Saturday, November 22, 2014

8:00 AM - 9:00 AM
Graduate Student Caucus Networking Session 2
Harborside AB, 4th Floor (Exhibit Hall)

8:00 AM - 10:00 AM
Coffee and Breakfast Breads
Harborside AB, 4th Floor (Exhibit Hall)

8:00 AM - 5:00 PM
Registration Open
Harborside Foyer, 4th Floor

Exhibit Hall Open (closed 1:00 PM - 3:00 PM)
Harborside AB, 4th Floor

8:30 AM - 10:15 AM
Theatre Library Association Plenary -- The Paradox of the Post-Human: Archival Subjects, Systems, and Sites
Harborside C-E, 4th Floor
Co-Chairs
Colleen Reilly, Slippery Rock University
Lisbeth Wells-Pratt, University of Georgia

Panelists
Lisa Sloan, University of California, Los Angeles
Split Britches’s “Desperate Archives”
Norah Zuniga Shaw, The Ohio State University
Archives, Algorithms, and Animations: Interdisciplinary Re-Articulations of Choreographic Ideas
Doug Reside, Digital Curator for the Performing Arts, New York Public Library
Preserving Digital Designs
Nancy Friedland, Librarian for Butler Media, Film Studies, and Performing Arts, Columbia University
Digging into Data

10:15 AM - 10:45 AM
Coffee Break
Harborside AB, 4th Floor (Exhibit Hall)

10:45 AM - 12:45 PM
Concurrent Paper Panel 2 - (Other) Bodies that Perform
Laurel A-D, 4th Floor
Chair
Elin Diamond, Rutgers University
Panelists
Theresa May, University of Oregon
Will We Know Ourselves When They Are Gone?: Trans-species Kinship in Chantal Bilodeau’s Sila
Andrew White, Stratford University
Man, or Icon? Actor, or Celebrant? Questions of Materiality and Performativity in Medieval Greek Culture
Bruce Barton, University of Toronto
Engineered Affect in Posthuman Performance: Vertical City’s YouTopia
Stefka Mihaylova, University of Washington
Forced Entertainment’s Live Simulacrum: Automata, Avatars, and the Human Actor’s Virtuosity

Working Groups D
Animals Perform: Encountering Animals in Historical and Posthuman Performance
Kent A-C, 4th Floor
Convenors
Kim Marra, University of Iowa
Jen Parker-Starbuck, University of Roehampton, London
Participants
Marla Carlson, University of Georgia
Embodying the Interspecies Mind: Jennifer Monson and the Bird Brain Navigational Dance Project
Michael D’Alessandro, Harvard University
Domestic Creatures, Animal Attractions: P.T. Barnum and Middle-Class Parlor Performance in Victorian America
Tyran Grillo, Cornell University
The Puppet’s Work is to Die: Thoughts on War Horse
Justin Grize, University of Sussex, United Kingdom
Insect Singers: In Search of Eunomic Opera
Rhona Justice-Malloy, University of Mississippi
Silencing the Lambs: Death and Dismemberment on the Contemporary Stage
Eve Katsouraki, University of East London, United Kingdom
Creaturally Matters of the Abject in Interspecies Performance
Jennifer A. Kokai, Weber State University
Do Goats have a Right to Cigarettes?
Cassie Mayer, London Theatrical Agent
David Mayer, University of Manchester, United Kingdom
Humans Change; Critters Don’t
Doyle Ott, Sonoma State University
Replacement of the Wild in the Ring: Animal Performance and Replacement in Contemporary Circus
Carrie Rohman, Lafayette College
The Duncan Vibrato and Creature Consciousness: Inhuman Engagements in Early Twentieth-Century Dance
Catherine Schuler, University of Maryland
The Dog Wars: (Re)Branding the Purebred Show Dog/Dog Show
Michael Schwartz, Indiana University of Pennsylvania
We Rechristen the Cat “Lazarus”: The Performance of the Cat in John Van Druten’s I Remember Mama
Kimber Sider, University of Guelph
Intelligent Bodies: Collaborating with Horses through Performance-Based Research
WHAT PERFORMS?

