytechnic State University, San Luis Obispo)
“Contemporary Theatre and the Terrorist Hypothesis”

--Andrés Fabian Henao Castro (University of Massachusetts, Boston)
“Who Are The Puppeteers? The Contemporaneity of Plato’s Drama and the Communist Hypothesis”

--Yizhou Huang (Tufts University)
“The Validity of Brechtian Plays in Contemporary Left-Wing Politics: A Case Study of Mark Ravenhill’s Shoot / Get Treasure / Repeat”

--Fatine Bahar Karlidaǧ (University of Washington)
“Dismissive Environs: Missing Credits in the Theater Workshop Legacy”

--Maria Mytilinaki Kennedy (CUNY, The Graduate Center)
“’Nothing Ridiculous or Criminal About Having A Good Idea’: Translating the Past into the Future in Contemporary Greek Theatre”

--Eero Laine (CUNY, The Graduate Center)
“Form, Content, Collaboration: Communizing Theatrical Labor”

--Graham Wolfe (National University of Singapore)
“The Actor’s Desire: Looking Awry on Žižek”

--Matthew Yde (The University of New Mexico)
“The Theological Turn: The Gospel and Revolutionary Politics in Contemporary Philosophy and Performance”
4. Human Rights, Political Action, and Performance in the Americas

Conveners:

Noe Montez (Tufts University)
Katherine Zien (McGill University)

--Lorraine J. Affourtit (University of California, Santa Cruz)
“Can the Subaltern Be Seen?: Indigeneity, Televisuality, and Performativity in the 2006 COR-TV Takeover (Oaxaca de Juárez, Mexico)”

--Andrew Brown (Northwestern University)
“Promising the Past, Performing the Future: Athi-Patra Ruga’s The Future White Woman of Azania”

--Alicia del Campo (California State University, Long Beach)
“Human Rights, Political Action, and Performance: Theatricalities of the Student Movement in Chile”

--Victoria Fortuna (Reed College)
“Poner el cuerpo: Dance, Politics, and Memory”

--Eva Heppelmann (University of California, Los Angeles)
“Pale pou fanm Ayisyen yo: Speaking for the Haitian Women”

--Youngji Jeon (University of Illinois at Urbana-Champaign)
“Walking is Remembering: A Performance of Pilgrimage to Remember, Analyze, and Redeem a National Tragedy”

--Barbara Lewis (University of Massachusetts, Boston)
“Troubling the Times: Alice Childress’s Cassandra Legacy”

--Tania Lizarazo (University of Maryland, Baltimore County)
“Digital Utopias: Collaborative Archives of Survival in Chocó, Colombia”

--Angela Marino (University of California, Berkeley)

--Patrick McKelvey (Brown University)
“Liberalism Remains (or, Bureaucratic Drag): Queer Disability Activism and the Performance of Infrastructure”

--Lilian Mengesha (Brown University)
“Without a body, there is no crime: Performance as Evidence in the Repertoire of Regina José Galindo”

--Sunita Nigam (McGill University)
“Spectacles of Democracy at Tlatelolco”

--Isel Rodríguez (University of Puerto Rico)
“Queer Among the Godly”

--Klaas Tindemans (Free University of Brussels and Royal Institute for Theatre, Cinema and Sound)
“The Theatrical Trial and its Realistic Re-enactment: The Dispute between Ai Wei Wei and Chinese (Tax) Authorities, Re-enacted on Stage”

--Carlos Vargas-Salgado (Whitman College)
“Remains of Coloniality and Challenges to Human Rights Dissemination: A Discussion of Two Productions by Yuyachkani”

--Brenda Werth (American University)
“Coming of Age Activism: Youth, Performance, and Human Rights in the Southern Cone”
5. Race between Theatre and Performance

Conveners:
Soyica Diggs Colbert (Georgetown University)
Shane Vogel (Indiana University)

--Kevin Byrne (University of Arizona)
“Spell Bound: Studying Blackface Minstrelsy at the Juncture of Theatre Studies and Performance Studies”

--Donatella Galella (University of California, Riverside)
“The Great White Hope and the Great White Way”

--Patricia Herrera (University of Richmond)
“Sounding Race: Universes’ Ameriville and Party People”

--Katie Johnson (Miami University of Ohio)
“Racing the Other Side of Broadway”

--Hee-won Kim (University of California, Santa Barbara)
“Postracial Aesthetics, Racial Counternarratives, and Asian American Authorship in Young Jean Lee’s The Shipment and Straight White Men”

--Anthea Kraut (University of California, Riverside)
“Dance Doubles and Racialized Performance”

--Macelle Mahala (University of the Pacific)
“Performing Civil Rights: Theatres of Protest in the Wake of Ferguson”

--Caitlin Marshall (University of California, Berkeley)
“Sonic Redface between Theatre and Performance”

--Lisa Merrill (Hofstra University)
“Black Voices and Black Bodies—Performing Race in Nonconventional Antebellum Sites”

--Yumi Pak (California State University, San Bernardino)
“The Archive as Discipline: Blackness between Theatre and Performance”

--Zachary Price (University of California, Los Angeles)

--Julia A. Walker (Washington University in St. Louis)
“Civil Rites: Enacting Racial Identity in Modernist Performance”

--Kimberly Welch (University of California, Los Angeles)
“Black Bodies and National Objects: Excess and Lack in Representations of Katrina”
6. Transnationalism and Performance

Conveners:
Julia Goldstein (CUNY, The Graduate Center)
Ji Hyon (Kayla) Yuh (CUNY, The Graduate Center)

--Jennifer Buckley (University of Iowa)
“DOC / UNDOC: Guillermo Gómez-Peña, the Performance Artists’ Book, and Pocha Pedagogy”

--Chloë Rae Edmonson (CUNY, The Graduate Center)
“The Paper of your Flesh’: Tattooed Skin and Transnational Identity in Mexican-American Art”

--Alex Ferrone (York University)
“Humanity in the Marketplace’: Crossing Borders in Three Kingdoms”

--Julia Goldstein (CUNY, The Graduate Center)
“Exchange is Oxygen’: East African Transnationalism and the Sundance Institute at the Kampala International Theatre Festival”

--Jennifer Goodlander (University of Indiana)
“Transnational Puppets: Articulating Identities in Southeast Asian Cities”

--Kelley Holley (San Diego State University)
“Performing a Nation: Iceland’s Use of Transnationalism to Assert Public Identity”

--Vicki Hoskins (University of Pittsburgh)
“Mão: China’s Transnational Adaptation of Cats”

--Jieun Lee (University of Georgia)
“Performing Transnational Adoption: Korean American Women Adoptees’ Autobiographical Solo Performances”

--Daphne Lei (University of California, Irvine)
“What’s Left to Cross? What’s Left to Defend? Chinese Opera in the Transnational Context”

--Sissi Liu (CUNY, The Graduate Center)
“Shaolin Monks’ Wukongist Transformation at the Lincoln Center”

