60th Anniversary
ASTR/TLA Annual Conference
November 3-6, 2016
Minneapolis, Minnesota

#ASTR16
Welcome
Professor Suk-Young Kim
who joins program faculty
Michelle Liu Carriger
Sean Metzger

Sue-Ellen Case
Distinguished Research Professor
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REASONS WHY PEOPLE TWEET AT A CONFERENCE:

1. Enable people to attend sessions virtually
2. Reduce social anxiety—it’s a conversation starter and a networking tool!
3. Spread interest about your research
4. Find other people whose research interests intersect with yours
5. It’s a form of note-taking!

Please note that there will be a tweeter meetup at 9:00 pm Thursday in the Book Exhibit and we’d love for as many of you to be there as possible!

Name | Twitter Handle | Find the Tweeter in the Working Group/Panel/Plenary/Career Session...
--- | --- | ---
ASTR Official | @ASTRtweets | Registration Desk
Aaron C. Thomas | @aaroncthomas | Traumatic Structures
Bethany D. Holmstrom | @bdholms | Ecology and/of Performance
Brian Herrera | @stinkylulu | Beyond the Journal: Social Media, Blogs, and Podcasts Career Session
Catherine Young | @fickle_freckled | The Future in the Present (José Muñoz Working Group)
Dan Smith | @danaturg | Adaptation, Translation, and Visibility
Derek K. Miller | @DerekKMiler | Theatre and Real Estate
Ellen G. Kress | @dorksidedarth | Consciousness and Emotion/Affect
Eero Laine | @Eero_Laine | Training/Trans—
Eric Collaray | @ecolleary | Representing the American Theatre Archive Project (ATAP) and Theatre Library Association (TLA)
Gibson Cima | @gibsoncima | Transactions
Kalle Westerling | @kallewesterling | Tripping the Light Transtastic (Curated Panel)
Jennifer Shook | @poeticsheretic | Methodological Transfiguration (Conference Organizer)
Jen Parker-Starbuck | @jparkstarbuck | (Conference Organizer)
Josh Abrams | @joshabrams | TRANSFORMance Organizer
Leslie Hill | @curious_leslie | Transcriptive Objects and Items (Plenary)
Michelle Liu Carriger | @kitvishnu | Executive Committee + Co-Organizer of the Tell Me Booth
Noe Montez | @noemontez | Theatre and Transmedia
Sarah Bay-Cheng | @performaddict |

REMEMBER TO USE THE HASHTAG #ASTR16
A NOTE FROM THE MAYOR OF MINNEAPOLIS

Welcome to Minneapolis!

On behalf of the City of Minneapolis, I am thrilled to welcome you to the American Society for Theatre Research (ASTR) annual meeting, and to wish you all a happy anniversary as you gather in our city to mark your 60th year.

You couldn’t have picked a better place to meet. Minneapolis has more theater seats per capita than any American city after New York. We are proud to be home to nearly every kind of theater company and nearly every kind of performance venue. Our theater community is one of our greatest assets. I know that sounds like the kind of boilerplate language you’d expect in a welcome letter from a mayor, but it happens to be true: the diversity and quality of Minneapolis’ theater is one of greatest and most distinguishing features of our city, and is what we are rightly known for around the country and around the world.

It is appropriate that you are engaged in critical conversations about, and with, under-represented groups, communities of color, LGBTQ communities, and the disability community, because equity is at the heart of our work as a city and is the lens through which I view all of the work that I do. To see how we are putting the principles of equity in arts and culture into practice on the ground, please take a look at the Creative City Road Map, Minneapolis’ 10-year vision and strategic plan for developing our creative economy that we released earlier this year.

I am also pleased that you have picked Minneapolis, one of the most trans*-inclusive cities in America, in which to engage with the “Trans-” theme of your annual meeting.

During your visit here, I hope you will take the time to enjoy our beautiful city. Minneapolis, City by Nature, is where you will experience the best of a big, diverse, hospitable city set in a lush, green environment.

Please accept my best wishes for a productive conference and memorable stay. Make yourself at home, and once again, welcome to Minneapolis!

Sincerely,

Mayor Betsy Hodges
City of Minneapolis
PRESIDENT'S WELCOME

ASTR is 60! It has been such an incredible journey for the Society and I’m so happy that you are here to celebrate with us today.

According to the ancient Chinese zodiac and era system, it takes 60 years for the heavenly and earthly branches to meet again; in other words, 60 means a full cycle is completed and a new beginning is upon us. Founded in 1956, as the first American professional organization on theatre research and the only one in the US affiliated with ACLS, we have grown so much in our member base and research areas over the years. No matter how international relations or domestic politics might change the definition of American, our Society believes in truly devoting ourselves to inclusivity, diversity and equality as we engage in our specific fields of theatre research. We keep pushing the boundaries of what redefines American and Theatre Research.

Trans-! What a superb way to celebrate our completion of the first cycle and new beginning with this idea! Trans- is about crossing borders and building connections; Trans- is about empowering ourselves by challenging and understanding the impossible and the unknown.

For 2016, empowerment has been a central theme for our work in the past year: ASTR’s José Esteban Muñoz Targeted Research Working Sessions will fund and foster research by and about people of color and intersectional work attending to other underrepresented communities; the Empowerment Committee targets power imbalances in academia such as gender pay equity; the Membership Committee helps improve our understanding of the demographics, climate, and research of the membership base; the Community Engagement Award will help empower a local theatre group from the city of our annual conference.

I have just completed my first year as the president of this wonderful organization as ASTR turns 60. I want to express my deepest gratitude to our officers, committee members, staff, and countless volunteers whose passion and hard work have helped us build a healthy and strong society. I look forward to having another great year and a wonderful beginning of a new cycle with you.

Happy Birthday, ASTR!