Stephanie Vella, Graduate Center, City University of New York
Getting under the Skin of the “Natural” in the Hall of African Mammals at the Museum of Natural History

Scott Venters, University of Washington
The Matter of the Heart: Vesalius, Vivisection, and the Mediation of Print

Catherine Young, Graduate Center, City University of New York
Of Cockatoos and Crows: Animality and the Semiotics of White and Black in Big Time Vaudeville

Doing Something: Divergent Visions of What Activism Performs
ESSEX C, 4TH FLOOR

CONVENERS
John Fletcher, Louisiana State University
Sonja Arsham Kuftinec, University of Minnesota

PARTICIPANTS
Samer Al-Saber, Davidson College
Weddings, Funerals, and Performed Pasts: Activist Typologies of Performance in Palestine

Jordana Cox, Northwestern University
“I’m no actor”: the Little Man and the Loudspeaker in “…one-third of a nation…”

LaDonna Forsgren, University of Oregon
Theatrical Activism: Ritualistic Revivals of the Black Arts Movement

Rebecca Free and Mark Ingram, Goucher College
“Co-construction” and Public Space in Marseille: What is Performed by the Theatre of the Sea’s Neighborhood Activism

Lindsay Goss, New York University, Abu Dhabi
Doing Something Else

Catherine Graham, McMaster University
Activist Intelligence: Solving Problems or Creating Mutually Meaningful Worlds?

Misha Hadar, University of Minnesota
Politics and Space: Mayday in Kreuzberg, Berlin

Kelly Howe, North Central College
“I’m Just a Bill, Yes I’m Only A Bill”: “Failed” or Withdrawn Bills and Amendments as Activist Performers in Reproductive Rights Movements

Chloe Johnston, Lake Forest College
Open Carry: Radical Stillness

Elliot Leffler, Reed College
God, Humankind, and the Performance of Social Change

Lindsey Mantoan, Stanford University
Instrumentalizing Activism: The Transformation of Activist into Object

Michael Peterson, University of Wisconsin, Madison
Daring Cruelty: Activist Staging of Authoritarian Responses

Seline Szkupinski Quiroga, Arizona State University
Doing Something? Theatre as “Intervention”

I Object! These Things Have Been Performing Long before You Started Watching – Non-Human Performances and (re)Considerations of Indigenous Identities
FALKLAND, 4TH FLOOR

CONVENERS
Adron Farris, University of Georgia
Heidi L. Nees, California Polytechnic State University, San Luis Obispo

PARTICIPANTS
Amy Brady, Kean University
Redefining Progress; Performances of Tribal Autonomy at America’s World’s Fairs

Shelby Brewster, The Ohio State University
The Reclamation of Indigenous Female Subjectivity in Annie Mae’s Movement and Princess Pocahontas and the Blue Spots

Jill Carter, University of Toronto
La Tante de ma Plume…Pimaatan/It is Alive: Storytelling Inanimate Agency in an Indigenous Universe

Megan De Roover, Arizona State University
Reciprocal Re-Inscriptions: Museums and Live Performance in the Phoenix Valley

Adron Farris, University of Georgia
This Trail Isn’t Playing: Cherokee Removal and the Trail Where They Cried

Christian Molldrem Harkulich, University of Pittsburgh
Sustaining life: Corn as a Performing Object in the Indigenous Identities of the Americas

Mika Lior, University of California, Los Angeles
Brokering Corporealities: Afro-Brazilian Orixá in Bahia’s Postcolonial Marketplace

Scott Magelssen, University of Washington

Sharon Mazer, University of Canterbury
Māori Performance Objects

Heidi L. Nees, California Polytechnic State University, San Luis Obispo
Filling Space: Critiquing Outdoor Performances of “Accuracy” and “Authenticity” in Western Constructions of Native America

Sheila Rabillard, University of Victoria
A Meditation on The Witness Blanket

Mark David Turner, Memorial University of Newfoundland
Renditions of Capital: The Function of Uncle Jim’s Camera in Makkovik, Nunatsiavut

E. J. Westlake, University of Michigan
La Conquistadora and Zozobra: Negotiating Cultural Definitions of Northern New Mexico
### Latina/o Theatre in the 21st Century: Making the Invisible Visible

**Iron, 4th Floor**

**Conveners**
- Jorge A. Huerta, University of California, San Diego
- Tiffany A. Lopez, University of California, Riverside