--Jessica Nakamura (University of Nevada, Reno)
“National Histories and Transnational Performances in the North American Tour of Zero Hour: Tokyo Rose’s Last Tape”

--Adair Rounthwaite (McGill University)
“Transnationalism and Temporality: The Performance of Grupa Spomenik and the Janez Janšas”

--Rita M. Rufino Valente (University of California, Los Angeles)
“Performance of Lusophone Transnationalisms in Theatre Festivals in Portuguese-Speaking Countries”

--Bryan Schmidt (University of Minnesota)
“Festival Performance and Transnational Negotiations of Cultural Imaginaries: Rituals of ‘Indigeneity’ at Costa Rica’s Envision”

--Susan Tenneriello (CUNY, Baruch College)
“The Neo-Baroque Stages of Twenty-First Century Olympic Opening Ceremonies: Transformations in Global Performance”

--Emily Warheit (University of Maryland, College Park)
“Methods, Money, and Mzungus: Transnational Movement in Theatre for Development”

--Andretta Lyle Wilson (University of California, Los Angeles)
“Sounding Black in Paris: Transnational Pan-African Narratives and Performance in the City of Lights”

--Ji Hyon (Kayla) Yuh (CUNY, The Graduate Center)
“National Desires and Transnational Expansions of Korean Musicals in East Asia”
WORKING SESSIONS 2 (7-12)

Friday, November 6, 2015. 3:15 p.m. - 5:15 p.m.      Room: Salon A

7. Circuits of Abuse: The Politics of Human Trafficking

Conveners:
   Debra A. Castillo (Cornell University)
   Jimmy Noriega (College of Wooster)
   Analola Santana (Dartmouth College)

--Debra A. Castillo (Cornell University)
“Beds and Tables: Ordinary Violence in Rascón Banda’s Hotel Juárez”

--Jobeth Gonzalez (Bowling Green High School)
“Devising Theatre with Teens: Portal to Awareness and Doorway to Dialogue about Sex Trafficking of Minors”

--Paola Hernández (University of Wisconsin, Madison)
“U.S.-Mexico Border as Site of Found Art: The Precarity of Migrant Traces”

--Jimmy A. Noriega (College of Wooster)
“Beasts and Femicide: Staging the Grotesque of Ciudad Juárez”

--Lilia Adriana Pérez Limón (University of Wisconsin, Madison)
“A Spectral Performative Cartography of Death and Labor in the Works of Teresa Margolles”

--Ana Puga (The Ohio State University)
“Girl Martyrs on Migration: Why Do We Need them?”

--Janelle Reinelt (University of Warwick)
“Political Double Binds in Anti-Trafficking Advocacy”

--Analola Santana (Dartmouth College)
“Dissidence and the Politics of Fear: Performing Human Trafficking in Corpos. Migraciones en la oscuridad”

--Roxanne Schroeder-Arce (University of Texas, Austin)
“Staging Human Trafficking: Youth Explore Human Rights Violations through Applied Theatre”

--Mara Valderrama (CUNY, The Graduate Center)
“Théâtre du Soleil’s Le Dernier Caravansérail: A Brechtian Odyssey”

--Guy Zimmerman (University of California, Irvine)
“Neocannibals: The Organ Trade as Capitalist Assault Sorcery”
8. Collaboration, Evaluation, and Access in Digital Theatre Scholarship

Conveners:
- Amy E. Hughes (CUNY, Brooklyn College)
- Doug Reside (New York Public Library for the Performing Arts)
- Sarah Bay-Cheng (Bowdoin College)
- Sarah Balkin (University of Melbourne)
  “Editorial Collaboration and Theatre Research International”
- Natalya Baldyga (Tufts University)
  “Digitizing the Eighteenth Century: Exploring Online Access to Translation, Scholarship, and Artistic Collaboration via the King Stag Project”
- Harmony Bench (The Ohio State University) and Kate Elswit (University of Bristol)
  “Mapping Dance Touring, Onstage and Backstage”
- Robert Davis (CUNY, Hunter College)
  “Mapping Actor / Theatre Networks in Antebellum New York City”
- Dassia N. Posner (Northwestern University)
  “Developing an Online Resource Companion for The Director’s Prism: E. T. A. Hoffmann and the Russian Theatrical Avant-Garde”
- Barry Rountree (Lawrence Livermore National Laboratory) and William F. Condee (Ohio University)
  “Code as Performance”
- Naomi J. Stubbs (CUNY, LaGuardia Community College)
  “Digitally Enabled Collaboration: The Harry Watkins Diary Project”
- Klaus van den Berg (University of Tennessee)
  “Mapping Walter Benjamin’s Cultural Performance”
- Kalle Westerling (CUNY, The Graduate Center)
  “A Digital (N)Ethnographic Journey through the Roots and Routes of Boylesque”
9. Reclaiming the “F” Word: Historical and Contemporary Feminist Performance as Theatrical Activism

Conveners:
Victoria P. Lantz (Sam Houston State University)
Angela Sweigart-Gallagher (Northeastern Illinois University)

-Lydia Abell (Texas A&M University)
“A Great Year for Women: Tina Fey and Amy Poehler’s Feminist Humor at the Golden Globe Awards”

-Vivian Appler (University of Pittsburgh)
“Imagining a Feminist Performance of Science”

-Rachel Blackburn (University of Kansas)
“I Stand Naked Before You”

-Walter Byongsok Chon (Yale School of Drama)
“From Feminist to Globalist and Humanist: Intercultural Dramaturgy for Compassionate Action in Danai Gurira’s Eclipsed”

-Penny Farfan (University of Calgary)
“Women Playwrights and the News”

-Kelly Howe (Loyola University)
“Today is National Pro Life Cupcake Day”

-Melissa Huerta (Denison University)

-Victoria P. Lantz (Sam Houston State University) and Angela Sweigart-Gallagher (Northeastern Illinois University)
“Reproducing Women: Representations of Birth Control and Abortion in Twentieth-Century American Theatre”

-Amy Meyer (Tufts University)
“Acrobatic Activism: Contemporary Circus Art as Feminist Performance”

-Jen-Scott Mobley (East Carolina University)
“Rebel With(out) a Cause: Feminist Activism and Fat Performance”

-Kara Raphaelli (University of California, San Diego)
“The Self-Reflexive Feminist Protest of My Lingerie Play”

-Bess Rowen (CUNY, The Graduate Center)
“Dancing the “F” Word: Activist Feminist Interpellation in Young Jean Lee’s Untitled Feminist Show”

-Lisa Sloan (University of California, Los Angeles)
“Your Kunst is Your Waffen as a Worksite of Feminism”

-Bridget Sundin (Indiana University)
“Over Our Dead Bodies: Intersectionality in Radical Feminist Theatre”

-Melissa Thompson (University of Arizona)
“Radical DIY and the Midwest Grotesque: The Work of Leslie Hall”
WORKING SESSIONS 2 (7-12)

Friday, November 6, 2015. 3:15 p.m. - 5:15 p.m.  Room: Salon D

10. Replotting the Politics of Performance

Conveners:
  Christian DuComb (Colgate University)
  Christine Mok (University of Cincinnati)
  Emily Sahakian (University of Georgia)

--David Calder (The University of Manchester)
“Reincorporation: Local Politics, Rural Development, and the Work of Street Theatre”

--Michelle Liu Carriger (University of California, Los Angeles)
“Streets of Memories in a City of Dreams”

--Brandi Catanese (University of California, Berkeley)
“Black Political Emplotment: #BlackLivesMatter and Tactical Maneuvers in Relation to the Police State”

--Nikki Cesare Schotzko (University of Toronto)
“iTheatre: The Politics of Site-Unspecificity in Smartphone Plays; or, Why Won’t Riley Respond to My Texts?”