Daphne Lei
President

Help us Celebrate 60 Years of ASTR

ASTR’S 60TH ANNIVERSARY CELEBRATION
OPENING RECEPTION

Thursday, November 5, 2016 at 8:15 pm
Location: Atrium/Exhibit Hall
Sponsored by:

Happy Birthday, ASTR!
Welcome to this 60th anniversary conference in Minneapolis. This year’s program includes a variety of opportunities to share work and socialize with one another—working groups, panels, career sessions, performances, the awards luncheon, receptions, and even a dance party! It will be an exciting four days and I want to thank Jennifer Parker-Starbuck and Joshua Abrams for their exceptional work as Program Chairs. It is a huge undertaking—especially when you have the energy and imagination that they possess—and it has been an honor to support them in making their vision a reality. In my first year as ASTR’s VP for Conferences, I feel tremendously lucky to have worked with such organized, dedicated, and collaborative colleagues.

This conference will also showcase many initiatives that emerged from your feedback. I hope these illustrate that ASTR’s leaders listen and respond with action. Please continue to give us honest feedback so that we can continue to craft this conference into a welcoming, inclusive, and accessible space for everyone. Stop by the “Tell Me” booth to share your thoughts with Executive Committee (EC) members and other volunteers. Thanks to Noe Montez and Ginny Anderson for organizing this year’s booth.

I am especially happy that this year’s program includes the inaugural José Esteban Muñoz Targeted Research Working Session. These competitive, funded, three-year working sessions support, promote, and feature the production of research by and about people of color. Thanks to Joshua Chambers-Letson, Faedra Chatard Carpenter, Anita Gonzalez, Jon Rossini, and Josh Abrams for serving on this year’s award selection committee. Later this fall, we will circulate a call for the second three-year Muñoz Working Session. I hope that you will propose a session yourself and distribute the call widely so that ASTR can continue to foster scholarship that reflects our entire scholarly community. We have also continued our commitment to accessibility by developing a “best practices” document that we circulated to presenters and posted on the conference website. This document offers suggestions for ways to design presentations so that they are as inclusive as possible for everyone in the audience. Thanks especially to Lisa Jackson-Schebetta for spearheading this work. The Committee on Conferences will continue to take steps in site selection and programming to create a fully accessible conference. Finally, at the request of members, we have set aside a program-free space in the Gray’s Bay room. Available on Friday, Saturday, and Sunday, this room is meant to be a disturbance-free place for conference attendees desiring quiet time.

This conference functions through the work of ASTR’s Officers and EC members, TLA representatives, Program Committee, Committee on Conferences, and many other volunteers, such as this year’s Career Session organizers, Paige McGinley and Gad Guterman. In addition, I want to thank past members of ASTR’s EC who helped develop many of the initiatives highlighted above, and to specifically recognize ASTR’s immediate past President Heather Nathans and immediate past VP for Conferences Patrick Anderson. They were incredible mentors to me during my three years on the EC and I’m happy to continue the work they started; I only hope I can match their commitment and energy. Patrick, in particular, has been incredibly supportive (by email, by phone, by the hotel bar) as I’ve stepped into this role. Thanks also to the folks at Ewald Consulting, most especially Erin Barbarskis and Emily Fairall, for their patience and diligence.

Most importantly, thanks to all of you for coming to Minneapolis to celebrate ASTR’s 60th year, the work of TLA and ASTR members, and the importance of theatre in our world. I wish you a fulfilling, transformative weekend.

Jill Stevenson
Vice President for Conferences

JOIN US AT THE ASTR 60TH ANNIVERSARY TABLE
during the conference to share your thoughts and reflect on ASTR’s past, present, and future.
Welcome to Minneapolis for ASTR’s 60th anniversary conference: “Trans—”. When then-Vice President for Conferences Patrick Anderson first asked us to consider running this conference, we didn’t quite realise the immediacy of the upcoming election and the weight that would likely have over all the participants. Our theme has taken on many dimensions since we first proposed it and we are indeed in a time of trans-ition. For us, the theme emerged because we were struck by the public discussion of transgender politics. Because ours is an embodied field of study we felt this was a theme that increasingly “matters,” alongside other movements like the also critical “Black Lives Matter,” and we wondered how it would reflect across ASTR’s scholarship. With both increased televisual presence and news coverage like Time Magazine’s cover story, “The Transgender Tipping Point” as well as the legal issues over North Carolina’s HB2 law, it is clear that there is an urgency in this moment that is worth revisiting within the academy. As a theme, the prefix also seemed fitting to our location in the Twin Cities.

Our field itself is, over 30 years after the dawn of Performance Studies, a hybridized discipline. And, as we initially asked, if the advent of Performance Studies was a moment about the shaping of interdisciplines, then are we now in a moment of transdisciplinarity? How does the notion of trans- thinking challenge and/or enrich ideas of theatre historiography? How might a focus on ideas of trans- stimulate and enrich ongoing debates and discussions of subjectivity? “Trans—” as a prefix signifies a blending while it recognizes the complexities of such interweavings and raises questions about historical desires to unravel or untangle.

We’ve been pleased with the response to the topic, which has indeed brought together complex constellations of provocative ideas from the 7 curated panels working across the discipline, to the 40 working groups, all of which took the theme into consideration in ways beyond what we had foreseen. We also include 6 plenary panels which we feel present a picture of both the transitioning shape of our discipline(s) today and the crucial possibilities of this prefix. We are privileged that this was the first year of the José Esteban Muñoz Targeted Research Working Session, and we look forward to watching that initiative develop.

We are excited to continue the tradition of including performance in the ASTR schedule and this year the transnational performance company Curious (Leslie Hill and Helen Paris), have solicited and put together TRANSFORMance, an exciting collection of performances from both established and upcoming artists, reflecting on the theme—some of these are scheduled in the program and will have limited audiences; others will pop up throughout the conference in various spaces and times. We’ve scheduled a micro-festival throughout the evening on Saturday night, as well as an exciting performance offsite at the Bryant Lake Bowl on Friday night and we hope that you’ll join us for many of these.

As we’ve worked to curate this conference, we’ve been privileged to work with a number of exceptional colleagues, who have helped us to translate some of these nascent thoughts and questions into the events of these next few days. First and foremost among those is Jill Stevenson, who has more than capably stepped into Patrick’s shoes and has been a steady collaborator and staunch advocate throughout the process. The organisation’s new Management team, in particular Eric Ewald, Erin Babarskis, and Emily Fairall, have been tireless facilitators and we could not have done this without their expertise, even in what is still a moment of organisational transition. The Executive Council, in particular Treasurer Cindy Brizzell-Bates, have been incredibly supportive of our new initiatives and changing needs. Curious and our committee have provided input and ideas throughout the process, from anonymously vetting nearly 100 plenary proposals and over 50 working group proposals to helping with local arrangements, performance, and anniversary celebrations. The Working Group convenors worked with us through a transitional year of centralising submissions, an innovation that we hope has facilitated participation.