**Participants**
- Leticia Garcia, University of California, Irvine
  - Latin@ Projects: Urban Imaginaries and Urban Realities
- Carla Della Gatta, Northwestern University
  - The Business of Shakespeare, Sophocles, and Sor Juana in Latino Theatre: Funding Rewritings of Shakespeare
- Patricia Herrera, University of Richmond
  - Staging Sound and Language: Universes’ Slanguage
- Josh Inocencio, Florida State University
  - Ritual Objects Perform: The Male Latino Body as a Site of Remembrance
- Teresa Marrero, University of North Texas
  - TANTO, Teatro Alianza of North Texas Organizations: Neonatal Challenges 2013-14
- Michelle Martin-Baron, Hobart and William Smith Colleges
  - Enacting Enjambment: Cherrie Moraga’s *Utopic Turn*
- Noe Montez, Tufts University
  - Resisting the Culture Industry in Kristoffer Diaz’s *Welcome to Arroyo’s* and *The Elaborate Entrance of Chad Deity*
- Chantal Rodriguez, Loyola Marymount University
  - El Movimiento 2.0 – Tracing the History of The Latina/o Theatre Commons
- Roxanne Schroeder-Arce, University of Texas, Austin
  - Zoot Suit: Latino/a Youth Inclusion and Exclusion on Texas Stages
- Patricia Ybarra, Brown University
  - Transnational Latina/o Theatre and the Post-Liberal Subject

### Machine Labor + Mechanical Logic

**Essex A, 4th Floor**

**Conveners**
- Chase Bringardner, Auburn University
- Christin Essin, Vanderbilt University

**Participants**
- Jane Barnette, University of Kansas
  - The Mechanics of Adapturgy
- Chase Bringardner, Auburn University
  - Southern Schematics: Taxonomies of Musical Theatre and Southern Identity
- Tarryn Li-Min Chun, Harvard University
  - Technologized Performance and the Theatrical Production of Chinese Modernity
- Zachary Dorsey, James Madison University
  - Subjunctive Dramaturgy as Time Machine
- Christin Essin, Vanderbilt University
  - Union Machinery: Local 1 of the International Alliance of Theatrical Stage Employees
- Michelle Granshaw, University of Pittsburgh
  - Rethinking Work in the Nineteenth Century Theatre: Moving Panoramas, Dioramas, and International Theatrical Touring
- Aaron Kelly, University of Georgia
  - Charles Mee’s Open Source Vision
- Sheila Malone, University of California, Los Angeles
  - The Disbelief of Noise: Moving Lights and Other Disruptive Objects
- Scott Proudfoot, Elon University
  - A Streetcar Named Democracy: Mass Transit as Metaphor in Hull House’s Halsted Street
- Stacy Wolf, Princeton University
  - The Anti-Mechanistic Machinery of the Junior (Musical) Theater Festival
- Christine Woodworth, Hobart and William Smith Colleges
  - Infinite Lenses: The Manufacture and Distribution of Carl Van Vechten’s Theatrical Photography

### Props and Vessels: Pregnancy, Maternity, and Birth as Objectified Performance

**James, 4th Floor**

**Conveners**
- Judith Caballero, Millsaps College
- Alicia Corts, University of Georgia
- Chelsea Phillips, The Ohio State University

**Participants**
- Rachel Price Cooper, University of Illinois, Urbana-Champaign
  - Textiles Perform Motherhood: Cloth Production and Maternal Grief in *Riders to the Sea*
- Alicia Corts, University of Georgia
  - Pixelated Pregnancy: Performance as Object
- Lynn Deboeck, University of Kansas
  - Maternal Identities Formed in Absence: Erasure of the Birth Space
- Chandra Owenby Hopkins, Converse College
  - Beyond the Stage: Posthumous Mothering and *Billy Elliot: The Musical*
- Evleen Nasir, Louisiana State University
  - The Baby Bump Prop: Making the Filled Vessel Invisible
- Jeca Rodriguez-Colón, Transart Institute and The Loisaida Center
  - Can You See Me Now???? The New Performances of Motherhood
- Lena Simic, Liverpool Hope University
  - Friday Records: A Document of Maternity Leave
- Theresa Smalec, Bronx Community College, City University of New York
  - Performing Bad Motherhood
Angie Sweigart-Gallagher, Northeastern Illinois University
Mother Jane: The Framing of Motherhood within the Abortion Underground

Katie B. Turner, University of California, Irvine
Regulating the Maternal Citizen: 19th Century Conduct Manuals and the Theatricalization of American Motherhood

Shannon Walsh, Louisiana State University
“Savage” Surrogates: Producing and Reducing Reproductive Subjects through Physical Culture

Rebecca Wright, Mary Baldwin College
“With things newborn”: an Exploration of Infants Onstage

Amanda Zoch, Indiana University, Bloomington
Maternal Performance and the Objectifying Male Gaze: The Non-Transgressive Lying-In in Middleton’s A Chaste Maid in Cheapside

Trusting Theatre, Experiencing Science: Intersections between Performance and Science

