WHAT PERFORMS?
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CONFERENCE

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Canadian Theatre Review
Welcome to ASTR 2014 and thank you for joining us this year as we explore the question, “What Performs?”

I find that I look at each ASTR conference booklet the same way I used to look at the course catalog in college – as a document full of wonderful opportunities to delve into the unknown. This year’s conference begins with that same open-ended, questioning spirit of curiosity. And isn’t that inquisitive spirit the great joy of our scholarship and what brings us back to ASTR year after year?

This year I invite you to ask new questions, to visit a Working Group where you have absolutely no idea what the topic means and no background in that area of the discipline. Will those encounters prompt you to ask old questions in new ways, or perhaps shed light on your own work? They may or they may not, but what they will signal is that passion for constant learning that drives us all.

At this year’s conference you will see a mix of the “old” and the “new” – a combination of familiar formats such as plenaries and Career Sessions, alongside “PerformASTR” events, with new initiatives supported by the American Theatre Archive Project, the ASTR Task Force on Working Conditions, and the ad hoc Committee on Mentorship.

As we work to make ASTR an ever-more engaged, supportive, and powerful organization we should make sure we take full advantage of our best resource – our members and the thoughtful, challenging, innovative scholarship you bring to the conference each year. Thank you for all the hard work you’ve put into the work you will share here in Baltimore and have a wonderful time!

If I were to interpret the question “What Performs?” in another way, my answer might be “Nancy Erickson.” Over the decade that she has been with ASTR she has performed the role of mentor and cheerleader, and if it is possible to perform the role of the eye in the center of the hurricane that is the annual conference, Nancy wins the part every time.

This conference marks our last event with Nancy, who has been such a dedicated member of the ASTR team for so many years that planning conferences without her smiling presence seems almost unthinkable. During my two years as President, I’ve turned to Nancy countless times for her advice, and I have always been deeply grateful for the way in which she is able to offer guidance while still allowing the organization to develop under the leadership of its members.

Nancy, I hope you know what an astonishing difference you have made to ASTR and how deeply you will be missed. All our very best wishes go with you as you set off on your next adventure!

Heather S. Nathans
President
Welcome to Baltimore, and to ASTR2014! This year we convene around what appears to be a simple question: What Performs? It points us on the one hand to the familiar, but less often studied, stuff of theatre—puppets and props, costumes and stage machines. But it also invites us to press against our discipline’s boundaries, question its philosophical armature, train our critical sights on new objects and actors, and engage with the vigorous interdisciplinary debates surrounding “new materialism” and “post-humanism.”

The value of any conference theme, of course, is as much in how we rebel against it as run with it, and there is much in these particular debates to resist. Can we claim to be post-human or newly material at a moment when current events, local and global, remind of the persistence of inhumanity, dehumanization, and material want? (That this conference takes place by a harbor through which scores of humans were traded as things adds a layer of trenchancy to such questions). This conference is an opportunity, in testing a new optic, to weigh the critique of humanism against its unfinished business, the limitations of old materialisms against the uncertainties of the new. If theatre is a machine of political imagination, can it help us imagine a truly just post-human politics? This is a genuinely open question on which the contents of this program constitute a referendum.
Together with the six plenary sessions, and three concurrent paper panels, the backbone of this program is a slate of 35 exciting working groups, where conveners have taken up the conference theme and turned it to the ends of an unusually varied range of sub-disciplinary fields. The State of the Profession panel, chaired by Robin Bernstein and Uri McMillan, invites group conveners to talk about how the conference theme was embraced, resisted, or reconfigured in their group’s discussions and papers. What questions and problems, old or new, does the attempt to think about theatre’s non-human actors prompt? Where does that attempt serve and where does it chafe against our discipline’s core commitments, particularly for those of us invested in problems of social and racial justice?

Elsewhere, the experiment of integrating live performance into the conference continues as Brian Herrera takes up the baton of PerformASTR from 2013 curators Spatula&Barcode. This year, PerformASTR asks how the creative research and artistic practice of ASTR members might also benefit from the discussion-rich, development-focused format of the working group. Look for the program insert to find out more about the exciting evening of performance scheduled for Friday and other site-specific or durational works peppering the program.

Also bringing theatre-makers together with scholars, Faedra Carpenter will chair a panel of representatives from Baltimore’s vibrant performance scene in a discussion that engages with the city as an ecology: how do theatres survive and thrive in a changing urban geography where diverse communities, local economies, city policies, and national trends intersect? The relatively new ASTR/TLA initiative, the American Theatre Archive Project, is holding its first workshop with Baltimore area theatre artists, administrators and archivists during this conference, and complements TLA’s tour of Baltimore’s newly restored, landmark Hippodrome Theatre.

I hope that this gathering is as productive and provocative for you to experience as it has been for me to plan. My thanks are due to many for their help in that process: to the large and brilliant program committee, to Shaun Franklin-Sewell and Cynthia Ward in the ASTR office, and especially to Nancy Erickson. I count myself lucky to have benefited from Nancy’s expertise and support in planning this conference, and wish her all the best as she concludes her years with this organization.

Margaret Werry,
University of Minnesota
2014 Conference Program Chair
2014 PROGRAM AT-A-GLANCE

Ongoing throughout the Conference: PerformASTR
See detailed schedule for titles.

THURSDAY, NOVEMBER 20
8:00 AM-2:30 PM
ASTR Executive Committee Meeting
Essex AB, 4th Floor
9:00 AM - 1:00 PM
ATAP Training Workshop
Essex C, 4th Floor
2:00 PM - 7:00 PM
Registration Open
HARBORSIDE FOYER, 4th Floor
Exhibit Move-in
HARBORSIDE AB, 4th Floor (Exhibit Hall)
2:30 PM - 3:00 PM
Coffee Break
HARBORSIDE FOYER, 4th Floor
3:00 PM - 5:00 PM
Plenary 1 - Non-humans and Political Formations
HARBORSIDE C-E, 4th Floor
5:15 PM - 7:15 PM
Working Groups A
Titles, locations in detailed schedule.
5:45 PM - 7:15 PM
Local Plenary
HARBORSIDE C-E, 4th Floor
7:30 PM - 8:30 PM
Opening Reception
HARBORSIDE AB, 4th Floor (Exhibit Hall)

FRIDAY, NOVEMBER 21
7:30 AM - 8:30 AM
Welcome Mentor Breakfast
Essex A-C, 4th Floor
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
8:00 AM - 5:00 PM
Exhibit Hall Open
(closed 1:30 PM-2:30 PM for lunch)
HARBORSIDE AB, 4th Floor (Exhibit Hall)
8:30 AM - 10:15 AM
Plenary 2 - Objects, Methods, Theatre Histories
HARBORSIDE C-E, 4th Floor
10:30 AM - 12:15 PM
Plenary 3 - Machines, Labor, Performance
HARBORSIDE C-E, 4th Floor
12:30 PM - 1:45 PM
Career Sessions 1-8
Titles, locations in detailed schedule.