We’ve made some other changes this year we feel are worth noting. We’ve moved the State of the Profession panel to the first night of the conference, so it can facilitate the thoughts and ideas that will shape the way we all interact over the weekend. We hope these ideas will filter through to the final event of the conference, a Sunday “brunch” curated by Spatula and Barcode, which will offer and invite scholarly, artistic, and gustatory thoughts and reflections on the conference experience. We’ve also focused on sustainability in working with the hotel on the luncheon and other catered events, trying to cut down on waste and focus on the local and seasonal, as well as hopefully laying the groundwork for more organisational sustainability through developing a more explicit sponsorship policy and practice. Finally, you will see Kalle Westerling and our “Twitter Team” around the conference documenting and live tweeting sessions for archival purposes and for attendees and non-attendees alike. We encourage you to add your thoughts and comments to #ASTR16 through the conference.

We hope you get as much out of this conference as we have in putting it together and we look forward to seeing you around the Marriott. Happy Anniversary, ASTR!

Josh Abrams and Jen Parker-Starbuck
ASTR 2016 Conference Program Chairs
Help make ASTR the organization you want it to be! Share your thoughts and experiences with a member of the ASTR Membership Committee or Executive Committee through the 2016 Tell Me Booth, a table located near the conference registration desk—look for the balloons.

- How is ASTR working for/serving you as an individual member?
- How do you define your ASTR membership? Does that definition change in years you do not attend the conference?
- How can ASTR advocate for the work that you do at your home institution?
- How can ASTR support its members at all stages of their careers?
- What are your ideas for growing and enriching its membership?

Your input informs future initiatives and legislation designed to make ASTR as effective, inclusive, and accessible as possible.

If you have any questions or additional ideas you’d like to share in confidence, please don’t hesitate to contact Membership Committee Co-Chairs Ginny Anderson (virginia.anderson@conncoll.edu) or Noe Montez (noe.montez@tufts.edu).

**CONFERENCE REGISTRATION DESK & TELL ME BOOTH HOURS**

<table>
<thead>
<tr>
<th>Day</th>
<th>Hours</th>
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<tbody>
<tr>
<td>Thursday, November 3</td>
<td>2:00 pm - 7:00 pm</td>
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<tr>
<td>Friday, November 4</td>
<td>8:00 am - 5:00 pm</td>
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<tr>
<td>Saturday, November 5</td>
<td>8:00 am - 5:00 pm</td>
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<td>Sunday, November 6</td>
<td>8:00 am - 11:00 am</td>
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**A SPECIAL THANK YOU**

**Conference Program Chairs**
Jennifer Parker-Starbuck, University of Roehampton
Joshua Abrams, The Royal Central School of Speech and Drama, University of London

**Conference Program Committee**
Jill Stevenson, Marymount Manhattan College, ex officio
Joshua Bastian Cole, Cornell University
Anita Gonzalez, University of Michigan
Sharon Mazer, Auckland University of Technology
Sean Metzger, University of California, Los Angeles
Ariel Osterweis, Skidmore College
Sonali Pahwa, University of Minnesota
Yumi Pak, California State University San Bernardino
Yassi Jahanmir, University of California, Santa Barbara (GSC rep)
Beth Kattelman, Ohio State University (TLA rep)
Lisa Jackson-Schebetta, University of Pittsburgh (Committee on Conferences Rep)
Bess Rowen, The Graduate Center-CUNY (Committee on Conferences Rep)

**HOTEL**
Minneapolis Marriott City Center
30 7th Street South
Minneapolis, MN 55402
TRANSFORMANCE FESTIVAL — PERFORMANCE AND VIDEO PROGRAM

A Note from TRANSFORMance Program Directors Helen Paris and Leslie Hill

It was a pleasure to be asked by Jen and Josh to work on a performance program for ASTR 2016. The call we sent out asked for performances that resonated with, responded to and playfully provoked the conference’s theme TRANS and which responded to the transitory nature of conferences and hotel spaces, inviting performances that move across, through, beyond, between people, places and states.

Despite the challenge of no gallery, black box, or theatre spaces, no lighting or set, and working within the confines and constraints of a hotel conference setting, we were thrilled to receive a rich and diverse range of works. Artists are exploring ideas of transgender, transfiguration, transgression, transition, transportation, translation, transformation, transplantation and much more besides. The performances are durational, one-to-one, flash, pop up, installation, lec-dem and invisible. Some last 17 hours some just a few moments.

From Friday afternoon through to late night Saturday we hope you take the chance to audience, interact and engage with TRANSFORMance.

TRANSFORMance Schedule
THURSDAY, NOVEMBER 3, 2016
8:00 am - 5:00 pm
Breathing and Moving: A Gestural Orchestra
Location: Atrium

Dissolving into the time-space context of ASTR 2016, this 72-hour relational project curates situations for participants to breathe and move, collaboratively and individually. Structured in three cycles, the piece subtly activates a multiplicity of individual experiences to collectively create a complex score for movement, breath, sound, and gesture.

Artists: SALYER + SCHAAG, University of Wisconsin-Madison

FRIDAY, NOVEMBER 4, 2016
8:00 am - 5:00 pm
Tracing Nan: A Trans-Generational Map Home
Location: Atrium

Over the course of two days, the artist will map her Biskaabiyang, returning home to Algonquin Territory along the Ottawa River by returning to herself across generations of First Nations grandmothers and settler logging, fur-trading grandfathers, an alcoholic but loving mother, and a Nan.

Artist: Jenn Cole, University of Toronto

10:00 - 11:00 pm
Bear
Location: Bryant Lake Bowl Theatre (note: off-site venue)
810 W. Lake Street, Minneapolis

A human becoming a bear, a bear becoming a human. What happens when the two meet mid-transition? Set in a future of post-climate collapse, the darkly humorous BEAR world is being built from scrap material and run on wind/hand-crank/solar power. The desperate, magical thinking provides audiences a way to see themselves in urgent new light.