Galena, 4th Floor

Convener
Aileen Robinson, Northwestern University

Participants
Jenn Cole, University of Toronto
Cries Onstage: The Force of Inarticulacy in the Hysteria Performances of Nineteenth Century France

Beth Kattelman, The Ohio State University
From Tesla to Tempest: The ‘Infotainment’ of Victorian Lectures and Ted Talks

Deborah Kochman, Florida State University
Multiple Sclerosis: Theatrical Representations and its Medical and Metaphysical Coupling with HIV/AIDS

Sarah Marsh Krauter, University of Washington
People almost Pointed: Microscopic Performance of the Restoration Stage

Rebecca Ormiston, Stanford University
A Theatre of Uncertainty: Dutch Anatomy Lessons, 1607-1678

Annette Saddik, City University of New York
The (Un)Absurd Universe: Epistemological Crosscurrents in Twentieth-Century Physics and Drama

Katherine Swimm, Tufts University
Did Kill and Murder against the Peace of this Commonwealth: Dramaturgy and Sleepwalking in the Tirrell Trial

Mike Vanden Heuvel, University of Wisconsin, Madison
A Ceaseless Experiment with Uncollectible Data: Performance, Science and Authority

Joanne Zerdy, Illinois State University
NVA’s Speed of Light: Blurring Lines between Science, Art, and Athletics

What Makes an Archive Perform?
ESSEX B, 4TH FLOOR

Convener
Ken Cerniglia, Disney Theatrical Group
Colleen Reilly, Slippery Rock University

Participants
Foteini Aravani, Battersea Arts Centre
The Battersea Digital Archive

Eric Colleary, University of Minnesota
Archiving Out of the Closet: Challenges and Approaches to Collecting LGBTQ Performing Arts Materials

Sean Edgecomb, College of Staten Island, City University New York
Documenting Queer Performance: Plumbing the Depths of Memory and Memoir to Construct Alternative/Reparative Archives

Matthew Franks, Harvard University
The Theatre Archive and Culture Networks

Barrie Gelles, Graduate Center, City University of New York
I Got Students, I Got Music, I Got YouTube, Who Could Ask for Anything More: How Can We Make a Practically (Im)Perfect Archive Perform in the Musical Theatre Classroom?

Chelsea Rose Roberts, Central Washington University
Collective Theatre in Special Collections: The Living Theatre Post-1971

What Performs in Postdramatic Theater?
HERON, 4TH FLOOR

Convener
Shane Boyle, University of London, Queen Mary

Participants
Shane Boyle, University of London, Queen Mary

Marketing and Metonymy: Punchdrunk’s Product Performances

Dennis Beck, James Madison University
The Interdependence of Postdramatic Spatial Poetics and Institutional Spaces in Czech “New Theatre”

Shane Boyle, University of London, Queen Mary
The Technical Composition of Postdramatic Theater

Peter Campbell, Ramapo College
Making the Postdramatic: The Rupture Strategy

Matt Cornish, Ohio University
The Text in Postdramatic Theatre

Jason Fitzgerald, Columbia University
On Humanism and the Postdramatic: Grotowski with Sartre

Andrew Friedman, Graduate Center, City University of New York
The “Real” of the Postdramatic Body
Beth Hoffman, George Mason University
Performing Cohesion in the "Pre-Histories" of the Postdramatic

Gabriel Levine, Concordia University
The Puppet is Present: The Strange Case of the Marina Abramovic Institute Department of Puppetry's Counterfeiting Acts

Ljubisa Matic, Independent Scholar
The Clock-Work around the Clock: Performances without Performers in the Looming 24/7 Society

Tony Perucci, University of North Carolina
You are Being Watched: Surveillance and/or Post-Dramatic Theatre

Alexandra Ripp, Yale University
Performing Cohesion in the "Pre-Histories" of the Postdramatic

Llinca Todorut, Yale University
Please Love Realism: Extending the Irruption of the Real

Scott Wallin, University of California, Berkeley
Postdramatic Support: Psychosocial Disability and the Relational Aesthetics of hArt Times Theater

Ellwood Wiggins, University of Washington
Performing Aporeia: Subject and Object of Catharsis in Postdramatic Theater

Brandon Woolf, University of California, Berkeley
Performing Policy Postdramatically

1:00 PM - 3:00 PM
ASTR Awards Luncheon and Business Meeting
HARBORSIDE C-E, 4TH FLOOR

3:15 PM - 5:15 PM
Plenary 5 - Remains, Memorials, Museums, Architectures
HARBORSIDE C-E, 4TH FLOOR
CHAIR
Karen Shimakawa, New York University