PerformASTR Diversity Fellows
KENT A-C, 4TH FLOOR
1:15-3:30 pm
Theatre Library Association Tour of the Hippodrome Theatre
MEET AT THE ASTR REGISTRATION DESK
2:00 PM - 3:45 PM
Plenary 4 - Material Strategies in Performance
HARBORSIDE C-E, 4TH FLOOR
4:00 PM - 5:00 PM
Graduate Student Caucus Networking Session 1
PRESIDENT’S SUITE
4:00 PM - 6:00 PM
Concurrent Paper Panel 1 - Environmental Actors and Liminal States
HARBORSIDE C-E, 4TH FLOOR
Working Groups B
Titles, locations in detailed schedule.
4:00 PM - 7:00 PM
Working Groups C
Titles, locations in detailed schedule.
6:00 PM - 7:00 PM
Dinner Break
7:00 PM - 9:30 PM
Awards Luncheon and Annual Meeting
HARBORSIDE C-E, 4TH FLOOR
3:15 PM - 5:15 PM
Plenary 5 - Remains, Memorials, Museums, Architectures
HARBORSIDE C-E, 4TH FLOOR
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
Working Groups E
Titles, locations in detailed schedule.
8:00 PM - 9:30 PM
Graduate Student Caucus Annual Meeting
FALKLAND, 4TH FLOOR
9:30 PM - 10:30 PM
Emerging Scholars’ Reception
ESSEX A-C, 4TH FLOOR

SATURDAY, NOVEMBER 22
8:00 AM - 9:00 AM
Graduate Student Caucus Networking Session 2
HARBORSIDE AB, 4TH FLOOR (EXHIBIT HALL)
8:00 AM - 11:00 AM
Working Groups F
Titles, locations in detailed schedule.
9:00 AM - 10:45 AM
Career Sessions 9-15
Titles, locations in detailed schedule.
Curricular Performance Roundtable
HARBORSIDE C, 4TH FLOOR
PerformASTR Discussion
HARBORSIDE D, 4TH FLOOR
10:15 AM - 10:45 AM
Coffee Break
HARBORSIDE AB, 4TH FLOOR (EXHIBIT HALL)
10:45 AM - 12:15 PM
Concurrent Paper Panel 2 - (Other) Bodies that Perform
LAUREL A-D, 4TH FLOOR
Working Groups D
Titles, locations in detailed schedule.
1:00 PM - 3:00 PM
Awards Luncheon and Annual Meeting
HARBORSIDE C-E, 4TH FLOOR
3:15 PM - 5:15 PM
Plenary 5 - Remains, Memorials, Museums, Architectures
HARBORSIDE C-E, 4TH FLOOR
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
Working Groups E
Titles, locations in detailed schedule.
8:00 PM - 9:30 PM
Graduate Student Caucus Annual Meeting
FALKLAND, 4TH FLOOR
9:30 PM - 10:30 PM
Emerging Scholars’ Reception
ESSEX A-C, 4TH FLOOR

SUNDAY, NOVEMBER 23
7:30 AM - 9:30 AM
Coffee and Breakfast Breads
HARBORSIDE FOYER, 4TH FLOOR
8:00 AM - 11:00 AM
Working Groups F
Titles, locations in detailed schedule.
9:00 AM - 10:45 AM
Career Sessions 9-15
Titles, locations in detailed schedule.
Curricular Performance Roundtable
HARBORSIDE C, 4TH FLOOR
PerformASTR Discussion
HARBORSIDE D, 4TH FLOOR
11:00 AM - 12:30 PM
State of the Profession
Materialisms and Humanisms: New, Old, and Other?
HARBORSIDE C, 4TH FLOOR
12:30 PM
Conference Ends
COLORING WHITENESS
Acts of Critique in Black Performance
Faedra Chatard Carpenter

MURDER MOST QUEER
The Homicidal Homosexual in the American Theater
Jordan Schildcrout

EVITA, INEVITABLY
Performing Argentina’s Female Icons Before and After Eva Perón
Jean Graham-Jones

PAULA VOGEL
Joanna Mansbridge

THE CAPTIVE STAGE
Performance and the Proslavery Imagination of the Antebellum South
Douglas A. Jones, Jr.

THE AVANT-GARDE AND THE POPULAR IN MODERN CHINA
Tian Han and the Intersection of Performance and Politics
Liang Luo

SIMMING
Participatory Performance and the Making of Meaning
Scott Magelssen

ACTS
Theater, Philosophy, and the Performing Self
Tzachi Zamir

ANIMAL ACTS
Performing Species Today
Edited by Una Chaudhuri and Holly Hughes

BUTCH QUEENS UP IN PUMPS
Gender, Performance, and Ballroom Culture in Detroit
Marlon Bailey

DARK MATTER
Invisibility in Drama, Theater, and Performance
Nicholas Ridout

PASSIONATE AMATEURS
Theatre, Communism, and Love
Andrew Sofer

PREACHING TO CONVERT
Evangelical Outreach and Performance Activism in a Secular Age
Tian Han and the Intersection of Performance and Politics

LATIN NUMBERS
Playing Latino in Twentieth-Century U.S. Popular Performance
Brian E. Herrera

SPECTACLES OF REFORM
Theater and Activism in Nineteenth-Century America
Amy E. Hughes

LIVES IN PLAY
Autobiography and Biography on the Feminist Stage
Ryan Claycomb

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Ongoing throughout the Conference

**PERFORMASTR 2014**

**CONVENER**
Brian Herrera, Princeton University

The following ambient performances will occur throughout the Conference. See the PerformASTR Program for more information.

**Zeeb Zob**
David Saltz, University of Georgia

**Forward**
Andrew Salyer and Katie Schaag, University of Wisconsin, Madison

**Tell Me - What’s Working**
Lindsay Cummings, University of Connecticut
Gad Guterman, Webster University
Susanne Shawyer, Elon University

**Ask Me Anything**
Brian Herrera, Princeton University

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**THURSDAY, NOVEMBER 20, 2014**

8:00 AM - 2:30 PM
**ASTR Executive Committee Meeting**
Essex AB, 4th Floor

9:00 AM - 1:00 PM
**ATAP Training Workshop**
Essex C, 4th Floor

2:00 PM - 7:00 PM
**Registration Open**
Harborside Foyer, 4th Floor

2:30 PM - 3:00 PM
**Coffee Break**
Harborside Foyer, 4th Floor

3:00 PM - 5:00 PM
**Plenary 1 - Non-humans and Political Formations**
Harborside C-E, 4th Floor

**CHAIR**
Ric Knowles, University of Guelph

**PANELISTS**
Laura Edmondson, Dartmouth College
Consuming Rwanda and the Politics of the Beast

Maral Yessayan, Dartmouth College
The Politics of National Dance Dress in 21st Century Jordan

Joshua Williams, University of California, Berkeley
Remains of the Wild: Pre- and Non-Human Figures of the (Post)colonial in the Nairobi National Museum

Diana Looser, Stanford University
The Fiery Pacific: Volcanic Eruptions, Settler-State Theatricality, and the Cyclorama of Kilauea
5:15 PM - 7:15 PM

WORKING GROUPS A

Avant-Gardes, Otherwise: Performance, Aesthetics, and Experimentation in the Undercommons
IRON, 4TH FLOOR

CONVENERS
Leon J. Hilton, New York University
Iván A. Ramos, University of California, Berkeley

PARTICIPANTS
Dan Abella, University of Washington
The Avant-Garde Antics of Gertrude Stein and Baroness Elsa

Katherine Brewer Ball, Wesleyan University
Archival Tensions and Punk Performance: The Work of Cyclona, Mundo Meza, and Gronk

Adrienne Edwards, New York University
I Am Not Here to Entertain You: Blackness in the Conceptual State

Christopher Goodson, University of Washington
Intersectional Disabilities and the Performance of Homelessness: eSe Teatro’s Don Quixote: Homeless in Seattle

Vivian Huang, New York University
Inscrutability and the Parasitic Performance of Laurel Nakadate

Rita Kompelmakher, University of Minnesota
Undercommons or Underground?: Subversive Grammars of the “Real” in Contemporary Belarussian Avant-Garde Theater

Debra Levine, New York University, Abu Dhabi
Trisomic Stages: Genetically Modified Theater