--Ryan Claycomb (West Virginia University)
“Annawadi on South Bank: Global Neoliberalism and Spatial Contingency in Behind the Beautiful Forevers”

--Todd Coulter (Colby College)
“Curating Queer Kisses”

--Christian DuComb (Colgate University)
“Sonic Mapping in Gabriel Kahane’s The Ambassador”

--Catherine Ming T’ien Duffy (Reed College)

--Julia H. Fawcett (Ryerson University)
“Replotting Restoration London”

--Lisa Jackson-Schebetta (University of Pittsburgh)
“Emplotment and Exertion: Historiographical Options and the Placing / Pacing of Bogotá”

--Bryan Markovitz (Brown University)

--Carol Martin (New York University)
“Performing Detroit and Washington: Notes toward a Theory of Location Performance”

--Charlotte McIvor (National University of Ireland Galway)
“Staging Commemorative Time: ANU Productions and the Politics of Place in Ireland’s Decade of Centenaries”

--Christina McMahon (University of California, Santa Barbara)
“RUINED in Reading: Community Theatre, Activism, and Africa Dis-Placed”

--Sean Metzger (University of California, Los Angeles)
“The Ninth Wave, Seascapes, and Theatricality”

--Emily Roxworthy (University of California, San Diego)
“Academic Drama: Plotting Theatre as Global Intervention for Local Campus Crises”

--Michelle Shafer (Columbia University)
“Shifting Terrain: Landscape, Ecology, and Waiting for Godot”

--Sara Warner (Cornell University)
“Flowering P(l)ots: Taylor Mac’s Lily’s Revenge”
Friday, November 6, 2015. 3:15 p.m. - 5:15 p.m.      Room: Salon C

11. Theorizing from the South: Contemporary Theatre and Criticism in Latin America

Conveners:
Cláudia Tatinge Nascimento (Wesleyan University)
Patricia Ybarra (Brown University)

--Alberto Ferreira da Rocha Junior (Universidade Federal de São João del-Rei)
“Araci: Queer Theory, Brazilian Theatre, and Sexual Diversity”

--Armando García (University of Pittsburgh)
“Theatrics of Migrant Death: The Borderlands’ Disposable Subjects”

--Martha Herrera-Lasso (University of California, Berkeley)
“International Literacies, Performance Studies, and the Decolonial Turn”

--Eric Mayer-García (Louisiana State University)
“Theorizing Theatre of Cruelty from the Cuban Stage”

--Alexandra Ripp (Yale School of Drama)
“Manuela Infante: Unmaking and Remaking the Past”

--Gina Sandi-Diaz (University of Kansas)
“Testimony, Trauma and Memory in Central American Theatre: The Collaborative Effort of Las voces del tiempo: a la sombra de los almendros”

--Marcos Steuernagel (New York University, Abu Dhabi)
“Delayed Temporalities and the Brazilian Transition. Ói Nóis Aqui Traveiz’s Viúvas: Performance sobre a ausência”

--Matthew Tremé (Wesleyan University)
“Genealogies of Resistance: Catalinas Sur’s Inter-generational Cultural Politics”

--Adam Versényi (University of North Carolina / PlayMakers Repertory Company)
“Ramón Griffero and the Politics of the Dramaturgy of Space”

--Anna White-Nockleby (Harvard University)

--Geoffrey Wilson (Ohio State University)
“Mockus and Mapa Teatro: How Behavioral Histories and Urban Social Space Shape Cultural Citizenship”
12. What Is Worth Fighting For? Debating the Stakes within Theatres of War

Conveners:

Jenna L. Kubly (Independent Scholar)
Elizabeth Reitz Mullenix (Miami University)

--Jay Ball and Jerry Dougherty (Central Washington University)
“‘Cultural Seeding’: Van Tac Vu Theatre during the Vietnam War”

--John Fletcher (Louisiana State University)
“Enemy Acts in the Anthropocene: Climate Denialism, Carl Schmitt, and Decisive Ecological Warfare”

--Julie Jenkins (Independent Scholar)
“A Unique Look into the Development of Theatre in a Civilian Detainee Camp in Germany during World War I and its Use in Protesting Camp Conditions”

--Kim D. Johnson (Independent Scholar)
“The Only Winning Move...: Civilian Ensembles and Performative Empathy in ‘This War of Mine’”

--Margaret Lebron (Northwestern University)
“Telling War Stories: A Comparative Study of Veterans’ Theatre Projects”

--Scott Magelssen (University of Washington)
“Performing Flight: Test Pilots, Passenger Planes, and the Cold War”

--Lindsey Mantoan (Stanford University)
“No Hero: Performing American Exceptionalism in the Bin Laden Raid”

--Melissa Minniefee (University of California, San Diego)
“Maternal Monsters: Spectacular Representations of Motherhood and Nation in German-Occupied France”

--Beth Osborne (Florida State University)
“Patriotism & Performance in Revolutionary Boston: (Re)Constructing Memory Over Time”

--Sandy Peterson (University of Wisconsin, Madison)
“Border Patrol Spectacles and Conservative Performance Activism”

--Camila Aschner Restrepo (Universidad Central, Bogotá, Colombia)
“Ghostly Interpellations: Testimonial Encounters in El deber de Fenster”

--Allison Rotstein (University of California, Irvine)
“Stages of Theresienstadt: The Stakes of Holocaust Representation in Contemporary Drama”

--Catherine Schuler (University of Maryland, College Park)
“The Bear Is Back: Performing Power at the Sochi Olympics & the Day of Victory”

--Alan Sikes (Louisiana State University)
“Performing the War at Home: Antiwar Activism and the Trial of the ‘Chicago Eight’”

--Elizabeth Stromsness (Northwestern University)
“Challenging War Narratives through Performance: An Examination of Theatre about the Rwandan Genocide of 1994”
New Titles

Playing God
The Bible on the Broadway Stage
Henry Bial

Latin Numbers
Playing Latino in Twentieth-Century U.S. Popular Performance
Brian Eugenio Herrera