Artist: Deke Weaver, associate professor at the University of Illinois, Urbana-Champaign, School of Art & Design and the Department of Theater

Full bar and menu service available throughout the performance. See more at: http://www.bryantlakebowl.com/theater/why-we-cant-have-nice-things#sthash.4oRFob9d.dpuff
Website: http://www.bryantlakebowl.com/theater/
Tickets: $10/$6 in advance or with ASTR Conference Badge
Theater Phone: (612) 825-8949

SATURDAY, NOVEMBER 5, 2016
6:30 am - 11:30 pm
Performance: Footnote
Location: Atrium

The second of three durational performances engaging feminist and queer lineages, Footnote concocts a temporal potion for amnesia. The first work in the series, Citation, was a 34-hour act of remembering. Footnote traverses territory between what ghosts let us forget and what skimming and glancing can leave in the cold.

8:00 am - 5:00 pm
Breathing and Moving: A Gestural Orchestra
Location: Atrium

Dissolving into the time-space context of ASTR 2016, this 72-hour relational project curates situations for participants to breathe and move, collaboratively and individually. Structured in three cycles, the piece subtly activates a multiplicity of individual experiences to collectively create a complex score for movement, breath, sound, and gesture.

Artists: SALYER + SCHAAG, University of Wisconsin-Madison
TRANSFORMATION FESTIVAL — PERFORMANCE AND VIDEO PROGRAM

8:00 am - 5:00 pm  
Tracing Nan: A Trans-Generational Map Home  
Location: Atrium

Over the course of two days, the artist will map her Biskaabiyang, returning home to Algonquin Territory along the Ottawa River by returning to herself across generations of First Nations grandmothers and settler logging, fur-trading grandfathers, an alcoholic but loving mother, and a Nan.

Artist: Jenn Cole, University of Toronto

SATURDAY, NOVEMBER 5, 2016

5:30 - 7:00 pm  
TRANSformance Dialogues: Clay/ Fire/ Sweat: Cassils on transformation: Cassils (via Skype) and empowered vulnerability

5:30 - 6:15 pm  
Clay/ Fire/ Sweat: Cassils on transformation: Cassils (via Skype) in conversation with Branislav Jakovljevic, Stanford University  
Location: Ballroom 1/2

Cassils performs trans not as a crossing from one sex to another, but as a continual becoming that works in a space of indeterminacy, spasm and slipperiness. It is with sweat, blood and sinew that they construct a visual critique and discourse around physical and gender ideologies and histories. They will discuss their works Becoming an Image, Powers That Be, 103 Shots, and Inextinguishable Fire.

6:15 - 7:00 pm  
empowered vulnerability: Kris Grey / Justin Credible in conversation with Leslie Hill, Stanford University  
Location: Ballroom 1/2

Kris Grey is a Brooklyn-based gender queer artist whose work exists at the intersection of communication, activism, community building, storytelling, lecture, and studio production. Grey’s generous and often humorous works point at the permeability of binary gender constructions, inviting audiences to explore intimate gestures. They will discuss their work and process including Homage, Body Dialectic, and (Sub)merge.

8:30 - 11:30 pm  
TRANSFORMANCE Performance Festival and Cash Bar  
Location: Atrium

8:30 - 8:50 pm  
Gestures in the Shadows: A Performance Translation of The Witch of En-dor  
Location: Lake Nokomis  
Kaplan recites the story from the Book of Samuel in the Old Testament in modern English and biblical Hebrew while simultaneously interpreting the story with Modern Dance vocabulary. The juxtaposition of idioms across language and time reflects the competing traditions and forces at work in the story, and queries approaches to translation.

Artist: Jeff Kaplan, University of Maryland, College Park

8:30 - 8:54 pm  
Invisible Machines  
Location: Ballroom 3  
Invisible Machines explores the transcription process undertaken by stenographers who caption for deaf and hard-of-hearing students in the classroom. The film is an exploration of how the

(Credit: Cassils performs Powers That Be, April 2, 2016 at the Broad Museum in Los Angeles)

(Credit: Kris Grey, Body Dialectic, 2012, 45 minutes, featuring body casts by Lania D’Agostino, Courtesy the artist and Louise O’Rourke.)
TRANSFORMATION FESTIVAL – PERFORMANCE AND VIDEO PROGRAM

historic invisibility of women’s work intersects with the imaginary of technological neutrality, the dream of a perfect transcription that is always just out of reach.

**Artist:** Yelena Gluzman, UC San Diego

8:30 - 9:15 pm

**Good Life Pharmacomm Merger Celebration and Product Launch!**
Location: Ballroom 1/2

“Mindlink” is a brain implant that allows its user to surf the web, download drugs, and more. While extolling and demonstrating the virtues of Mindlink, the corporate representatives’ brains are hacked by anti-corporate activists who urge the audience to rebel and escape.

**Artists:** Sheila Regan, Independent Artist and Macelle Mahala, University of the Pacific

8:30 - 9:15 pm

**Lying for a Living**
Location: Lake Calhoun

*Lying for a Living* questions the transformative power of performance and notions of “truth.” In 1943 Manhattan, the acting teacher Stella Adler takes the young Marlon Brando under her wing. Acting, however, was not Brando’s only strong point. Stella would have her protégé and Brando would never be the same.

**Artist:** Douglas S. Kern, University of Maryland, College Park

8:30 - 11:30 pm

**How I Became a Thinking Machine**
Location: Cook’s Bay

*How I Became a Thinking Machine* is a series of one-on-one performance interactions between DoubtBot (a Cartesian chatbot) and conference participants and a 45-minute performance lecture, from 10:00 - 10:45 pm, that includes a demonstration of DoubtBot’s functionalities, the script and system of procedures on which DoubtBot runs, and a framing of the performance in relation to “algorithmic theatre”.

**Artist:** Ioana Jucan, Brown University

8:30 - 11:30 pm

**ICU**
Location: Gray’s Bay

*ICU*, the unit, the I, is a ceramic piece created specifically for this series. What the participant sees is an eyeball, looking at/through/near the participant. Each participant is encouraged to peer within the hollow pupil and encounters the image of what the ceramic piece “sees” (themselves, or someone else?).