Jasmine Mahmoud, Northwestern University
Defying the Frontier: Geographies of the Post-collapse Minoritarian Avant-Garde

Carra Martinez, University of Minnesota
Brown and Radical: Latino Avant Garde Performance in East Austin, Texas

Yana Meerzon, University of Ottawa
Staging Exilic Performative = Exercising the Aesthetics of Avant-Garde

Reza Mirsajadi, Tufts University
How Do You Solve a Problem Like Afra?: Queer Counterpublics, Performative Utopia, and the Iranian Theater

Rachel Ellis Neyra, Wesleyan University
Cuidado por Allí Vienen Los Anormales: Desirous and Truncated Enunciations in Nuyorican Theater, Music, and Narrative

Yumi Pak, California State University, San Bernardino
Emergence, Theft, Escape: Blackness in the Undercommons

Heather Rastovac, University of California, Berkeley
Queering Diasporic Temporalities in the Performance Works of Amir Baradaran

Cindy Rosenthal, Hofstra University
Living Theatre (Precariously) and Performing Avant-Gardes (Again): Judith Malina at 88

Katie Schaag, University of Wisconsin, Madison
Form and Transformation: Marita Bonner’s Conceptual Plays

Beyond Soldiers and Generals: Performing Wartime Identities, Ideologies, and Material Culture
JAMES, 4TH FLOOR

CONVENERS
Jenna L. Kubly, Independent Scholar
Elizabeth Reitz Mullenix, Miami University

PARTICIPANTS
DeAnna M. Toten Beard, Baylor University
Verisimilitude Meets Jingoism on the American WWI Stage: Battle Spectacle and Active Patriotism in America First and Seven Days’ Leave

Amanda Boyle, University of Kansas
Vietnam Veterans: Performing the Wounds of War

Sara Brady, Bronx Community College, City University of New York
Drones, Super-Soldiers, and Civilian-Soldiers in War and Peace

Karen M. Dabney, University of Colorado, Boulder
The Eroticism of Weaponry in American War Play

Crystyna Dail, Ithaca College
Performing the Ethical during the Atomic Age

Matt DiCintio, Tufts University
“Us Poor Stumps of Fellows”: Disability, Race and the Civil War Veteran in Postbellum Performance

Beth Holmgren, Duke University
Big City Dreaming: Entertaining the Polish Troops during World War II

David Jortner, Baylor University
Abraham Lincoln as Kaihosha (The Liberator): The Zenshinza Theatre Company and the Early Occupation Theatre in Japan

Yuko Kurahashi, Kent State University
Moral, Ethical, and Post-traumatic Stress Disorder (PTSD) Questions in George Brant’s Grounded

Eero Laine, Graduate Center, City University of New York
Tribute to the Troops: Performing Masculinity and Militarism in Professional Wrestling

Elizabeth Osborne, Florida State University
May Day in Mosinee: Pageants and Perception during the Cold War
James Peck, Muhlenberg College
Music and Critical Memory in John O’Keeffe’s
The Poor Soldier

George Potter, Valparaiso University
A Tale of Two Jordans: Representing Syrian
Refugees Before and After 2011

Alan Sikes, Louisiana State University
Expressionism at the Front: Elitism, Homophilia,
and Ideology in the First World War

Kurt Taroff, Queen’s University, Belfast
Loyal to a Fault: Commemorating the UVF Centenary

Robin Witt, University of North Carolina, Charlotte
The Trauma of War a Few Feet Away: A Storefront
Motortown and the Metaphor of Torture

Dancing on the Edge: The Queer/Techno/Digital/
Cyborg/Post/Present/Material/Effervescent Body
HERON, 4TH FLOOR

CONVENERS
Jessica Berson, Independent Scholar
Kirsten Pullen, Texas A&M University

PARTICIPANTS
Jessica Berson, Independent Scholar
Stripping on the Edge: New Technologies
of Erotic Dance

Seeta Chaganti, University of California, Davis
Translucent Tresche: Virtual Dance in the Late Middle Ages

Rebecca Chaleff, Stanford University
Movement in the Interstice: The Temporal Politics
of Ocean’s Virtual Embodiment

Kimberly Dority, University of Western Ontario
Re-Opening Time through the Body: An Exploration
of Embodied Memory in Katrina McPherson’s
There is a Place

Kirsten Pullen, Texas A&M University
Wilkommen: Cabaret and Dance in 1920s New York

Zackary Ross, Parkland College and BJ Gailey,
University of Illinois, Urbana-Champaign
Such Stuff as (Digital) Dreams are Made On: Simulation
and Actuality in the Stagecraft of 4D Art

“Our best machines are made of sunshine”
(Haraway 1991 153): How Mediated, Robotic
and “Virtual” Presences Perform
FALKLAND, 4TH FLOOR

CONVENERS
Peter Eckersall, Graduate Center, City University
of New York
Katherine Mezur, Independent Scholar,
Berkeley, California

PARTICIPANTS
James R. Ball, University of Maryland
Darfsteller Politics: Performing Robots and
Presidential Elections

Maaike Bleecker, Utrecht University, The Netherlands
and Petra Gemeinboek, University of New South
Wales, Australia
A Posthuman Perspective on Corporeal Literacy

Peter Eckersall, Graduate Center, City University
of New York
New Media Dramaturgy: Towards a Political
Ecology of Robots

Gina Bloom, University of California, Davis
Prosthetic Avatars: Acting via Kinect Camera

Bill Hill, Jacksonville University
Disembodied Performance

Andrew Kircher, Graduate Center, City University
of New York
Inverting Turing: Performing Artificial Intelligence
in the Assassin’s Creed Video Game Series

Elizabeth Ann Jochum, Aalborg University, Denmark
Robot Actors, Robot Dramaturgies

Katherine Mezur, Independent Scholar,
Berkeley, California
Suspended Animation: A Construction Manual and
How-to Guide to Driving a Monster Yellow Construction
Crane and Playing God with Robotics

Ulf Otto, University of Hildesheim, Germany
Robot Challenges the Performance of Artificial
Intelligence

Christopher Swift, New York City College
of Technology, City University of New York
An Eidophusikon for King Richard III

Lisbeth Wells-Pratt, University of Georgia
Cybernetic Serendipity: Musicians and Machines
in Performance

Lisa Wymore, University of California, Berkeley
Number Zero: An Experiment in Computer Augmented
Choreography (A solo excerpt from the 2014
performance of Number Zero, a space opera)

Childhood, Performance, and the Post-Human:
Youth as Human Conduit
GALENA, 4TH FLOOR

CONVENERS
Erika Hughes, Arizona State University
Mary McAvoy, Arizona State University

PARTICIPANTS
Lorenzo Garcia, University of North Texas
Reclaiming Humanity in Theatre for and with
Children in North Texas

Erika Hughes, Arizona State University
“I Always Wanted to Join”: Performances of War
in Children’s Play

Kaarin Johnston, College of Saint Benedict,
Saint John’s University
Becoming Human: An Exegetical Space for the
Development of Liminal Humans
Mary McAvoy, Arizona State University
Not Not Anonymous: BalACLAVAs, Pussy Riot, and Performative Girl Resistance

Teresa Minarsich, Independent Scholar
Girl-becomings: Girls Theorizing Girlhood through Visual Art, Theatre, and Digital Communications

Joe Schoenfelder, Arizona State University
Speaking When Spoken: Children as National Potential in the Political Speeches of Post-Sandy Hook Tragedy

Hia Sen, Presidency University of Kolkata
Performing Childhoods, Performing Children: Childhoods and Indian Theatre

Johanna Smith, California State University, San Bernardino
Multiple Marginalities: The Placement of Puppetry in the Realm of the Child