After Live
Possibility, Potentiality, and the Future of Performance
Daniel Sack

Performance and Media
Taxonomies for a Changing Field
Sarah Bay-Cheng, Jennifer Parker-Starbuck, and David Z. Saltz

Vanguard Performance
Beyond Left and Right
Kimberly Jannarone, Editor

Late Sophocles
The Hero’s Evolution in Electra, Philoctetes, and Oedipus at Colonus
Thomas Van Nortwick

The Media Players
Shakespeare, Middleton, Jonson, and the Idea of News
Stephen Witteke

Now in Paper

Sensational Devotion
Evangelical Performance in Twenty-First-Century America
Jill Stevenson

Preaching to Convert
Evangelical Outreach and Performance Activism in a Secular Age
John Fletcher

The Ghosts of the Avant-Garde(s)
Exorcising Experimental Theater and Performance
James M. Harding

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Shattering Hamlet’s Mirror
Theatre and Reality
Marvin Carlson

Memories of the Revolution
The First Ten Years of the WOW Café Theater
Holly Hughes, Carmelita Tropicana, and Jill Dolan, Editors

Reckoning with Spirit in the Paradigm of Performance
Donnalee Dox

Spectacular Disappearances
Celebrity and Privacy, 1696–1801
Julia H. Fawcett

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PSI #22

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Richard Frankland
Bruno Latour
Rebecca Schneider
Peta Tait

Performance events have long served as potent sites for the creation of atmospheres and affects. Today, performance arts and inter-disciplinary scholarship are increasingly reflecting on the climactic conditions within which societies function, and under which life can best flourish. Activism, art-science collaborations and new theatre aesthetics provide provocative means of interpreting and acting upon such circumstances. And innovative research methodologies and new conceptual paradigms offer ways of re-thinking this radically inter-connected world across many scales of human and non-human activity.

We therefore invite papers and performative presentations exploring how performance creates, illuminates, and participates in climates of all scales and compositions.

THE UNIVERSITY OF MELBOURNE

PSi Performance Studies international

CITY OF MELBOURNE

ARTS HOUSE
13. Debating the Steaks: Food, Sustainability, and the Question of Performance

Conveners:
Joshua Abrams (University of Roehampton)
Kristin Hunt (Arizona State University)

--Susan Bennett (University of Calgary)
“‘Taste Is Knowledge’: Performance and Food at Expo Milano”

--Shu-Ling Chen Berggreen and Giulia Evolvi (University of Colorado, Boulder)
“Drink for Thought: Tea, Media Narratives, and Sustainability”

--Sarah Blissett (University of Roehampton)
“A New Leaf: Ecosystems of Food as Performance”

--Alicia Corts (St. Leo University)
“Exotic Food: Pinterest, Sustainability, and Activism”

--Krysta Dennis (Siena College)
“Ritual, Secrecy, and Performativity in Biodynamic Winemaking”

--Megan Marsh-McGlone (University of Wisconsin, Madison)
“Got Breast Milk? Lactivist Performance Limitations”

--Coleman Nye (Simon Fraser University)
“‘Eat Celebrity Meat’: Carnality, Ethics, and the Performance of Biotechnology in Bitelabs”

--Lisa Pietersma (Queen's University)
“The Plate from Above: Sustenance and Memory in the Domestic Rural Aerial”

--Tiffany Trent (Arizona State University)
“Parables in Practice: Congregational Gardens and Farmers’ Markets as Utopic Visioning and Festive Sites”

--Tim White (University of Warwick)
“How to Eat between Shows without Ruining Your Planet”

--Edward Whitall (York University)
“Preserving Performance”

Conveners:

Jessica Berson (Yale University)
Kirsten Pullen (Texas A&M University)
Kaitlyn Regehr (Kings College)

--Jessica Berson (Yale University)  
“Ain’t I a Woman? Transgender Performance and Female Desire”

--Jyana Brown (University of Washington)  
“Burning with Passion: The Oshichi Story on the Early Eighteenth-Century Stage”

--Lindsay Cummings (University of Connecticut)  
“Clutch Your Invisible Pearls: Touring Female Anatomy in the 21st Century, with Teatro Luna’s Generation Sex”

--Jessica Del Vecchio (CUNY, The Graduate Center)  
“I’ll Do it Every Way’: Staging Sexuality in Feminist Experimental Performance”

--Katie Elder (Texas A&M University)  
“Adore Delano: Negotiating Gender Identity in Drag”

--Yasmine M. Jahanmir (University of California, Santa Barbara)  
“Sporting Days: Annette Kellerman and Feminist Activism in Embodied Collectives”

--Karen Jean Martinson (Chicago State University)  
“It’s Not Sexist – it’s Sexy!': Feminism, Postfeminism, and El Vez, the Mexican Elvis at the Burlesque Hall of Fame Weekender in Las Vegas”

--Juliet McMains (University of Washington)  
“Rebellious Wallflowers and Queer Tangueras: Leading Women in Argentine Tango”

--Evleen Nasir (Louisiana State University)  
“More Demi Moore’: Erotic Performances of Pregnancy in Mass Media”

--Kirsten Pullen (Texas A&M University)  
“Oh! Calcutta!: Commodifying the Sexual Revolution”

--Kaitlyn Regehr (Kings College)  
“Titans of Tease at the Burlesque Hall of Fame: Age, Stage, and Subversion”

--Kate Neff Stone (University of California, Irvine and San Diego)  
“The Maternal Missionary: Female Participation in the Quiverfull Movement and the Erotic Performance of Motherhood”
15. “For the Benefit of”: The Stakes of Theatrical Benefits as Social Activism

Conveners:
Michelle Granshaw (University of Pittsburgh)
Lezlie Cross (University of Nevada, Las Vegas)

--Virginia Anderson (Connecticut College)
“Before Broadway Cared: Theatrical Benefits as Early Interventions in HIV / AIDS”

--Lezlie Cross (University of Nevada, Las Vegas)
“Supporting the Union: Two Theatrical Benefits for the Sanitary Commission”

--Allan Davis (University of Maryland, College Park)
“Think Globally, Act Locally: The Washington, D.C. Drama League’s Amateur Performance as International Relief”

--Danny Devlin (Bismarck State College)
“The Chord of Sympathy: The Brooklyn Theatre Fire and Benefit Performances as Memorial Activism”

--Michelle Granshaw (University of Pittsburgh)
“‘The Acting and Songs Take with the Irish People’: Building the New York Catholic Church through Theatrical Benefits”

--Roxane Heinze-Bradshaw (Northwestern University)
“‘Women and Girls Only’: The Chicago Women Charity Players”

--Lisa Kelly (Northwestern University)
“Actresses’ Philanthropic Work as Means of Reputation Management”

--Michael Schwartz (Indiana University of Pennsylvania)
“The Wobblies Play the Garden: The Paterson Strike Pageant and its Problematic Call to Action”

--Stacy Wolf (Princeton University)
“The Benefits of Broadway Junior and Corporate-Supported Amateur Musical Theatre for Kids”
WORKING SESSIONS 3 (13-18)