**Artist:** Ellen Gillooly Kress, University of Oregon and Studio PlayHaus, Albuquerque, NM

8:30 - 11:30 pm

**Can’t Get There from Here**
Location: Wayzata Bay

*Can’t Get There from Here* In 1916 a Wanted ad appeared in the Pittsburgh Press: “looking to correspond with a woman, object marriage.” Within a few days the solicitor received many letters and preserved them in a scrapbook. This performance installation immerses the audience into the historic worlds of the letter writers and the reverberations the story still has today.

**Artist:** Peter A. Campbell, Ramapo College of New Jersey

8:30 - 11:30 pm

**BLACK SPACE TRANSFORMS TO ANYPLACE**
Location: St Croix II
Scene repeats every 15 minutes

Presents a short interactive scene from the art history participation play *TIME TO SEE*; it is set in the inflatable Medieval Chapel.

**Artist:** Kaarin Johnston, College of Saint Benedict/Saint John’s University and CSB/SJU students.

9:00 - 9:20 pm

**“Sympathy for Exú”**
Location: Lake Nokomis

*Sympathy for Exú* examines oral storytelling across disparate cultures through narrations by Exú, the cultural archetype from Afro-Brazilian mythology, who has been syncretized with the Catholic devil and is known as a liar and a scoundrel, and “Jack Colby, Cowboy Anthropologist” who acknowledges the transgressions involved in recounting another’s narrative tale.

**Artist:** Laurelann Porter, Benedictine University

9:00 - 9:11 pm

**Stand Back**
Location: Ballroom 3

*Stand Back* (2011) inspired by musician Stevie Nicks and a larger-than-life Jesus-sculpture Ellsworth remembers from her childhood. In constant motion on a stair-stepper, Ellsworth shifts her weight in an alternating pattern of contrapposto poses exploring monumental and weightless aspects of being. Originally performed at the Phoenix Art Museum in 2010.

**Artist:** Angela Ellsworth, Arizona State University

9:12 - 9:15 pm

**Kicking up Dust (2014)**
Location: Ballroom 3

*Kicking up Dust (2014)* re-imagines a group of polygamist women as separatist lesbians exploring the mystical space between land, loving, and line dancing. Drawing parallels between the homosocial communities in the US established by her ancestors and contemporary discourse around non-heteronormative relationships, she continues her efforts of putting the queer in pioneer.

**Artist:** Angela Ellsworth, Arizona State University

9:30 - 9:50 pm

**Resabios de Amargura or that bitter cabaret**
Location: Lake Nokomis

*Resabios de Amargura or that bitter cabaret* explores the contradictions and challenges of being a TRANSculturated subject, and the particularities of being both an insider and outsider to US culture. This campy mixture of song, comedy, and social critique follows Lola Amapola, a Puerto Rican wannabe diva who loves her tropical island, but feels attracted to “the outside,” “afuera.”

**Artist:** Eliza Torres Narváez, Augsburg College

9:30 - 10:00 pm

**YoungGiftedandFAT**
Location: Ballroom 1/2

*YoungGiftedandFAT* chronicles Sharrell’s “100 lbs. lost” transweight experience from a morbidly obese African American female into the world of thin privilege. Her piece and mediated embodied avatar signals possibilities of temporal fluidities in studies dealing with the flesh, the female, the fat, and black sexuality.

**Artist:** Sharrell D. Luckett, Muhlenberg College
10:00 - 10:15 pm
How about gender thresholds?
Location: Ballroom 1/2
How about gender thresholds? features what Brazilian performers perceived as thresholds to becoming a woman, with an emphasis on violence, rather than erotic associations, as they engaged in the work-in-progress “How do women become women?” Attendees will be invited to share their own narratives after the screening.
Artist: Margie Rauen, Midwestern State University (UNICENTRO), Guarapuava, Brazil

11:00 - 11:30 pm
The Hillary Game
Location: Calhoun
The Hillary Game examines drone warfare to sketch out a transitional space between human-being and machine-being. The play opens as a young woman and an older man improv scenarios in which she is encouraged to overcome a debilitating block preventing her from a full embrace of her role as a drone operator.
Artist: Guy Zimmerman, Cal Poly Pomona

9:00 - 9:30 pm
JUST LIKE A WOMAN
Location: Ballroom 3
JUST LIKE A WOMAN short film compilation, courtesy of Live Art Development Agency with films by Oreet Ashery, George Chakravarthi, Pauline Cummins & Frances Mezetti (www.walkingintheway.net), Kris Grey / Justin Credible, Lucy Hutson, Quasim Shaheen, and Paul Soileau / CHRISTEENE.
Curator: Live Art Development Agency

10:00 - 10:30 pm
A body of her own
Location: Lake Nokomis
A body of her own Inspired by her practice-based research on gender norms in relation to the public and private spaces of Tehran, Iran, Saba Zavarei reads and performs intimate women’s stories from a country where women’s bodies are under heavy surveillance and scrutiny, by both the state and the patriarchal society.
Artist: Saba Zavarei, Goldsmiths, University of London

10:00 - 10:30 pm
An Untitled Project Involving Bodies, Dirt and Space
Location: Ballroom 1/2
An Untitled Project Involving Bodies, Dirt and Space utilizes verbal and nonverbal utterances (summoning echoes of ancestors and descendants) and embodied explorations in a gripping interrogation of the politics of silence, space, commodification of flesh, forced migration, and intergalactic flight.
Artists: Lisa Quoresimo, UC Davis, Margaret Laurenza Kemp, UC Davis

10:00 - 10:30 pm
Breathing and Moving: A Gestural Orchestra
Location: Ballroom 1
Breathing and Moving: A Gestural Orchestra

1:00 - 2:00 pm
DROUGHT: Transpiration, Saturation & Desertification
EcoPerformance
Situating itself within the beautiful park grounds of Minneapolis’s Loring Park, the performance/dance is centered on contemporary environmental imperatives, expressly in the exploration of water, and issues of transpiration, saturation, and desertification.
Artist: M.J. Glazier, Hartnell College and R.K. Worley, Texas A & M University, Commerce