Tiffany Trent, Arizona State University
Denying Dimension through Distancing: Counter-Narrative and Marginalized Youth in Performances of [Anti-]Violence

Manon van de Water, University of Wisconsin, Madison
Natalia Sats’s Theater for Children: Risking Children’s Humanity in the Stalin Era

Ariel McClanahan Watson, Saint Mary’s University
Animating Liveness: Puppet Elegy, Space Opera, and Transgressive Children’s Theatre

Theorizing Around the Human: Medieval Performance Practice and Practice-based Research, Part 1

5:45 PM - 7:15 PM
Local Plenary
HARBORSIDE C-E, 4TH FLOOR
Chair
Faedra Chatard Carpenter, University of Maryland
Panelists
Philip Arnould, Baltimore Theatre Project
Kelli Mecleary, Single Carrot Theatre
Donald Owen, Arena Players
Lola B. Pierson, The Acme Corporation
Gavin Witt, Center Stage
Kalima Young, Baltimore Art+Justice Project, Maryland Institute College of Art

7:30 PM - 8:30 PM
Opening Night Reception
HARBORSIDE AB, 4TH FLOOR (EXHIBIT HALL)
Sponsored by Canadian Theatre Review and Modern Drama

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

Carolyn Coulson, Shenandoah University
External Characterization: Michael Chekhov’s Technique and Medieval Performance
FRIDAY, NOVEMBER 21, 2014
7:30 AM - 8:30 AM
Welcome Mentor Breakfast
ESSEX A-C, 4TH FLOOR
8:00 AM - 10:00 AM
Coffee and Breakfast Breads
HARBORSIDE AB, 4TH FLOOR (EXHIBIT HALL)
8:00 AM - 5:00 PM
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HARBORSIDE FOYER, 4TH FLOOR
8:00 AM - 5:00 PM
Exhibit Hall Open (closed 1:30 PM-2:30 PM for lunch)
HARBORSIDE AB, 4TH FLOOR
8:30 AM - 10:15 AM
Plenary 2 - Objects, Methods, Theatre Histories
HARBORSIDE C-E, 4TH FLOOR
CHAIR
Robin Bernstein, Harvard University
PANELISTS
Erika T. Lin, George Mason University
Sartorial Semiotics and the Commodification of Roleplaying
Marlis E. Schweitzer, York University
The Office
Pannill Camp, Washington University
Arts of Brotherhood: French Masonic Ritual and Sentimental Dramaturgy in Eighteenth-Century France
Danielle Bainbridge, Yale University
Staging the Performance Archive of Millie and Christine McKoy
10:30 AM - 12:15 PM
Plenary 3 – Machines and Humans
HARBORSIDE C-E, 4TH FLOOR
CHAIR
Brandi Wilkins Catanese, University of California, Berkeley
PANELISTS
Ioana Jucan, Brown University
Theatrical Work, Machine Play
Donovan Sherman, Seton Hall University
A Commonwealth of Drones: Swarming Ecologies in Theatres of War
Naomi Bragin, University of California, Berkeley
Funky Robots on the Soul Train Line: Black Power Technology and Anti-Human Movements
Ana Elena Puga, Ohio State University
The Train of Death as Villain in Contemporary Migrant Melodrama
12:30 PM - 1:45 PM
CAREER SESSIONS 1-8
COORDINATORS
Stefka Mihaylova, University of Washington
Ann Folino White, Michigan State University
CS1. Work-Life Balance in Academia
FALKLAND, 4TH FLOOR
This session considers a range of perspectives on achieving work-life balance in academia. Topics include parenting, dual academic careers, caring for other types of dependents, and additional obligations and challenges.
CONVENER
Debra Caplan, Baruch College
PANELISTS
Elizabeth Jochum, Aalborg University
Derek Miller, Harvard University
Koritha Mitchell, Ohio State University
CS2. Readers’ Reports on Book MSS: Writing and Utilizing Advice
GALENA, 4TH FLOOR
This session focuses on criteria for writing effective reader’s reports and the multiple uses to which reports are put by commissioning editors, press boards, series editors, and new and established scholars.
CONVENER
Tracy C. Davis, Northwestern University
PANELISTS
LeAnn Fields, University of Michigan Press
Paige McGinley, Washington University, St. Louis
Heather Nathans, Tufts University
Marc Robinson, Yale University
CS3. Reflections from a Virtual Book Club on “Postacademic” Career Paths
HERON, 4TH FLOOR
The culmination of the GSC’s virtual book club on “So What are You Going to Do with That?”, this session offers resources for faculty mentors and graduate students to navigate the changing job market.
CONVENERS
Allan Davis, University of Maryland
Rita Kompelmakher, University of Minnesota
PANELISTS
John Fletcher, Louisiana State University
Leigh Wilson Smiley, University of Maryland, College Park
Margaret Werry, University of Minnesota
CS4. Preparing an Article for Publication  
IRON, 4TH FLOOR  
In this session, editors from leading theatre and performance studies journals address multiple aspects of writing a quality article from submission to revision to publication.  

CONVENER  
Scott Magelssen, past Editor of Journal of Dramatic Theory and Criticism, University of Washington  

PANELISTS  
Dorothy Chansky, Editor of Theatre Annual, Texas Tech University  
R. Darren Gobert, Editor of Modern Drama, York University  
D. J. Hopkins, Editor of Theatre Topics, San Diego State University  
Ric Knowles, Editor of Theatre Journal, University of Guelph  

CS5. Best Practices at Small Liberal Arts Colleges  
JAMES, 4TH FLOOR  
This session offers best practices for managing workload, tenure, and the theory/practice divide, which are often the biggest opportunities and stressors for faculty at small liberal arts colleges.  

CONVENER  
Kate Bredeson, Reed College  
Todd Coulter, Colby College  

CS6. Dos and Don’ts before Tenure  
ESSEX A, 4TH FLOOR  
This session gives practical, candid advice about maximizing tenurability and minimizing professional missteps. Topics include balancing research, teaching, and service; managing relationships with senior colleagues; seeking out opportunities; and tasks and habits to avoid.  

CONVENER  
Wendy Arons, Carnegie Mellon University  
Andrew Sofer, Boston College  

CS7. Teaching Theatre Studies Today  
ESSEX B, 4TH FLOOR  
This session considers teaching challenges at a mix of public and private institutions. Panelists will discuss solutions for online/hybrid teaching, large survey courses vs. smaller history seminars, and teaching diverse populations.  

CONVENER  
Lofton L. Durham, Western Michigan University  

PANELISTS  
Amy E. Hughes, Brooklyn College  
Colleen Reilly, Slippery Rock University  
Rashida Z. Shaw, Wesleyan University  
Daniel Smith, Michigan State University  

CS8. Surviving and Thriving during the Dissertation  
ESSEX C, 4TH FLOOR  
This roundtable addresses the diversity of dissertation experiences, creating your own writing process, making the most of your time, and juggling life and the dissertation.  

CONVENER  
Lezlie Cross, University of Nevada, Las Vegas  

PANELISTS  
Samer Al-Saber, Davidson College  
Meredith Conti, James Madison University  
Martine Kei Green-Rogers, University of Utah  

PERFORMASTR  
Diversity Fellows  
KENT A-C, 4TH FLOOR  
An exploration of the state of diversity rhetoric, education, and activism in which two performer/collaborators play different sets of multicultural and diversity counselors.  