Panelists
Helen Gilbert, Royal Holloway University of London and Dani Phillipson, Royal Holloway University of London
Out of the Architecture: Installation, Activation, Invigilation

Rebecca Schneider, Brown University
Lithic Liveness: New Materialism and the Stone Age “Actor”

Laurie Beth Clark, University of Wisconsin, Milwaukee
Object Lessons: Nostalgia, Evidence, Metonymy, Synechdoche

Kelli Coleman Moore, University of California, Santa Barbara
Spatial Wounds and Spectacles: Sandy Hook Elementary School and the Architectures of Performance

5:15 PM - 5:30 PM
Refreshment Break
HARBORSIDE Foyer, 4TH FLOOR

5:30 PM - 7:30 PM
Concurrent Paper Panel 3 - Archives of Objects
HARBORSIDE C-E, 4TH FLOOR
CHAIR
Patricia Ybarra, Brown University

Panelists
Timothy Youker, University of Toronto, Missauga
Dead Humanists and Theatrical Works of Reading: Edward Said, Ant Hampton, and Me

Jacob Micah Juntunen, Southern Illinois University
Object/Human: Performing Poland with Tadeusz Kantor’s Uncanny Onstage Objects

Roberta Barker, Dalhousie
The Secret Life of the Handkerchief: Toward an Affective-Materialist History of Performing Properties and the Realist Subject

Jennifer Goodlander, Indiana University
Performing Objects/Performing Culture: Puppets, Museums, and Heritage in Indonesia

WORKING GROUPS E

Dis-Embodied Race and the Racial Elsewhere
ESSE A, 4TH FLOOR

Conveners
Anita Gonzalez, University of Michigan, Ann Arbor
Irma Mayorga, Dartmouth College

Participants
Maria Enriquez, University of Pittsburgh
Wetbook Crossings and the Librotraficante Movement

Ben Fisler, Harford Community College
The Residue of Blackface in the Work of Tony Sarg, Susan Hastings, and Frank Paris

Lisa Jackson-Schebetta, University of Pittsburgh
"Andar Sin Cuerpo": Radical Politics of the Un-Bodied in Juárez

Kimi Johnson, University of Minnesota, Twin Cities
Performing the Digital Other: The Virtual Consequences of Obfuscating Race in World of Warcraft

Daphne Lei, University of California, Irvine
A Post-Racial Blurry Vision: Rupture between Authentication and Transcendence of Whiteness

Yining Liu, Ohio State University
(Dis)Embodying Stereotypes: The (De)Fetishization of Race in Bondage

Caitlin Marshall, University of California, Berkeley
Sonic Redface: Dis-Embodied Legacies of “Native” Americans

Max Schulman, Tufts University
Race on the Radio: The American Negro Theatre and the Isolated Black Voice
Kariamu Welsh, Temple University
Sound Triggers in Perpetuity: African and African American Performance With (In) (Out) Context

**Documenting Interdisciplinary Performance**

**IRON, 4TH FLOOR**

**CONVENER**
Karinne Keithley Syers, 53rd State Press

**PARTICIPANTS**
Jessica Del Vecchio, Graduate Center, City University of New York
“Feels Like It’s Creating Feeling”: Documenting Half Straddle’s Micro-Moments

Tony Gunn, Florida State University

Mike Mikos, Brooklyn College, City University of New York
How Different is Different?: Measuring Semantic Relatedness in Movement Notation

Sara Smith, Amherst College
Inviting Re-Creation: Interactive Artworks as Performance Documentation

Karinne Keithley Syers, 53rd State Press
The Fruitful Interval: Typographic Gestures toward Theatrical Imagination

**Dynamic Systems, Situatedness, and “What (or Who?) Performs?”: Cognitive Science in Theatre, Dance, and Performance**

**GALENA, 4TH FLOOR**

**CONVENGERS**
Rhonda Blair, Southern Methodist University
Amy E. Cook, Stony Brook University

**PARTICIPANTS**
Vivian Appler, University of Pittsburgh
Knowing Space: The Telescope as Cognitive Object

Slade Billew, Bowling Green State University
Calling Back and Forth: Enactive Interplay between Audience, Scene Caller, Actors, and Sound in an Improvisational Performance

David Bisaha, University of Pittsburgh
Making, Using, and Reviving the Theatrical Design Artifact

Collin Bjork, Indiana University
Testing the Mechanisms of Story Construction in Theatrical Performance

Diana Calderazzo, Independent Scholar
The Learner Performs: A Case Study of Performance as an Attractor State in Tutoring Math