10:40 - 11:00 pm
Transcending the Vagina
Location: Lake Nokomis
What do we lose when we lose the vagina? Does The _______ Monologues create a more expansive space for discussions of gender identity and oppression, or dilute the shows’ political impact and feminist discourse? A performance of the monologue “Childfree By Choice” is followed by a discussion.
Artist: Monica Cortés Viharo, University of Washington

10:40 - 11:30 pm
The Hillary Game
Location: Calhoun
The Hillary Game examines drone warfare to sketch out a transitional space between human-being and machine-being. The play opens as a young woman and an older man improv scenarios in which she is encouraged to overcome a debilitating block preventing her from a full embrace of her role as a drone operator.
Artist: Guy Zimmerman, Cal Poly Pomona
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“Subversive Cannibals” (45:2)

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## THURSDAY, NOVEMBER 3, 2016

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<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
<td>8:00 am</td>
<td>ASTR Executive Committee Meeting</td>
<td>Minnesota Room</td>
</tr>
</tbody>
</table>
| 9:00 am - 1:30 pm | ATAP Pre-Conference Workshop  
What's Past Is Prologue: Theatre Archives Now | Offsite           |
| 11:00 am - 5:00 pm | Exhibit Hall Move In                                                   | Atrium            |
| 2:00 - 7:00 pm | Registration Desk Open                                                 | Atrium            |
| 2:00 - 7:00 pm | Tell Me Booth Open                                                     | Atrium            |
| 2:15 - 3:45 pm | Curated Panels 1 - 2                                                  |                   |
| 2:15 - 4:15 pm | Working Groups 1 - 8                                                  |                   |
| 4:30 - 6:15 pm | Welcome, Plenary 1: The Trans-local and Challenges to Globalisation | Ballroom 1/2      |
| 6:30 - 8:00 pm | Transitions 1: Setting the “State” of the Profession: Mentorship, Creativity, and the Future of the Field | Ballroom 1/2      |
| 8:15 pm    | Opening Reception: ASTR 60th Anniversary Celebration and Exhibit Hall Opening | Atrium/Exhibit Hall |
| 9:00 pm    | Graduate Student Opening Night Meetup                                  | Northern Shores Grille |
| 10:00 pm   | Opening Night Dance Party at the Gay 90’s                             | Offsite - 408 Hennepin Avenue, Minneapolis |

## FRIDAY, NOVEMBER 4, 2016

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>7:30 - 8:30 am</td>
<td>Mentorship Breakfast</td>
<td>Minnesota Room</td>
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<tr>
<td>8:00 am - 5:00 pm</td>
<td>Registration Desk Open</td>
<td>Atrium</td>
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<tr>
<td>8:00 am - 5:00 pm</td>
<td>Tell Me Booth Open</td>
<td>Atrium</td>
</tr>
<tr>
<td>8:00 am - 5:00 pm (Closed 1:30 - 2:30 pm)</td>
<td>Exhibit Hall Open</td>
<td>Atrium</td>
</tr>
<tr>
<td>8:00 am - 5:00 pm</td>
<td>All Day: Quiet Room</td>
<td>Gray’s Bay</td>
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<tr>
<td>8:00 am - 5:00 pm</td>
<td>Breathing and Moving: A Gestural Orchestra</td>
<td>Atrium</td>
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<tr>
<td>8:00 am - 5:00 pm</td>
<td>Tracing Nan: A Trans-Generational Map Home</td>
<td>Atrium</td>
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<tr>
<td>8:30 - 10:00 am</td>
<td>Plenary 2: Transcriptive Objects and Items</td>
<td>Ballroom 1/2</td>
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<tr>
<td>10:15 - 11:45 am</td>
<td>Plenary 3: Situated Transformations</td>
<td>Ballroom 1/2</td>
</tr>
<tr>
<td>12:00 - 1:15 pm</td>
<td>Career Sessions 1 - 7</td>
<td></td>
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<tr>
<td>1:30 - 3:30 pm</td>
<td>Theatre Library Association Tour of the Guthrie Theatre</td>
<td>Offsite - Guthrie Theatre. Meet in hotel lobby at 12:45 pm</td>
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<tr>
<td>1:30 - 3:30 pm</td>
<td>Curated Panels 3 - 4</td>
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<tr>
<td>3:30 - 4:30 pm</td>
<td>GSC-Sponsored Snacks for Graduate Students</td>
<td>Atrium</td>
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<tr>
<td>3:45 - 5:15 pm</td>
<td>Plenary 4: Trans-Gendered Acts and Drag</td>
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<tr>
<td>5:30 - 7:15 pm</td>
<td>Curated Panel 5</td>
<td>Ballroom 3</td>
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<tr>
<td>5:30 - 7:30 pm</td>
<td>Working Groups 17 - 24</td>
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<tr>
<td>7:30 pm</td>
<td>Theatre Survey Reception</td>
<td>Minnesota Room</td>
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<tr>
<td>8:00 - 9:30 pm</td>
<td>Graduate Student Caucus Annual Meeting</td>
<td>Ballroom 3</td>
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<tr>
<td>10:00 - 11:00 pm</td>
<td>Bear</td>
<td>Off-Site: Bryant Lake Bowl Theatre</td>
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</tbody>
</table>
SATURDAY, NOVEMBER 5, 2016

6:30 am - 11:30 pm
*Footnote*
Location: Atrium/Pre-Function

8:00 am - 5:00 pm
Registration Desk Open
Location: Atrium

8:00 am - 5:00 pm
Tell Me Booth Open
Location: Atrium

8:00 am - 5:00 pm
Exhibit Hall Open
Location: Atrium

8:00 am - 5:00 pm
All Day: Quiet Room
Location: Gray’s Bay

8:00 am - 5:00 pm
*Breathing and Moving: A Gestural Orchestra*
Location: Atrium

8:00 am - 5:00 pm
*Tracing Nan: A Trans-Generational Map Home*
Location: Atrium

8:30 - 10:00 am
*Trans(in)formation: Theatre Library Association Plenary*
Location: Ballroom 1/2

10:15 - 11:45 am
*Plenary 5: Trans-Corporeal Narratives*
Location: Ballroom 1/2

12:00 - 2:00 pm
Awards Luncheon and Annual General Business Meeting
Location: Ballroom 3/4