Marc Boucai, Independent Artist-Scholar  
Reya Sehgal, Brown University  

1:15-3:30PM  
Theatre Library Association Tour of the Hippodrome Theatre  
MEET AT ASTR REGISTRATION DESK  

2:00 PM - 3:45 PM  
Plenary 4 - Material Strategies in Performance  
HARBORSIDE C-E, 4TH FLOOR  
CHAIR  
Debra Caplan, Baruch College, City University of New York  

PANELISTS  
Andrew Sofer, Boston College  
Performing Closets, Closet Performances: Hamlet’s Dark Matter  
Sarah Campbell, Indiana University  “Rituals in Stone”: Negotiating the Meaning of Monumental Constructions through Notions of Performance  
Christine Simonian Bean, Northwestern University  Sticky Performances: the (Chocolate) Smearing of Karen Finley  
David Savran, Graduate Center, City University of New York  The Glass of Water  

4:00 PM - 5:00 PM  
Graduate Student Caucus Networking Session 1  
PRESIDENT’S SUITE
4:00 PM - 6:00 PM
Concurrent Paper Panel 1 - Environmental Actors and Liminal States
HARBORSIDE C-E, 4TH FLOOR
CHAIR
Joanne Zerdy, Illinois State University
PANELISTS
Jon Rossini, University of California, Davis
Desert Geography: Rethinking Space and Theater
Nick Salvato, Cornell University
Full Emptiness in Death Valley Performance
Carl Lavery, University of Glasgow
Practicing Location/Performing Ecologies on Skye? Skype?
Bryan Reynolds, University of California, Irvine
Guy Zimmerman, University of California, Irvine/San Diego
Transversal Affectivity and the Lobster: Rodrigo García, Jan Lauwers and Needcompany, Deleuze and Guattari

WORKING GROUPS B
Ecology and/of/in Performance
KENT A-C, 4TH FLOOR
CONVENERS
Theresa May, University of Oregon
Karen O’Brien, University of North Carolina, Chapel Hill
Lisa Woynarski, Royal Central School of Speech and Drama, University of London
PARTICIPANTS
Downing Cless, Tufts University
Climate Change and Theatre: Guattari’s Three Ecologies Performed
Russya Connor, Western Australian Academy of Performing Arts
Restoring Balance: Artistic Research in Natural Environments
Minty Donald, University of Glasgow
Performing (with) Water: Guddling about in Scotland and Canada
Elinor Fuchs, Yale University
Landscape as Actor in the Drama of Ageing
Marnie J. Glazier, Hartnell College
John C. Glazier, Independent Artist
“Theatre of Interbeing”: Sandy Spieler, In the Heart of the Beast Puppet and Mask Theatre, and Community-Based Collective Creation - Unbound
Susan Haedieke, University of Warwick
How Community Gardens Perform: Edible Stories, Vital Matter
Mimi Kammer, Simpson College
Pericles as Ecodrama: Gender, Environment and Entanglement

Virginie Magnat, University of British Columbia
Beyond Anthropocentric Conceptions of Embodied Agency: Ecosystemic Organicity in Post-Theatrical Performance
Theresa May, University of Oregon
Trans-species Kinship in Chantal Bilodeau’s Sila
Trish McTighe, University of Reading
Loving Objects: Queer Ecologies in I Am My Own Wife
Karen O’Brien, University of North Carolina, Chapel Hill
Materialist Approaches to Gendered Animal Representation
Evelyn O’Malley, University of Exeter
Outdoor Shakespeares: Ecodramaturgy, Theatre Audiences, and the More-than-Human in Performance
Jacob Rorem, University of Minnesota
Performance as an Experience of Place: PlaceBase Productions and the Minnesota River
Courtney Ryan, University of California, Los Angeles
Eco-Comedy in Going Green the Wong Way
Dale E. Seeds, College of Wooster
Dead, White and Green: The Performance Ecology of the Dead White Zombies Collective
Angenette Spalink, Bowling Green State University
“Matter Matters” in Performance: Peat as “Vital Material” in Pina Bausch’s The Rite of Spring
Lisa Woynarski, Royal Central School of Speech and Drama, University of London
Bioperformativity: Towards a Non-Anthropocentric Performance Aesthetic

Everyday Life: Histories of the Ordinary, Persistent, and Repeated
ESSEX C, 4TH FLOOR
CONVENERS
Ju Yon Kim, Harvard University
Coleman Nye, Brown University

Po-Hsien Chu, University of Illinois, Urbana-Champaign
Performing the Rhythm of the Everyday: Quiara Alegría Hudes’s Water by the Spoonful
Elin Diamond, Rutgers University
Agentic Matter and Random Lists in Kaprow’s Everyday
Chloe Rae Edmonson, Graduate Center, City University of New York,
Consuming Wildness: U.S. American Spring Break Culture and the Mediation of Everyday Fantasies
Timothy N. Kopacz, Brown University and Trinity Repertory Company Conservatory
The iPerforming Object
Carol Martin, New York University
Cities Perform
Seán McKeithan, University of California, Berkeley
Mobilizing Heritage: The Backpack and the Tourist Gaze

Christine Mok, University of Cincinnati
EverydayLife, Too: Micro/Macro-aggressions and Racial Mattering

Coleman Nye, Brown University
The Performance of DNA:

Carmen C. Wong, University of Warwick
Sentient Ingestion

Facing the Other: Reconsidering Transracial Performance
ESSEX B, 4TH FLOOR

CONVENERS
Faedra Chatard Carpenter, University of Maryland, College Park
Marvin McAllister, University of South Carolina, Columbia

PARTICIPANTS
Brandi Wilkins Catanese, University of California, Berkeley
Posthumanism and Digital Racial Masquerade

Donatella Galella, Graduate Center, City University of New York
De-facing Yellowface, Objectifying Yellowness in Anything Goes

Beck Holden, Tufts University
Transracial Ambassador or Heathen Chinee? The Image(s) of Chung Lin Soo

Joanna Mansbridge, Bilkent University, Turkey
Fantasies of Exposure: The Veil in Media and Popular Culture

Karen Jean Martinson, Chicago State University
My Body is Mexican, My Mind American, and I’m a Fucking Jukebox Exploded: The Transracial Performances of El Vez, The Mexican Elvis

Laurie A. Frederik Meer, University of Maryland, College Park
Painting the Body Brown: Lessons on How to Dance Latin

Lisa Merrill, Hofstra University and Theresa Saxon, University of Central Lancashire, United Kingdom
Other Faces?: Don Boucicault’s The Octoroon and Transracial Replays
Victoria Pettersen Lantz, Sam Houston State University
Bang the Drum, Bang the Gong: Racial Soundscapes in American Cartoons/Comics and Mimicking Mimicry

Bryan Schmidt, University of Minnesota
Altars, Teepees, and Dance Floors: The Importance of Things in the Construction of a Transracial Festival Ethos

Brynn Shiovitz, University of California, Los Angeles
March of the “Coon” Soldier: George M. Cohan’s Success with Sonic Minstrelsy in Little Johnny Jones

Kristen Stoeckeler, University of Minnesota
“Post-Racial” Present, Colonial “Past”: Burlesque Performance and the Case of Tomahawk Tassels, “the Cherokee Seductress”

Shilarna Stokes, The Ohio State University
Brown Sounds in White Spaces: Indian American Musicians in the Neighborhood Playhouse’s The Little Clay Cart (1924)

Post-human Sex: Performing Technology, Desire and the Body
ESSEX A, 4TH FLOOR

Conveners
Sophie Lally, King’s College London
Kaitlyn Regehr, King’s College London

Participants
Jessica Lloyd Krenek, University of Maryland
"Thirsty Thursday?:” Wrestling with Female Sexual Desire

Stephen Low, Cornell University
Theatrical Masculinity: Gay Leather Culture, Erotic Art, 3-D Pornography