Bonnie J. Eckard, Arizona State University
Theatre and Attitudes: Experiments in Personal Transformation

Scott Harman, University of Wisconsin, Madison

Eric “C” Heaps, Indiana University
“Shakesperience,” Production, and Distributed Cognition

Laura A. Lodewyck
Theatrical Performance in the Function of Changing Attitudes

John Lutterbie, Stony Brook University
Feeling Beauty and Time-Based Aesthetics

Bruce McConachie, University of Pittsburgh
Towards A DST Model for Spectating: Enjoying Richard Pryor’s Heart Attack Routine

Teemu Paaolainen, University of Tampere
Smart Homes and Living Machines: Cognitive Ecologies of Architectural Performance

Sebastian Rimehaug, Case Western Reserve University
Social Interaction and Audience Expectations in Performance

Vanille Roche-Fogli, University of Sorbonne, Nouvelle
An Android on Stage: What, Who Performs and How? Situatedness and Direction of Stage

Nicole Shaughnessy, University of Kent
The World Turned Upside Down: Atypical Cognition and the Neuroscience of Creativity

Robert Smythe, Temple University, Eugene O’Neill Theater Center, Mum Puppettheatre
Can’t Look Away: Zombies, Puppets, and their Subversion of the Natural World

Sara Taylor, Indiana University
Acts of Radical Imagination: Re-Staging State Spaces in the 1980s Happenings of the Orange Alternative

Evelyn Tribble, University of Otago
Distributed Cognition in Performance

Freya Vass-Rhee, University of Kent
Meaning in Motion: William Forsythe’s Mobile Choreography Yes We Can’t

Edward Warburton, University of California, Santa Cruz
ArtsCross

Scott Harman, University of Wisconsin, Madison

Kariamu Welsh, Temple University
Sound Triggers in Perpetuity: African and African American Performance With (In) (Out) Context
Ephemera and Materiality
JAMES, 4TH FLOOR

Conveners
Joshua Chambers-Letson, Northwestern University
Shane Vogel, Indiana University

Participants
Christine Balance, University of California, Irvine
Living in an Ephemeral World: Afterlives of the 1980s in Here Lies Love
Michelle Liu Carriger, University of California, Los Angeles
A la Mode, A la Mort, A la Mode: Gothic Lolita and Victorian Refashioning
Kelly Chung, Northwestern University
Lingering Smells, Fleshy Touch: Sensing Laboring Bodies in Imelda Marcos' Closet
J. M. DeLeon, New York University
Archival Self-Indulgence: Honey, Candy and Wasting Time
Joshua Javier Guzmán, New York University
The Whisper of the Photograph and the Ontology of Performance
Summer Lee, New York University
Yellow Horror: The Curse of Asian Women in Supernatural Horror Film
Joshua Lubin-Levy, New York University
All This Stuff: Jack Smith’s Queer Materialism
Yvette Martinez-Vu, University of California, Los Angeles
Intimate Acts of Healing: Surrogate Glass Candles in Rosi’s Botanica
Patrick McKelvey, Brown University
Policy Remains: U.S. Social Policy and/as Disability Performance
Penny Newell, King’s College, London
Not Much More than a Puddle on the Floor: The Ethico-Aesthetic of the Implicit Ephemera of Smilde’s Installation “Clouds”
Tavia Nyong’o, New York University
Accelerating Queerness: New Media, Hypersensitivity, and the Future of Auto poiesis
Gwyneth Shanks, University of California, Los Angeles
Ephemera as a Politics of Displacement: Tehching Hsieh’s ‘ne Year Performance 1981-82 and Urban Homelessness
Hentyle Yapp, Pomona College
Being (Plural): Ai Weiwei’s Fairytale at Documenta 12

Performance Philosophy
KENT A-C, 4TH FLOOR

Conveners
Will Daddario, Illinois State University
Ioana Jucan, Brown University

Participants
Aurelia Baumgartner, Independent Scholar
Dancing Horses and Reflecting Humans
Hilan Bensusan, University of Brasilia
Denise Agustinho, Associação Cultural dos Povos Indígenas / What Does the Earth Think it Performs?
Will Daddario, Illinois State University
O Diogenes! An Apostrophe for an Object-oriented Cynicism
Yelena Gluzman, University of California, San Diego
Fieldwork, Labwork, Artwork: From Performativity to Theater in Science Studies, Performance Studies, and Science
Wade Hollingshaus, Brigham Young University
Objects Thinking Objects: Erkki Kurenniemi’s Performance Philosophy
Michal Kobialka, University of Minnesota
What Performs: Encountering the Objects, or Let Me Be Touched by that Object
Malin Palani, University of Minnesota
Ongoing Relationality: Performing and Thinking with More-than-human Bodies
Dan Ruppel, Brown University
Childish Spectators, Bestial Actions: Responsible Reception through Negative Dialectics