Saturday, November 7, 2015 . 2:30 p.m. - 4:30 p.m.     Room: Medford

16. Mobilizing Effective Scholarship and Performance Today: Advocacy and Activism in Indigenous Research and Performance in the Americas

Conveners:
   Adron Farris (University of Georgia)
   Heidi L. Nees (California Polytechnic State University, San Luis Obispo)

--Roy Brooks-Delphin (University of Georgia)
   “In What I Have Failed to Do: The Dead and Holy Distance of Kateri Tekakwitha’s Sainthood”

--Sarah Campbell (Indiana University)
   “Dialoguing (and) the Ethnographic Product”

--Jill Carter (University of Toronto)
   “A Critical Intervention on a Research Partnership Gone Awry”

--Adron Farris (University of Georgia)
   “This Trail IS Playing: And So We Walked – An Artist’s Journey along the Trail of Tears and Community Activization”

--Susan Finque (University of Washington)
   “...That which Is Not Broken...’: Encounters with Indigeneity in Andean Performance”

--Christiana Molldrem Harkulich (University of Pittsburgh)
   “Representational Politics / Politics of Representation: Indigenous Performance as Activism in Princess White Deer’s Vaudeville Act”

--Andrew Kimbrough (Oklahoma State University)
   “Rulan Tangen and Dancing Earth: The Artistic Collective as a Model for Social Transformation”

--Sharon Mazer (Auckland University of Technology)
   “Enemies Like Us”

--David Melendez (University of Minnesota)
   “La Misión: Collapsing the Colonizing Archive through Indigenous Aesthetic Presence”

--Courtney Elkin Mohler (Santa Clara University)
   “The Native Plays of Lynn Riggs and the Question of ‘Race’ Specific Casting”

--Amber Muller (University of California, Davis)
   “Speaking for / Speaking from: Disappearance and Haunting of Aboriginal Women in Two Canadian Plays”

--Heidi L. Nees (California Polytechnic State University, San Luis Obispo)
   “‘What Do We Do Now?’: Using Pedagogy and Performance to Move beyond Becoming Aware to Becoming an Ally”

--Stefanie Overman-Tsai (California State University, Stanislaus)
   “When Performance Aesthetics Meet Indigenous Advocacy: ‘Ulaelena and its Creative Representation of Hawai’i’s History”

--Robert Wighs (University of Washington)
   “Performing Textual Communities: Lear Khekwaii and Alaska Native Shakespeare”

--E.J. Westlake (University of Michigan)
   “El Güegüence and the Sandinista Appropriation of the Body of the Indian”
Saturday, November 7, 2015 . 2:30 p.m. - 4:30 p.m.     Room: Eugene

17. Performance Studies in / from the Global South

Conveners:
Laura Edmondson (Dartmouth College)
Kellen Hoxworth (Stanford University)
Jisha Menon (Stanford University)

--Arnab Banerji (Loyola Marymount University)
“Romancing with Paglu: The Celebrity Cadre of the Trinamool Congress”

--Laura Edmondson (Dartmouth College)
“An Anti-Colonial Queerness: Notes from East Africa”

--María Estrada-Fuentes (University of Warwick)
“New Beginnings: On War and Desire”

--Ryan Hartigan (University of Nebraska-Omaha)
“Children of the Mist: Tuhoe Sovereignty and the Secret Power of Five Eyes”

--Kellen Hoxworth (Stanford University)
“Performing Black(?) Femininity: The Many Racial Effigies of Sarah Baartman”

--Paige Johnson (University of California, Berkeley)
“Precarious Positionalities: Decentralization, Neoliberalism, and the Place of Queer Performance in Indonesia”

--Shayoni Mitra (Barnard College, Columbia University)
“The Not ‘Not’: Futurity in the Double Negation of Indian Theatre”

--Lakshmi Padmanabhan (Brown University)
“Representing Rape, or Parrhesia and Politics”

--Brian Quinn (University of Colorado, Boulder)
“Crafting the Postcolonial Stage Space in Urban Senegal”

--Danielle Robinson (York University)
“After-School Samba: Local Cultural Ownership in the Wake of UNESCO Recognition as Intangible Heritage of Humanity”

--Karin Shankar (University of California, Berkeley)
“Witnessing Inwards in Amar Kanwar’s Films”

--April Sizemore-Barber (Georgetown University)
“Performing Disability in South Africa”

--Shannon Steen (University of California, Berkeley)
“World Factory: Theatre, Labor, and China’s ‘New Left’ Public”

--Joshua Williams (University of California, Berkeley)
“Routes of Insurgency: Protest and Place-Making in (Post)Colonial Kenya”
Saturday, November 7, 2015. 2:30 p.m. - 4:30 p.m.     Room: Portland

18. Beyond the Postdramatic? The Stakes of Contemporary Performance

Conveners:
Shane Boyle (Queen Mary, University of London)
Matthew Cornish (Ohio University)
Brandon Woolf (Freie Universität)

--Michael Shane Boyle (Queen Mary, University of London)
“Against Innovation: The Logics of Contemporary Performance”

--Peter Campbell (Ramapo College)
“Postdramatic Historiography”

--Matt Cornish (Ohio University)
“Turkish-German Postdramatic Theatre and the Politics of Integration”

--Jason Fitzgerald (Columbia University)
“Postdramatic Theatre and the Humanist Mysterium in the U.S. 1960s”

--Andrew Friedman (CUNY, The Graduate Center)
“Ann Liv Young and the Ethics of Provocation”

--Jacob Gallagher-Ross (University at Buffalo)
“Stuart Sherman’s Postdramatic Theatre of Things”

--Stanton Garner (University of Tennessee)
“Performing Dementia Narrative: Toward a Postdramatic Phenomenology”

--Katie Gough (University of Vermont)
“Postdramatic Genealogies: The Restoration of Medieval Behavior”

--Dominika Laster (University of New Mexico)
“Depicting Reality via Reality: The Politics of Representation in Postdramatic Theatre”

--Jasmine Mahmoud (Northwestern University)
“Postdramatic Geographies in Post-Collapse Seattle”

--Ira Murfin (Northwestern University)
“Postdramatic or Post-1960s? Historicizing the Persistence of Disciplinary Categories”

--David Savran (CUNY, The Graduate Center)
“Cutting a Path through the German High Culture Jungle: Musical Theatre between Art and Entertainment”

--Scott Wallin (University of California, Berkeley)
“Postdramatic Support: The Role of Minimalism and Relational Aesthetics in hArt Times Theater’s *Flash Back to Beckett* (2013)”

--Philip Watkinson (Queen Mary, University of London)
“Unsettling the Present: Retroactivity and Futurity in Postdramatic Theatre”

--Elizabeth Wiet (Yale University)
“Allen Ginsberg and The Living Theatre”

--Jeanne Willcoxon (St. Olaf College)
“Postdramatic Theatre and the Non-Actor”
19. Theatrical Labor and the (Perilous) Politics of Work in Academia

Conveners:
  Chase Bringardner (Auburn University)
  Christin Essin (Vanderbilt University)
  Sam O’Connell (Worcester State University)
  Ann Folino White (Michigan State University)

--Rachel Anderson-Rabern (Franklin and Marshall College)
“The Perils of Play”

--David Bisaha (Binghamton University)
“Labor Pedagogies Prepare Students to Act Collectively”

--Chase Bringardner (Auburn University)
“Rehearsing Revolution or Exploiting Experience: The Politics of Student Labor in the Rehearsal Space”

--Jonathan Chambers (Bowling Green State University)
“Slow Down: Acceleration and the Academic Theatre Production Model”

--Zachary Dorsey (James Madison University)
“Just in Time / Justice in Time: What Are We Teaching Students about Time and Labor?”