Rae Mansfield, Commonwealth Honors College, University of Massachusetts, Lowell

Paul Masters, Tufts University
Dance in the Dark: Sex, Desire and Posthumanism in the Immersive Theatre

Bess Rowan, Graduate Center, City University of New York
I Sing the Body Electric: A Character Study of the Vibrator in In the Next Room (or the vibrator play)

Hesam Sharifian, Tufts University
The Prima Donna as a Hysteric Woman: Sexuality in Operatic Photographs (1860-1910)

Aaron C. Thomas, Dartmouth College
Back to the Playground: the New Brutalists and Violent Sexual Prosthetics

4:00 PM - 7:00 PM
WORKING GROUPS C

How to Do Things with Food(s): Food as Research/Food in Performance
HERON, 4TH FLOOR
Convenors
Joshua Abrams, University of Roehampton
Kristin Hunt, Northeastern Illinois University

Participants
Dorothy Chansky, Texas Tech University
The Terror of Matzah/Texas Charoset: Food and the Performance of Jewish Identity at Passover

Kerry Ann Considine, University of Tennessee, Knoxville
Eat Me Drink Me: Negotiating Hospitality and the Immersive Theatre Experience

Krysta Dennis, University of Kent, Canterbury and Sorbonne Nouvelle Paris III
Performing Taste: Multi-sensory Performance-Making in Through the Grapevine

Paul Geary, University of Birmingham
The Food Event: Being-in-the-Restaurant

Richard Gough, Centre for Performance Research and Falmouth University
Manna from Oven: Transmutation & Commensality - Kitchen as Laboratory as Theatre

Valleri Hohman, University of Illinois
Emotional Eating: Borsch, Eggs, Tea, and Dumplings at the Kolyada Theatre

Jieun Lee, University of Georgia, Athens
Korean Shaman Food for Souls

Megan Marsh-McGlone, University of Wisconsin, Madison
How Breastmilk Performs

JL Murdoch, Yongsan International School of Seoul
Sea Slugs and Fighting Octopi: The Dining Table as Performance of Sincerity and Identity

Yael Raviv, New York University and Umami Food and Art Festival
Performing Identity(s) at the Intersection of Food and Art in Israel and Palestine

Andrew Salyer, University of Wisconsin, Madison
Projectile Peas, Bloody Beets, and a Colorless, Tasteless Jell-O Mound: Food as Performing Object in SALYER + SCHAAG’s Andy and Kate’s Dinner Party

Kathryn Van Winkle and Joanna Horowitz, University of Texas, Austin
Please Open Your Mouth: Developing an Immersive Theatrical Eight-Course Dinner
Pedagogical Objects: Materials, Media, and Messages in the Theatre History Classroom
IRON, 4TH FLOOR

CONVENERS
Charlotte McIvor, National University of Ireland, Galway
Sam O’Connell, Worcester State University
Eleanor Owicki, Texas A&M University

PARTICIPANTS
Virginia Anderson, Connecticut College
Documenting an Epidemic: Teaching Performance and Social History through Cultural Ephemera
Elizabeth Coen, University of Washington
Cultural Materialism as Pedagogical Tool: Rethinking Models of Instruction in 100-Level Theater Courses
Dongshin Chang, Hunter College, City University of New York
Digital Tools and Pedagogical Goals in the Introduction to Theatre Class
Robert Davis, Hunter College, City University of New York
Space for Humanities: Satellites and the Theatre History Classroom
Jane G. Duncan, Nova Southeastern University
Building a Foundation: One Digital Resource at a Time
Lisa Kelly, University of Iowa
Creating Authentic, Evidence-Based Learning through Collaborative Initiatives
Jesse Njus, New York University
A Modest Proposal or The Future of Medieval Theatre Studies
Jonathan Shandell, Arcadia University
Back to the Present: Contemporary Ephemera in the Theatre History Classroom
Daniel Smith, Michigan State University
Object Study beyond the Classroom: Using Local Museum Resources
J.A. Solaski, McMaster University
Teaching Theatre History with 3D Modeling Software
Shauna Vey, New York City College of Technology, City University of New York
Transmogrifying Archival Texts into Digital Images and Techies into Readers: An Experiment in Theatre History Pedagogy
Ann Folino White, Michigan State University
“Unspoken Wisdom” of Odd Evidence: Teaching Theatre History with a Cookbook
Katelyn Hale Wood, Miami University
Archive Fever: Historiographical Objects and Performance Pedagogy

Puppetry and Material Performance
GALENA, 4TH FLOOR

CONVENERS
Cariad Astles, University of Exeter
Alissa Mello, University of London, Royal Holloway
Claudia Orenstein, Hunter College and Graduate Center, City University of New York
Dassia N. Posner, Northwestern University
Colette Searls, University of Maryland, Baltimore County

PARTICIPANTS
Dawn Brandes, University of King’s College
“You must Change your Life”: The Transformative Power of the Object’s Gaze
Jyana S. Browne, University of Washington
James Cherry, Wabash College
“Last Echoes”: Portraying the Shoah in Performing Objects
Brooke Christensen, Graduate Center, City University of New York
The Shoe-form Dances Alone: Confronting the Material World through Object Performance
William F. Condee, Ohio University
Religion, Gender, and “Race” in Malaysian Shadow Puppetry
Tim Cusack, Graduate Center, City University of New York
Playing Dummy: Queering the Patriarchy in The Ventriloquist’s Wife
Heather Denyer, Graduate Center, City University of New York
The Puppetry of Werewere Liking
Joseph Donohue, University of Massachusetts, Amherst (Emeritus)
Late Victorian Theatrical Realism, Anti-theatrical Bias, and the Emergence of the Ideal Marionette
Kyounghye Kwon, University of North Georgia
Traditional Korean Puppetry Before and Now
Sarah Lucie, Graduate Center, City University of New York
The Object that Tells: Robert Askins’s Hand to God and Theodora Skipitares’s The Chairs

Claudia Orenstein, Hunter College and Graduate Center, City University of New York
Poised between Art and Performing Object: Dilemmas in Indian Puppetry

Dassia N. Posner, Northwestern University
Response and Renewal: Cultural Dialogue in the Russian Puppet Nativity

Sahar Sajadieh, University of California, Santa Barbara
Liveness within the Performance of Virtual Bodies

David Z. Saltz, University of Georgia
Robots and Puppets

Mark Sussman, Concordia University, Montreal
The Impulses of Animism: Magic in Performing Object History

Amy Trompetter, Barnard College (Emerita)
Redefining Feminist Puppetry as Visual Performance of the Other

Amber West, University of Connecticut, Storrs
Puppetry in/and Feminism

Technology Performs: New Media Onstage and Off
FALKLAND, 4TH FLOOR

Conveners
Miriam Felton-Dansky, Bard College
Jacob Gallagher-Ross, University at Buffalo, State University of New York
Lindsay Brandon Hunter, University at Buffalo, State University of New York
Linzi Juliano, University of California, Los Angeles

Participants
Lauren Beck, Northwestern University
Listening to London: Online and Onsite Explorations of the Sounds of the City

Kate Bredeston, Reed College
Our Techno Town: Teaching through New Technology

Jennifer Buckley, University of Iowa
Forced Entertainment’s #12AMLIVE and the Tweeting Spectator

Lauren Graffin, University of Ulster
The Happy Accident: The Digital “Mistake” as Generative Moment on Site

Christopher Grobe, Amherst College
Ironic-Machines and Telephone Scenes, or, Why It’s Easier to Act with a Telephone than a Man

Elise Morrison, Yale University
Love’s Labor’s Leaked: Surveillance and the New Digital Drama

Seth Soulstein, Cornell University
The Performing Arts in the Age of Holographic Reproduction