Performance Studies in/from the Global South
FALKLAND, 4TH FLOOR

Conveners
Catherine Cole, University of California, Berkeley
Kellen Hoxworth, Stanford University
Megan Lewis, University of Massachusetts, Amherst
Jisha Menon, Stanford University

Participants
Debra Caplan, Baruch College
Theatrical Complicity: Pimps, Prostitutes, and the Making of Jewish Culture in the Global South
Gibson Alessandro Cima, Tufts University
The South African Two-Hander as Transnational Theatre-for-Social-Change Agent
Catherine Cole, University of California, Berkeley
Between the Human and the Inhumane: Statements Before and After Arrests in South Africa
Ryan Hartigan, Brown University
Notes on Falling Leaves: People of the Land, Lies, and Legality
Kellen Hoxworth, Stanford University
Transoceanic Blackface, 1848
Katherine Lieder, University of Wisconsin, Madison
Performing Trauma From Afar: Ruined in the U.S.A. and the Ethics of Spectatorship

Kelley McKay, University of Minnesota
Newen, o Gritos en la Calle: Aurality, Space, and Protest

Shayoni Mitra, Barnard College, Columbia University
The (Im)Possibilities of Hindustani Theatre - Language and Place in Habib Tanvir’s Agra Bazaar

Jimmy A. Noriega, The College of Wooster
The Living Memory of the Peruvian Dead: Rosa Cuchillo, National Identity, and Peru’s Transition to Democracy

Sonali Pahwa, University of Minnesota
"Nobody Wants Advice from a Clown": Comedy and Community-Building in Egyptian Theatre for Outreach

Analola Santana, Dartmouth College
A Latin American Freak Show: Identity Politics in Yuyachkani’s Hecho en Perú

Karin Shankar, University of California, Berkeley
What’s the Matter with Gurgaon?

John Swain, Independent Scholar
“Thingification” of Okinawaness: Performing as an "Undispersed-diaspora" in an American and Japanese Vise

Performing the Boundaries between Theatre Studies and Dance Studies
ESSEX C, 4TH FLOOR
CONVENERS
Nadine George-Graves, University of California, San Diego
Susan Manning, Northwestern University
Ira S. Murfin, Northwestern University

PARTICIPANTS
Angela K. Ahlgren, Independent Scholar
Searching the City Curious: Nikolais, Imago, and Asian Aesthetics

Gladys Ijeoma Akunna, Nnamdi Azikiwe University, Awka, Nigeria
The Dance Theatre of Wole Soyinka

Missy Barnes, Rollins College
Viewpoints as a Bridge between Dance and Theatre

Sima Belmar, University of California, Berkeley
The Song-and-Dance Man: Strategies of Disintegration and Disidentification in Joe Goode’s 29 Effeminate Gestures

Bonnie Brooks, Columbia College Chicago
Keeping it Local: Towards American Dance Theater as a Form

Peter Dickinson, Simon Fraser University
Between Dance and Theatre: Framing Contemporary Vancouver Movement Aesthetics

Ryan Donovan, Graduate Center, City University of New York
Strike a Pose: Louis XIV, Madonna, and the Spectacular Economy of Image

Kate Elswit, University of Bristol
“… a Work not Technically Considered Dance”

Megan Geigner, Northwestern University
The Feis: Irish Dancing and Irish-American Identity in Early Twentieth-Century Chicago

Elisabeth Hostetter, Rowan University
Anthony Hostetter, Rowan University
So You Think You Can Preisplatteln? American Performance of Cultural Persona in “Authentic” Bavarian Dance

Kristin Leahey, Northlight Theatre
Lucky Plush’s The Better Half: Diverse Vocabularies of Dance and Theatre Vis-à-vis a Dramaturgical Lens

Kate Mattingly, University of California, Berkeley
Dance Criticism and Technologies of Representation: Exploring John Martin’s Impact on Disciplinary Expectations

Amy Meyer, Tufts University
Peril or Possibility? Aerial Acts and the Performance of Risk

Karen Mozingo, The Ohio State University
Choreographing Absence: Memories of the Holocaust in the Work of Pola Nirenska

Ira S. Murfin, Northwestern University
Yvonne Rainer’s Collage Performances and the Disciplinary Logic of the Archive