2:15 - 3:45 pm
*Curated Panel 6*
Location: Ballroom 1/2

2:15 - 5:15 pm
*Working Groups 25 - 31*

3:15 - 5:15 pm
*José Esteban Muñoz Targeted Working Session*
Location: Ballroom 3

3:30 - 4:30 pm
*GSC-Sponsored Snacks for Graduate Students*
Location: Atrium

3:45 - 5:15 pm
*Curated Panel 7*
Location: Ballroom 1/2

5:30 - 7:00 pm
*TRANSformance Dialogues*
Location: Ballroom 1/2

7:00 - 8:30 pm
Dinner, on your own

8:30 - 11:30 pm
*TRANSFORMance Festival – Performance and Video Program*

SUNDAY, NOVEMBER 6, 2016

7:30 - 8:45 am
Career Sessions 8 - 14

8:00 - 11:00 am
Registration Desk Open
Location: Atrium

8:00 - 11:00 am
Tell Me Booth Open
Location: Atrium

8:00 - 11:00 am
Exhibit Hall Open
Location: Atrium

8:00 am - 11:00 am
All Day: Quiet Room
Location: Gray’s Bay

8:00 am - 12:00 pm
*Breathing and Moving: A Gestural Orchestra*
Location: Atrium

9:00 - 10:30 am
*Curated Panel 8*
Location: Ballroom 1/2

9:00 - 11:00 am
*Working Groups 33 - 39*

11:15 am - 12:30 pm
Transitions: All-Conference Wrap-Up Session, curated in association with Spatula & Barcode
Location: Ballroom 1/2

1:00 pm - 2:00 pm
*DROUGHT: Transpiration, Saturation & Desertification EcoPerformance*
Location: Offsite - Loring Park (20 minute walk)
Maps are available at the registration desk
NEW TITLES

SHATTERING HAMLET’S MIRROR
Theatre and Reality
Marvin Carlson

MEMORIES OF THE REVOLUTION
The First Ten Years of the WOW Café Theater
Holly Hughes, Carmelita Tropicana, and Jill Dolan, Editors

ALIENATION EFFECTS
Performance and Self-Management in Yugoslavia, 1945-91
Branislav Jakovljević

DISCIPLINE AND DESIRE
Surveillance Technologies in Performance
Elise Morrison

LONG SUFFERING
American Endurance Art as Prophetic Witness
Karen Gonzalez Rice

SPECTACULAR DISAPPEARANCES
Celebrity and Privacy, 1696-1801
Julia H. Fawcett

RECKONING WITH SPIRIT IN THE PARADIGM OF PERFORMANCE
Donnalee Dox

THE DRAMA OF THE AMERICAN SHORT STORY, 1800-1865
Michael J. Collins

NEW IN PAPER

AMERICA’S JAPAN AND JAPAN’S PERFORMING ARTS
Cultural Mobility and Exchange in New York, 1952-2011
Barbara E. Thornbury

ORNAMENTALISM
The Art of Renaissance Accessories
Edited and with an Introduction by Bella Mirabella

ACTS OF CONSPICUOUS COMPASSION
Performance Culture and American Charity Practices
Sheila C. Moeschen

THE GHOSTS OF THE AVANT-GARDE(S)
Exorcising Experimental Theater and Performance
James M. Harding

FORTHCOMING

HIDEOUS CHARACTERS AND BEAUTIFUL PAGANS
Performing Jewish Identity on the Antebellum American Stage
Heather S. Nathans

SHOWING OFF, SHOWING UP
Studies of Hype, Heightened Performance, and Cultural Power
Laurie Frederik, Kim Marra, and Catherine Schuler, Editors

THE SIXTIES, CENTER STAGE
Mainstream and Popular Performances in a Turbulent Decade
Edited by James M. Harding and Cindy Rosenthal

SEVEN PLAYS OF KOFFI KWAHULÉ
In and Out of Africa
Judith G. Miller, ed., Chantal Bilodeau, translator

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8:00 am  
**ASTR Executive Committee Meeting**  
Location: Minnesota Room

9:00 am - 1:30 pm  
**ATAP Pre-Conference Workshop**  
*What’s Past Is Prologue: Theatre Archives Now*  
Location: Offsite - Andersen Library, the University of Minnesota, 222 21st Avenue South, Minneapolis, MN

The University of Minnesota Libraries and ASTR’s American Theatre Archive Project (ATAP) are co-hosting *What’s Past Is Prologue: Theatre Archives Now*, a workshop for theatre artists, scholars, dramaturgs, archivists, information professionals, and students with an interest in preserving and sustaining the artifacts of performance history. The event will take place at the Andersen Library on the University of Minnesota campus between 9:00 am and 2:30 pm on Thursday, November 3. After hearing from guest speaker Ben Krywosz, Artistic Director of the Nautilus Music-Theater, participants will bring their varied perspectives and experiences to discussions about the importance of collecting and maintaining the records of theatre history, and about how individuals can work together with artists to support this essential work.

12:00 - 2:00 pm  
**ASTR Orientation**  
Location: Lake Nokomis

2:00 - 7:00 pm  
**Registration Desk Open**  
Location: Atrium

2:00 - 7:00 pm  
**Tell Me Booth Open**  
Location: Atrium

8:00 am - 5:00 pm  
**Breathing and Moving: A Gestural Orchestra**

Dissolving into the time-space context of ASTR 2016, this 72-hour relational project curates situations for participants to breathe and move, collaboratively and individually. Structured in three cycles, the piece subtly activates a multiplicity of individual experiences to collectively create a complex score for movement, breath, sound, and gesture.