Andrew Starner, New York University, Abu Dhabi
Audience Mirrored Mirrored, or Theatre in the Expanded Field

Jenn Stephenson, Queen’s University
Verbatim Theatre and the Scenographic “Real” in Annabel Soutar’s Seeds

Larry Switzky, University of Toronto
The Trolley Problem and the Body Problem: New Media and Moral Choice

Claire Swyzen, Vrije Universiteit Brussel
Information Culture Backstage: The Dramaturgical “Database Imagination” of Lo-fi Theatre Productions by Tim Etchells (UK) and De Tijd (B)

LaRonika Thomas, University of Maryland
From Town Hall to Facebook Wall: Media, Cultural Planning, and the Performance of Chicago

Peter Zazzali, University of Kansas
Now Playing “New Media”: Examining the Tangled Relationship between Digital Technology and Stage Actors through the Lens of the Spectacular

Traumatic Structures
JAMES, 4TH FLOOR

Conveners
Mary Karen Dahl, Florida State University
Katherine Nigh, Florida State University
Jeff Paden, Florida State University

Participants
Paul Adolphsen, University of Massachusetts, Amherst
Woman in Waiting: Testimonial Solo Performance and South African Archives of Trauma

Elizabeth Bonjean, Independent Scholar
Watching Glory Die: Transforming Traumatic Loss and the Ethics of Affirmation

Fatine Bahar Karlıdağ, University of Washington
A Film Set Activism: Conversations with a Silenced Past

Scott C. Knowles, University of Kansas
Mormon Massacres: The Performance of a Traumatic Past

Haddy Kreie, University of California, Santa Barbara
Interrogating Postcolonial Trauma: The Role of Vodun in Conceptualizing and Healing Trauma of the Trans-Atlantic Slave Trade in Benin

Jessica Chiyo Nakamura, University of Nevada, Reno
Recreating Trauma: Performances at and of Okinawan Suicide Caves

Rebecca Rovit, University of Kansas
What Performs: Trauma, Theatre, and the Moral Imagination as a Means for Ethical Witnessing
Laura Schlein, Independent Scholar
Media, Memory, and Architecture: How New Technology in the 9/11 Memorial Museum is Re-Shaping the Structure and Narrative of Commemorative Performance

Kathleen Spanos, University of Maryland, College Park
Post-Traumatic Cultural Identity Formation in Montserrat’s Masquerade Dance Tradition

Aniko Szucs, New York University
Uncanny Encounters: The Affect of Shame in Recontextualized State Security Files

Victoria Thoms, University of Wolverhampton
Dance, Trauma and Affect: The “Human” and “Non-Human” in Frederick Ashton’s World War II British Ballet, Dante Sonata

John Warrick, University of Southern Mississippi
The Symptomatic Spectacle: The Body as Object in State Sanctioned Lethal Injection

Andrew Wilford, University of Chichester
Lone Wolves, Werewolves and Radicalized Rolling Stone Covers: Traumatic Performance and Rogue Representation in Pantomime Terror

Edward Ziter, New York University
Remembering the City in Syrian Theatre and Performance

6:00 PM - 7:00 PM
Dinner Break

7:00 PM - 10:00 PM
PERFORMASTR
HARBORSIDE C-E, 4TH FLOOR

Kinesis as Mimesis
Adam Versenyi, University of North Carolina, Chapel Hill
Michael Chemers, University of California, Santa Cruz

Wayang Little
Jennifer Goodlander, Indiana University

All the Bodies in the Room
Slade Biliew and Angenette Marie Spalink, Bowling Green State University

For and In Behalf Of
Allan Davis, Jessica Krenek, and Christina Banalopoulou, University of Maryland, College Park

10:00 PM - 12:00 AM
PERFORMASTR
KENT A-C, 4TH FLOOR

AllNightCheck
Angela Sweigart-Gallagher, Northeastern Illinois University
Victoria Pettersen Lantz, Sam Houston State University
Melissa C. Thompson, University of Arizona
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and the Mellon Foundation Global Encounters Initiative

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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

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
Norah Zuniga Shaw, The Ohio State University
Doug Reside, Digital Curator for the Performing Arts, New York Public Library
Nancy Friedland, Librarian for Butler Media, Film Studies, and Performing Arts, Columbia University

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
Andrew White, Stratford University
Bruce Barton, University of Toronto
Stefka Mihaylova, University of Washington

WORKING GROUPS D

Animals Perform: Encountering Animals in Historical and Posthuman Performance
KENT A-C, 4TH FLOOR
CONVENSORS
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
Creaturely 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

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
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 Pastas: 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…Pimaatun/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 Inocéncio, 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
Maternal Identities Formed in Absence: Erasure of the Birth Space

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 Rodríguez-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

Aileen Robinson, Northwestern University

Convener

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

Conveners

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

Conveners

Shane Boyle, University of London, Queen Mary
Matt Cornish, Ohio University
Brandon Woolf, University of California, Berkeley

Participants

Sean Bartley, Florida State University
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 Abromovic 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/as Post-Dramatic Theatre

Alexandra Ripp, Yale University
Performing Aporeia: Subject and Object of Catharsis in Postdramatic Theater

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, Synecdoche
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
Robert 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
ESSEX A, 4TH FLOOR
CONVENEERS
Anita Gonzalez, University of Michigan, Ann Arbor
Irma Mayorga, Dartmouth College
PARTICIPANTS
Maria Enríquez, 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

CONVENER
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 Paavolainen, 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
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 Mc Kelvey, 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 Indigenas / 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 Kobi alka, 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 Okinawanness: 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’Ile

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
SUNDAY, NOVEMBER 23, 2014
7:30 AM - 9:30 AM
Coffee and Breakfast Breads
HARBORSIDE FOYER, 4TH FLOOR
8:00 AM - 11:00 AM
WORKING GROUPS F
Performance as Research Working Group
ESSEX A, 4TH FLOOR
CONVENERS
Daniel Mroz, University of Ottawa
Kris Salata, Florida State University
PARTICIPANTS
Rachel Anderson-Rabern, Franklin and Marshall College
Margaret F. Savilonis, University of New Haven
Julie Burelle and Sam Mitchell, University of California, San Diego

Natasha Davis, University of Warwick, United Kingdom
Body, Memory and Identity Explored through Performance as Research Project Internal Terrains
Ciane Fernandes, Federal University of Bahia, Brazil
Somatic-Performative Research or “How to Move Things and Words”
Rick Kemp, Indiana University of Pennsylvania
Cognitive Strategies for Generating Affective States: A Research Project Conducted during Rehearsals and Performances of The Tempest
Kyle Gillette, Trinity University
Liberal Arts as Theatre as Nexus as Performance as Research
Rachel Joseph, Trinity University
We Have to Stop Now. Psychoanalysis, Performance as Research, and the Real
Daniel Mroz, University of Ottawa
Luo Shu Ji Xing - Theorizing a Research/Creation Laboratory in Theatre Creation
Daniel Sack, University of Massachusetts, Amherst
Ten Ways of Looking at an “Imagined Theatre”
Kris Salata, Florida State University, Tallahassee
Martin Buber’s “I and Thou” in the Lab
Michael St. Clair, Stanford University
Tell Me which Buttons to Press: The Emergence of Crowd Agency and Governance Strategies through Ludic Participation

Ian Watson, Rutgers University
Somatic Communication: Memories and The Embodied Archive in The Performer Training Cycle

James Andrew Wilson, Unaffiliated, California
Excavation and Re-animation: Uncovering Performance Process

Shakespearean Performance Research Group
ESSEX B, 4TH FLOOR
CONVENERS
Catherine Burriss, California State University, Channel Islands
Franklin J. Hildy, University of Maryland
Rob Ormsby, Memorial University of Newfoundland
Don Weingust, Center for Shakespeare Studies, Southern Utah University and Utah Shakespeare Festival
W. B. Worthen, Barnard College, Columbia University

PARTICIPANTS
Kane Anderson, University of Puget Sound
Comics and Tragedy: Locating Original Practices in Graphic Literature “Stagings” of Shakespearean Plays

Susan Bennett, University of Calgary
Sounding Original

Sara Boland-Taylor, University of Illinois
The Belly Performs: Pregnant Boys on the Stuart Stage

Scott Campbell, Mary Baldwin College and Blackfriars
The Vanishing Experiment: Marketing Dearth in Twenty-First Century Original Practices Shakespeare

Valerie Clayman Pye, Manhattanville College
OP on Broadway: Inauthentic “Authenticity” and the Commercialization of Practice as Research

Joe Falocco, Texas State University
“How not-so-easily She may be Surprised”: An Original Practice Solution to the Puzzle of Antony and Cleopatra 5.2.