VK Preston, McGill University
Contending with Historiography: Transartistic Archives

Rebecca Rossen, University of Texas, Austin
Now You See It, Now You Don’t: Jewishness and (Ethnic) Humor in the Dance and Theater Works of David Gordon

Theorizing Around the Human: Medieval Performance Practice and Practice-Based Research, Part 2
HERON, 4TH FLOOR
CONVENERS
Lofton L. Durham, Western Michigan University
Jacqueline Jenkins, University of Calgary

PARTICIPANTS
Mary Maxine Browne, Purdue University
When the Space Performs: Ratio and Intersubjectivity in Late Medieval Morality Drama

Carolyn Coulson, Shenandoah University
External Characterization: Michael Chekhov’s Technique and Medieval Performance

Susannah Crowder, John Jay College of Criminal Justice, City University of New York
Playing Joan: Performance and Self in Late Medieval Metz
Lofton L. Durham, Western Michigan University
Play Production as Rewriting: Tale of a Missing Rondeau

Erith Jaffe-Berg, University of California, Riverside
Practice-Based Approaches to the Theatre Performances of Minorities in Commedia dell’Arte

Jacqueline Jenkins, University of Calgary
What is the Role of the (non)Human in Practice-Based Research?

Heather H. Jennings, University of California, Davis
Object Lessons: Materiality, Visuality, and Performance as Instruction in Thomas Chaundler’s Liber Apologeticus

Debra Hilborn, Graduate Center, City University of New York
The Past as Puppet: How to Make History with Objects

Mario Longtin, University of Western Ontario
Of Farces and Dogs: The Missing Stage Directions

Brann Munro, University of Calgary
“Rost hym ouer a glede”: Popular Performance and the Feast of Saint Lawrence in Late Medieval England

Jenna Soleo-Shanks, University of Minnesota, Duluth
Saints on Scaffolds: Material Objects and the Semiotics of Space in Siena’s Santi Cittadini Performance Traditions

Claire Sponsler, University of Iowa
Books as Props: Medieval Performance and the Materiality of Writing

Time as Actor: Temporal Turns in Theatre and Performance
ESSEX B, 4TH FLOOR

CONVENERS
Amy Holzapfel, Williams College
John Muse, University of Chicago

PARTICIPANTS
La Marr Jurelle Bruce, University of Maryland, College Park
Interlude in Madtime: Madness, Black Music, and Metaphysical Syncopation

David Calder, University of Manchester
Working Memories: Postindustrial Temporalities at Les Machines de l’île

Ryan Claycomb, West Virginia University
Recursivity, Repetition, and Anti-Neoliberal Critique in dreamthinkspeak’s In the Beginning Was the End

Lindsay Cummings, University of Connecticut
The Time of Estrangement: Disorientation, Lags, and Repetitions

Scott T. Cummings, Boston College
The Drowned Man: Punchdrunk and Decision Time

Shonni Enelow, Fordham University
The Time of Emotional Memory

Bertie Ferdman, Borough Manhattan Community College
Moving Site, Moving Time: Geyser Land and RFK in EKY

Lisa Freeman, University of Illinois, Chicago
Palimpsestic Temporalities and the “Dignity of the Siddonian Form”

Benjamin Gillespie, Graduate Center, City University of New York
Performing Dissonance: Aging, Trauma, and Temporal Laps(e) in Peggy Shaw’s Ruff

R. Darren Gobert, York University
Time as Agent in Contemporary British Drama

Amy Holzapfel, Williams College
Staging the Long Take: Intimacy, Duration and Absorption in Contemporary Naturalist Drama

Kimberly Jannarone, University of California, Santa Cruz
Seeing Time

Laura Levin, York University
Time Specificity in High Performance Culture

Valerie Lipscomb, University of South Florida, Sarasota-Manatee
“The Happiest Moment”: Albee in Temporal Depth

Derek Miller, Harvard University
On Theatrical Seasons

John Muse, University of Chicago
Time as Actors, or The Times of Performance

Jill Stevenson, Marymount Manhattan College
Reenacting the Future: The Dramaturgy of Threat in End Times Performance

Maurya Wickstrom, Graduate Center and College of Staten Island, City University of New York
We Do Not Fall into Time: Al Rowwad and the Pope at the Wall of Separation

8:00 PM - 9:30 PM
Graduate Student Caucus Annual Meeting
FALKLAND, 4TH FLOOR

9:30 PM - 10:30 PM
President’s Reception for Emerging Scholars
ESSEX A-C, 4TH FLOOR