--Jane Duncan (Nova Southeastern University)
“A Case Study in the Higher Ed Paradox of Contingent Faculty”

--Christin Essin (Vanderbilt University)
“Student Training, Production Labor, and Hours Spent in the Dark”

--Barrie Gelles (CUNY, The Graduate Center)
“Degrees of Labor: The Double Life of Theatre Graduate Students as Students and Teachers (and Artists?)”

--Oona Hatton (San Jose State University)
“Making Something from / for Nothing: Performance Conditions and Student Learning”

--Megan Sanborn Jones (Brigham Young University)
“A Union of Faith: The Complicated Labor of Teaching at Religious Institutions”

--Elyssa Livergant (University of Bedfordshire)
“Learning to Work: Precarity, Labour, and the Workshop”

--Sam O’Connell (Worcester State University)
“Contract Hours: Redefining Labor Practices for Theatre Faculty”

--Susanne Shawyer (Elon University)
“What We Can Learn from Theatrical Labor, Communal Labor, and Progressive Education at Black Mountain College”

--Shauna Vey (CUNY, New York City College of Technology)
“Where Liberal Arts Come Second: An Argument for Including Faculty-Directed Student Shows within the Curriculum at Colleges of Technology OR The Hobby-ization of Professional Practice”

--Ann Folino White (Michigan State University)
“Laboring in the Classroom and Rehearsal: Teaching and Learning about Theatrical Work”

--Peter Zazzali (University of Kansas)
“Earning Promotion: The Material Realities Facing Pre-Tenured Theatre Faculty”
20. Ecology and / of / in Performance

Conveners:

Karen O’Brien (University of North Carolina, Chapel Hill)
Lisa Woynarski (Royal Central School of Speech & Drama, University of London)

--Rosemary Candelario (Texas Woman’s University)
“EcoButoh: Methods for Dancing Ecology”

--Marnie J. Glazier (Hartnell College)
“Heather Woodbury: Urgency and the High Wire in the Age of the Anthropocene”

--Sozita Goudouna (Performa New York)
“Eco-Specificity: Performing the Heterogeneous Centre of the Ecological Imperative”

--Susan Haedicke (University of Warwick)
“Eco-creativity and Walking the Land: The PerFarmance Project and Earthrise Repair Shop’s Meadow Meanders”

--Elizabeth Ivkovich (University of Utah)
“Roktim: Nature Incarnadine; Creating Environmental Justice Biomythography with Yorchha”

--Ioana Jucan (Brown University)
“(Re)Action in the Anthropocene: With Concern to Plastic”

--Mimi Kammer (Simpson College)
“Cultural and Eco-Tourism in the Riviera Maya”

--Denise Kenney (University of British Columbia, Okanagan)
“Content / Context”

--Duri Long (University of North Carolina, Chapel Hill)
“Convergence of Ecology and Performance in Druid Theatre’s DruidShakespeare”

--Diana Looser (Stanford University)
“Making Waves on the International Stage: Moana – The Rising of the Sea and Climate-Change Activism from Oceania”

--Bruce McConachie (University of Pittsburgh)
“Eco-materiality and Biocultural Ethics”

--Malin Palani (Independent Scholar)
“Dancing with Fukushima: Encountering an Injured Landscape and the Practice of Performance”

--Bronwyn Preece (University of Hudderfield)
“In situ (body as site): Improvising Ecological Disability”

--Alyssa Schmidt (The Boston Conservatory)
“Scientific Methodology and Ecodramaturgy: A Call to Inquiry”

--Angenette Spalink (Independent Scholar)
“Taphonomic Historiography: Excavating and Exhuming the Past in Suzan-Lori Parks’s The America Play”

--Sarah Standing (CUNY, New York City College of Technology)
“350.org as Eco-Activist Theatre and Performance”

--Jonah Winn-Lenetsky (Northern New Mexico College)
“Chlorophylllogica: Performing a New Taxonomy of Plants”

--Lisa Woynarski (Royal Central School of Speech & Drama, University of London)
“Performing Urban Ecology”

Conveners:
Natalie Alvarez (Brock University)
Keren Zaiontz (Queen’s University)

--Samer Al-Saber (Florida State University)
“Beyond States and Passport Privileges: Interconnected Performances of Activism in Palestine”

--T.L. Cowan (New School)
“Mass Cabaret Online and in the Streets: Translocal Activist Performance”

--Leah Decter (Queen’s University)
“Dispersed Sustainabilities: Considering the Legacies of Encounter”

--Peter Dickinson (Simon Fraser University)
“Curating the Revolution: Rabih Mroué and the Activist Pixel”

--Serap Erincin (Pennsylvania State University)
“Performing Transnational Human Rights in Turkey: Minorities, Biopolitics, and Politics of Mourning”

--Miriam Felton-Dansky (Bard College)
“The Right to Go Dark: Chris Kondek’s Anonymous P”

--Catherine Graham (McMaster University)
“Traces of Frames and Signals to Allies We Do Not Yet Know”

--Kimberley Jannarone (University of California, Santa Cruz)
“Oyoun Theater and the Gaza Monologues Project”

--Debra Levine (New York University, Abu Dhabi)
“Falling through the Roof / Dropping Like Beyoncé”

--Duygu Erdogan Monson (University of Washington)
“Using Performance as a Tool of Resistance: Artist-Activists in Gezi Park Confronting Authoritarianism and the Islamist Leanings in Turkish Government”

--Christian Nagler (University of California, Berkeley)
“Debt Forgiveness, the Promise, and the Performativity of Financial Contracts: Strike Debt’s Rolling Jubilee”

--Julie Salverson (Queen’s University)
“Half-Lives, Invisible Activisms”

--Alexis M. Skinner (Louisiana State University)
“#PerformingADiscourse”

--J.B. Spiegel (Concordia University)
“What Became of the Wolves (or Pandas, Mice, and Wolves, oh my!)?: Creative Activism and the Persistence of Anti-Austerity Mobilization, Still ‘in the Red’ in Quebec”