Louise Geddes, Adelphi University
“Il Faut du Sang”: Shocking the Elizabethan Audience

Peter Kanelos, Valparaiso University
Refiguring Richard: Rhetoric and Character in Richard III

Daniel Keegan, California State University, Fullerton and New York Film Academy, Los Angeles
Offspring of the Dallying Puppets: The Hidden Room and the “Original” in “Original Practices”

Matt Kozusko, Ursinus College
Inferred Implied Stage Directions

Jemma Levy, Washington and Lee University
Creating Citizens: Implicating the Audience through Direct Address

Emily Madison, Columbia University
“Original Practices” and Performance Criticism

Cary Mazer, University of Pennsylvania
“Original Practices” and Modernism: The Case of Granville Barker

Josy Miller, University of California, Davis
Gesture, Gender, Genre: Original Practices and the Articulation of Femininity

Kathryn Moncrief, Washington College
Original Practices and the Performance of Pregnancy in Shakespeare’s All’s Well that Ends Well

Nova Myhill, New College of Florida
Positioning the Audience in the Original Practices Movement

Dierdre O’Rourke, University of Pittsburgh
Restoring Shakespeare: Original Practices and Restoration Shakespeare Performance

Dave Peterson, Colby College
Mark Rylance, Clowning Original Practice

Kathryn Prince, University of Ottawa
Authenticity, Aura, and Audience at the Wanamaker Playhouse

Johanna Schmitz, Southern Illinois University, Edwardsville
“I have thee not and yet I see thee still”: The Rose Theatre Archaeological Discovery in 1989 as Tool for Re/Creating Original Practice

Richard Schoch, Queen’s University Belfast
Edmond Malone and the Historiography of Original Practices

Adam Sheaffer, University of Maryland, College Park
From Workshop to Festival: Original Practices and The New York Shakespeare Festival

Lauren Shepherd, University of Toronto
“And I did laugh sans intermission / An hour by his dial”

Fran Teague, University of Georgia
Conceptual Original Practices and Present Production

Natalie Tenner, University of Mary Washington
Memory and the Performing Object: A Case Study of the Blackfriars Playhouse

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CS9. Writing Effective Book Proposals
HARBORSIDE E, 4TH FLOOR
In this session, a panel of commissioning editors and series editors discuss what they look for in a proposal, the dos and don'ts of proposal writing, and publishers' perspectives on new projects.

CONVENER
Janelle Reinelt, Co-editor of Studies in International Performance for Palgrave Macmillan, University of Warwick

PANELISTS
Paula Kennedy, Publisher, Literature & Theatre/Performance Studies for Palgrave Macmillan
Liz Levine, Commissioning Editor, Routledge Research and the Routledge Advances in Theatre & Performance Studies series
Brian Singleton, Co-editor of Studies in International Performance for Palgrave Macmillan, Trinity College, Dublin

CS10. Effective Interviewing
FALKLAND, 4TH FLOOR
This session consists of a mock interview for a faculty position, a postmortem of the interview from the interviewers' and the interviewee's perspectives, and a discussion of how to prepare for different interviews.

CONVENER
Kirsten Pullen, Texas A&M University

PANELISTS
Megan Sanborn Jones, Brigham Young University
Jim Peck, Muhlenberg College
Scott Proudfit, Elon University

CS11. Alt-Ac Career Paths In, Around, and Out of Academia
GALENA, 4TH FLOOR
This session addresses careers off of the tenure track that utilize Ph.D. training, where to find job postings, how to market the Ph.D. for a variety of positions, and the application and interview process.

CONVENER
Ariel Nereson, Vassar College

PANELISTS
Ken Cerniglia, Dramaturg and Literary Manager, Disney Theatrical Group
Jane Duncan, Director of Accreditation and Assessment, Nova Southeastern University
Tom Pacio, Producing Manager for New York Stage and Film
Aaron Shackelford, Mellon Postdoctoral Fellow, Carolina Performing Arts

CS12. Avoiding the ABD Cliff
HERON, 4TH FLOOR
This session offers strategies for dissertation completion in instances when an ABD candidate must craft, compose, and defend a dissertation while taking on a first-time teaching position, becoming a parent, or assuming other time- and energy-intensive tasks.

CONVENER
Keith Byron Kirk, University of Houston

PANELISTS
La Donna Forsgren, University of Oregon
Laura Lodewyck, Northwestern University
CS13. Postdocs: Should You or Shouldn’t You?  
IRON, 4TH FLOOR  
This session addresses the variety of postdoc options that exist, as well as how to apply, the reasons to do so, and how to get the most out of a postdoc experience.  
CONVENERS  
Gibson Cima, Tufts University  
Jesse Njus, New York University  

CS14. First Year as a Faculty Member  
JAMES, 4TH FLOOR  
This session focuses on the experience of the first year as a faculty member. Topics include what to expect, the unexpected, and managing expectations; navigating institutional and departmental cultures; tips and advice.  
CONVENER  
Lisa Jackson-Schebetta, University of Pittsburgh  

CS15. Meet the Editors of Theatre Survey  
BRISTOL, 3RD FLOOR  
In this session, the editors of Theatre Survey offer information on the process of publishing in the journal including how articles and book reviews are evaluated and selected.  
CONVENERS  
Harvey Young, Associate Editor, Northwestern University  
Esther Lee Kim, Editor, University of Maryland  

11:00 AM - 12:30 PM  
State of the Profession  
Materialisms and Humanisms: New, Old, and Other?  
HARBORSIDE C, 4TH FLOOR  
CHAIRS  
Robin Bernstein, Harvard University  
Uri McMillan, University of California, Los Angeles  

PANELISTS  
Ju Yon Kim, Harvard University and Coleman Nye, Brown University  
Everyday Life: Histories of the Ordinary, Persistent, and Repeated  
Nadine George-Graves, University of California, San Diego and Susan Manning, Northwestern University  
Performing the Boundaries Between Theatre Studies and Dance Studies  
Jorge A. Huerta, University of California, San Diego and Tiffany A. Lopez, University of California, Riverside  
Latina/o Theatre in the 21st Century: Making the Invisible Visible  
Adron Farris, University of Georgia and Heidi L. Nees, California Polytechnic State University, San Luis Obispo  
I Object! These Things Have Been Performing Long before You Started Watching – Non-Human Performances and (re)Considerations of Indigenous Identities  
Faedra Chatard Carpenter, University of Maryland, College Park  
Facing the Other: Reconsidering Transracial Performance  
Catherine Cole, University of California, Berkeley; Megan Lewis, University of Massachusetts, Amherst; and Jisha Menon, Stanford University  
Performance Studies in/from the Global South
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