--Lily Wei (Independent Artist)
“The City as Battleground: The Multi-Faceted Performances of Mobilized Citizens in Neoliberal Taipei”
WORKING SESSIONS 4 (19-24)

Sunday, November 8, 2015. 8:00 a.m. - 11:00 a.m.  Room: Salon F

22. The Shakespearean Performance Research Group

Conveners:

Catherine Burriss (California State University, Channel Islands)
Franklin J. Hildy (University of Maryland, College Park)
Robert Ormsby (Memorial University of Newfoundland)
Don Weingust (Center for Shakespeare Studies, Southern Utah University / Utah Shakespeare Festival)
W. B. Worthen (Barnard College, Columbia University)

--Valerie Clayman Pye (Manhattanville College)
“Staking a Claim and Claiming the Stakes: ‘Original Practices’ and the Cultivation of Brand Identity”

--Kurt Daw (San Francisco State University)
“Editing and Performance: Capell’s 1768 Edition of Shakespeare”

--Jennifer Forsyth (Kutztown University)
“A Pair of Reechy Kisses? Recovering Early Modern Staged Kisses in Hamlet”

--Ben Gunter (Florida State University)
“Dramatizing the Debate about Cardenio: Performing Shakespeare Head-to-Head with Cervantes in 2016”

--Musa Gurnis (Washington University in St. Louis)
“Lolita Chakrabarti’s Red Velvet”

--Daniel Keegan (University of Wyoming)
“Shakespeare, Performance, Paolo Virno”

--Erika Lin (George Mason University)
“Sensing the Stakes of Shakespearean Space”

--Ian MacLennan (Thornloe University at Laurentian)
“‘Original Practices’: original? practices? really?”

--Cary Mazer (University of Pennsylvania)
“Self Evidence: Performance as Research”

--Josy Miller (University of California, Davis)
“The Shakespeare Slot: Practice as Research and the University Production Season”

--Dave Peterson (Independent Scholar)
“Bill Irwin and the Stakes of Working on Shakespeare”

--Richard Schoch (Queen’s University Belfast)
“I found not, but created first the stage’: Shakespeare as the Year One of Theatre History”

--Robert Shaughnessy and Nicola Shaughnessy (University of Kent)
“Kelly Hunter’s Work with Shakespeare and Autistic Young Persons”

--Donovan Sherman (Seton Hall University)
“Timely Knowing: The Intimate Conspiracies of Cymbeline”

--Fran Teague (University of Georgia)
“Shakespeare, Baubles, and Delight”

--Lyn Tribble (University of Otego, New Zealand)
“Kinesic Intelligence on Reconstructed Shakespearean Stages”

--W. B. Worthen (Barnard College, Columbia University)
“Shakespearean Technicities”
23. Theatre, Politics, Public Spheres

Conveners:

Martin Harries (University of California, Irvine)
Nicholas Ridout (Queen Mary, University of London)

-- Minou Arjomand (Boston University)
“Aesthetic Judgment and the Public Sphere”

-- Clare Croft (University of Michigan)
“‘C’mon Jill. Be a Lady’ (or What does postmodern dance have to do with Lesbian Feminist Counterpublics?)”

-- Tracy C. Davis (Northwestern University)
“The ‘Weak Publics’ of Liberal Subjectivity”

-- Shonni Enelow (Fordham University)
“Sweat in Public: Secretion and Politics in Williams and Fassbinder”

-- Bertie Ferdman (CUNY, Borough of Manhattan Community College)
“Staging El Chaco: Artistic Intervention and the Public Sphere”

-- Lindsay Goss (New York University, Abu Dhabi)
“No Show: Iran’s Shiraz Festival of the Arts and the Politics of the Cultural Boycott”

-- Misha Hadar (University of Minnesota)
“Avenir! Avenir!: Making Political Space”

-- Amy Holzapfel (Williams College)
“Chorus as Commons: The Theatricalist Public Sphere of Volker Losch’s Die Weber and Sarah Benson’s Ajax”

-- Julia Jarcho (New York University)
“Gatz and the Private Public”

-- Eleanor Massie (Queen Mary, University of London)
“Am-dram and Admin: Rehearsing the Public Sphere at the A.D.C.”

-- Rebecca Schneider (Brown University)
“Hands Up”

-- Gwyneth Shanks (University of California, Los Angeles)
“The Photographic Sphere: Spray Paint LACMA and Sighting an LA Public”

-- Kim Solga (Western University)
“Big Society, Big World: The Young Vic Theatre + Realism Under Neoliberalism”
24. Traumatic Structures Working Group: Cultural Trauma—High Stakes Performance and Research

Co-conveners:
Mary Karen Dahl (Florida State University)
Deborah Kochman (Florida State University)

--Roger Bechtel (Carleton College)
“Signs and Symptoms II: Cultural Trauma and Individual Bodies in Performance”

--Jeanmarie Higgins (University of North Carolina, Charlotte)
“Transgenerational Traumatic Narrative in Diana Szeinblum’s Alaska”

--Deborah Kochman (Florida State University)
“Staring Down Age: Examining Trauma and Aging in 21st-Century U.S. Theatre”

--Jules Odendahl-James (Duke University)
“Directed Address: Social Death and Communal Witness in Sexual Assault Personal Narrative Performance”

--Lisa Quoresimo (University of California, Davis)
“Charlotte Clarke, a Shilling, and a Shoulder of Mutton: The Risk of Performing Trauma”

--Rebecca Rovit (University of Kansas)
“Magna Carta 2015: Sites of Cultural Remembrance and Trauma”

--David Z. Saltz (University of Georgia)
“Staging the Holocaust in the 21st Century”

--Aaron C. Thomas (University of Central Florida)
“Tell Nobody: Pulp Fiction and the Shame-Humiliation Response”

--Victoria Thoms (University of Wolverhampton)
“Nation and Gender in Akram Kahn’s First World War Commemoration Dust: Considering Trauma as a Paradigm for Mobilizing Political Action”

--Hans Vermy (Independent Scholar)
“Stages of Horror”

--Andrew Wilford (University of Chichester)
“Celebrity Tourists & the ‘Terrible’ Spectacle of Re-territorializing Trauma in Chechnya’s Post-Urbacide City (Or, No! You Are Never Going to Survive Unless You Get More than a Little Crazy)”
Friday, November 6, 2015 . 12:00 p.m. - 1:15 p.m.  Room: Salon D

1. Moving into Administration
This session offers advice and resources for faculty interested in becoming administrators at the departmental, college, and university levels: heads of programs, department chairs, deans, etc.

--Liz Mullenix (Dean of College of Creative Arts, Miami University-Ohio)
--Ramón H. Rivera-Servera (Northwestern University)

Friday, November 6, 2015 . 12:00 p.m. - 1:15 p.m.  Room: Salon C

2. Mentoring Graduate Students for the Job Market
This session is designed for faculty serving on dissertation committees and leading graduate programs. It focuses on strategies for professionalizing graduate students, and preparing students for academic and alt-career job searches.

--Odai Johnson (University of Washington)
--Robin Bernstein (Harvard University)
--Miriam Haughton (National University of Ireland, Galway)

Friday, November 6, 2015 . 12:00 p.m. - 1:15 p.m.  Room: Salon B

3. Writing Effective Book Proposals
A panel of commissioning editors and scholars will discuss what publishers look for in a proposal, the do's and dont's of proposal writing, and publishers' perspectives on new projects.

--LeAnn Fields, Commissioning Editor, University of Michigan Press
--Brian Singleton, Series Editor, Contemporary Performance InterActions Palgrave Macmillan (Trinity College Dublin)
--Patrick Anderson, Co-Editor “Performance Works” Series, Northwestern University Press; Editorial Board, UC Press (University of California, Irvine)

Friday, November 6, 2015 . 12:00 p.m. - 1:15 p.m.  Room: Salon A

4. Cultivating a Productive Relationship with Your Dissertation Committee
This session focuses on strategies for developing an effective working relationship with the dissertation committee from prospectus to defense. Panelists will discuss committee expectations as well as the successful strategies and missteps during the process.

--Adrienne Macki Braconi (University of Connecticut)
--Elizabeth W. Son (Northwestern University)
--Douglas Jones (Rutgers University)

Friday, November 6, 2015 . 12:00 p.m. - 1:15 p.m.  Room: Eugene

5. Preparing an Article for Publication
This session, featuring a panel of editors from major journals in theatre and performance studies, offers advice and resources to prospective authors of scholarly essays. Topics include: preparing an essay for submission, finding the right venue, pitching a project to an editor, and the review, editing and production processes.

--Gwendolyn Alker, Editor, Theatre Topics (New York University)
--Dorothy Chansky, Editor, Theatre Annual (Texas Tech University)
--R. Darren Gobert, Editor, Modern Drama (York University)
--Ric Knowles, Editor, Theatre Journal (University of Guelph)
--Harvey Young, Editor, Theatre Survey (Northwestern University)
6. “Lone Wolf” / Working Between Disciplines
This session features faculty who are “one of a kind” in their departments or within the field of Theatre and Performance Studies. Panelists will share advice on how to navigate disciplinary boundaries in publishing, articulate research agendas that integrate theatre practice and scholarship, and meet expectations for tenure.

--Brian Herrera (Princeton University)
--Ju Yon Kim (Harvard University)
--Kathleen Gough (University of Vermont)

7. Negotiating Research and Teaching Demands
Panelists will offer advice for contingent faculty and faculty with heavy teaching loads on maintaining an active research agenda and finding support for research.

--Oona Kersey Hatton (San Jose State University)
--Kyna Hamill (Boston University)

8. Work-Life Balance
This career session will consider a range of perspectives on achieving work-life balance in academia. Topics will include parenting and the academy, dual academic careers, caring for other types of dependents (aging parents, ill relatives), and other kinds of obligations and challenges that academics face in seeking work-life balance.

--E.J. Westlake (University of Michigan)
--Keith Byron Kirk (University of Houston)
--Beth Osborne (Florida State University)
9. Transitioning from Associate to Full Professor
This session focuses on the expectations for faculty following tenure. Panelists will offer advice on developing a research dossier and institutional and professional profile in preparation for promotion to full professor.

--Henry Bial (University of Kansas)
--Lisa Merrill (Hofstra University)

10. Recruiting Diverse Graduate Students
This session discusses strategies for diversifying graduate programs in theatre studies. Panelists will discuss how to identify promising graduate students from diverse or minority groups, interested in theatre and performance studies.

--Esther Kim Lee (University of Maryland)
--Debra Castillo (Cornell University)

11. Surviving the Dissertation
This roundtable focuses on strategies for successful completion of your dissertation while maintaining your sanity. Panelists will discuss their varied experiences in writing the dissertation and provide strategies for creating your own writing process, making the most of your time, and juggling life and the dissertation.

--Christine Mok (University of Cincinnati)
--Jimmy Noriega (College of Wooster)
--Brian Herrera (Princeton University)

12. Getting an Interview: CVs, Letters, and Networking
This session focuses on how to create a strong professional profile in print and in person. Topics include effective CVs, cover letters, and networking.

--Noe Montez (Tufts University)
--Kirsten Pullen (Texas A&M University)
--Sara Freeman (University of Puget Sound)
--Patrick McKelvey (Brown University)

13. Best Practices at Small Liberal Arts Colleges
This session invites fellow SLAC faculty, often isolated in their departments, schools, and / or regions, to convene for a discussion of best practices in these areas in order to network and bring back ideas to small departments and schools.

--Kate Bredeson (Reed College)
--Todd Coulter (Colby College)
--Catherine Ming T’ien Duffy (Reed College)

14. Writing Effective Grants
This session offers tips and resources for writing effective grants to support research.

--Soyica Diggs Colbert (Georgetown University)
--Ana Elena Puga (Ohio State University)
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### Exhibit Hall Details & Map

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<tr>
<td>11:00 a.m. - 5:00 p.m.</td>
<td>Exhibit Hall Move-In</td>
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<tr>
<td>8:30 p.m. - 10:00 p.m.</td>
<td>Opening Reception / Exhibit Hall Open</td>
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<td>Continental Breakfast</td>
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<td>Exhibit Hall Open (closed 1:30 - 2:30 p.m. for lunch)</td>
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<td>5:00 p.m. - 8:00 p.m.</td>
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Post-Apartheid Dance

Many Bodies Many Voices Many Stories

Edited by Sharon Friedman

The intention of this work is to present perspectives on post-apartheid dance in South Africa by South African authors. Beginning with an historical context for dance in SA, the book moves on to reflect the multiplicity of bodies, voices and stories suggested by the title.

“Post-Apartheid Dance: Many Bodies Many Voices Many Stories is the first – and long overdue – volume to grapple with the legacies of apartheid in dance. The voices gathered by editor Sharon Friedman address a multitude of issues – from the contentious identity embedded in the word ‘African’ to questions of aesthetic choice, the role of the European exotic gaze, the assimilation of Euro-American forms, and the goal of social transformation. With essays by nearly a dozen representatives of today’s South African dance world, this exciting volume celebrates the diversity of that world while spotlighting its continuing quest for full artistic enfranchisement.”

Lynn Garafola
Professor of Dance, Barnard College, New York, USA

“Post-Apartheid Dance: Many Bodies Many Voices Many Stories offers an excellent navigation of the complex landscape of dance in South Africa. These essays provide an invaluable contribution to dance studies, juxtaposing embodied experiences with critical reflections, which shift perspectives of dance practices in a global context.”

Christy Adair
Professor of Dance, York St John University, UK

Sharon Friedman holds a BA (Hons) degree in History, an MMus (Dance Education) and a Postgraduate Diploma in Education. Trained in classical ballet, contemporary dance and jazz dance, she taught extensively in both primary and high schools before moving into Arts Education.

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