**Artists**

**SALYER + SCHAAG, University of Wisconsin-Madison**

2:15 - 4:15 pm  
**Working Groups 1 - 8**

**Working Group 1: Puppetry and Material Performance**  
Convenors  
Veronica Ambros, University of Toronto  
Dawn Brandes, University of King’s College

Puppet Life and the Story of Moses on a Table  
Alissa Mello, Independent Scholar

Toward a Theory of Trans-Embodiment in Puppet and Material Performance  
Lawrence Switzky, University of Toronto

Theatre for a New (Materialist) Audience: Forced Entertainment’s Transhuman Shakespeare  
Paul Masters, Tufts University

Domestic Space: Agency, Virtuality, and Avatarism in the Immersive Theatre  
Brooke Christensen, The Graduate Center, CUNY

Animated Altars and Puppet-Like Bodies: Between the Object and the Body in Contemporary Uruguayan Theatre  
Deniz Başar, University of Toronto

“Modes of Pleasure”: Contemporary Feminist Erotic Puppet Theatre, from Istanbul with Love  
Kirsten Pullen, Texas A&M University

Best Bitch in Show: Charles Pierce and the Tradition of Female Impersonation  
Kalle Westerling, City University of New York, The Graduate Center, CUNY

A Hairy Chest in a Beaded Dress: Drag Striptease in Mainstream Burlesque in 1920s and 1930s Culture  
Kirsten Pullen, Texas A&M University

Best Bitch in Show: Charles Pierce and the Tradition of Female Impersonation  
Kalle Westerling, City University of New York, The Graduate Center, CUNY

A Hairy Chest in a Beaded Dress: Drag Striptease in Mainstream Burlesque in 1920s and 1930s Culture  
Kalle Westerling, City University of New York, The Graduate Center, CUNY

This session takes place in a hotel room—no late seating. When you arrive, come on in (or knock if you need to). If the Do Not Disturb sign is on the doorknob, this means that we are filled to capacity. Dress comfortably if you wish.

**Jeanmarie Higgins, University of North Carolina at Charlotte**

Akropolis Performance Lab’s *The Glas Nocturne*: Theatre at Home as Sustainable Production Practice

**Les Gray, University of Maryland**

Come on Home: Domestic Transition and the Black Female Body in Katori Hall’s *The Mountaintop*  
Paul Masters, Tufts University

Domestic Space: Agency, Virtuality, and Avatarism in the Immersive Theatre

**Curated Panels 1 - 2**

**Curated Panel 1: Tripping the Light Transtastic**

Location: Ballroom 1/2

**Jessica Berson, Independent Scholar**

“More of a Woman”: Hedy Jo Star Takes It Off

**Kirsten Pullen, Texas A&M University**

Best Bitch in Show: Charles Pierce and the Tradition of Female Impersonation

**Andrea Dudziak, University of Denver**

Partners in the Air: The Transmutation of Apparatus in Aerial Dance
Tony Gunn, Florida State University
A Doubtful Display: La Théâtricule Stoïque Play The Edward Gorey House

Claudia Orenstein, Hunter College, CUNY
Shank’s Mare/Hizakurige: A Transcultural Journey of Puppetry Creation and Performance

Skye Strauss, Northwestern University
Doll-faced: Satirizing Objectification through Bodily Transformation

Sydney Tyber, York University
Material Worlds, Material Girls: Objects, Things, and Women in Ibsen’s A Doll’s House and Mabou Mines Dollhouse

Working Group 2: Adaptation, Translation, and Visibility
Location: Cedar Lake

Convenors
Scott Proudfit, Elon University
Daniel Smith, Michigan State University

Participants
Gregory Aldrich, Southern Illinois University Carbondale
The Adaptor’s Voice in Katie Mitchell’s Multimedia...Some trace of her

Neil Blackadder, Knox College
On the Indistinct Boundary Between Translation and Adaptation

Ryan Claycomb, West Virginia University
Translating History / Adapting Voice: What Adaptation and Translation Studies Can Tell Us About Theatre of the Real

Eva Heppelman, University of California, Los Angeles
Adapting Antiquity

Chandra Owenby, Hopkins, Converse College
“We Don’t Do This Kind of Thing Often...”: Translating Community-Based Theatre and Experiential Learning

Katie N. Johnson, Miami University
Not Lost in Translation: From God of Vengeance to Paula Vogel’s Indecent

Sarah Johnson, University of Colorado - Boulder
Making Sense of Alien Worlds: Naomi Iizuka’s 36 Views as Intercultural Playwriting

Chloe Johnston, Lake Forest College
Collective Interpretations

Kaarin S. Johnston, College of St. Benedict/St. John’s University
Translating the Voice of the Dead: Adapting The Witlings for its World Premiere

Keith Byron Kirk, University of Pittsburgh
Bodas de Sangre/ (A) Blood Wedding: Source and Target Cultures as Collaboration Machine

Jennifer Kokai, Weber State University
Lost in Translation? Performing Ali Salem’s Egyptian The Comedy of Oedipus in Utah

Sarah Kozinn, Occidental College
Arguendo: Adapting Law to the Stage

Vida Owusu-Boateng, Louisiana State University
Soyinka’s Bacchae and the Anxiety of Adaptation: Writing between Influence and Cultural Transfer

Sunghie Pak, University of Wisconsin - Madison
Transcultural Translation of Desdemona Isn’t Coming

Tony Perucci, University of North Carolina - Chapel Hill
Failure to Translate: Devising, Adapting, and the Interrogative Mood

Cindy Rosenthal, Hofstra University
Transforming Judith Malina’s Antigone in the Twenty-First Century: Bodies in Translation

Zackary Ross, Bellarmine University
Adaptation, Translation, and the Embodiment of the Refugee Experience in The Syria Trojan Women Project

Iris H. Tuan, National Chiao Tung University
Visibility of Hakka Opera Betrayal: Adaptation and Translation from Shakespeare’s Cardenio

Philip Zapkin, West Virginia University
Charles de Gaulle Airport: The Camp as Neoliberal Containment Site in Two Trojan Women Adaptations

Working Group 3: History Has its Eyes on You: Musical Theatre’s Moments of Transition
Location: Birch Lake

Convenors
Laura MacDonald, University of Portsmouth
The Place is the Public Theater, the Time is 1974: Teaching A Chorus Line in an American Studies Context

Bryan Vandevender, University of Wisconsin - Oshkosh
Come Hear the Music Play (Again): Mendes’ Cabaret on Broadway and Revival as Pedagogical Intervention

Participants
Gibbes Allison, Florida State University

Natka Bianchini, Loyola University Maryland
Wanting More: Fun Home a Transformational Moment in American Musical Theatre
THURSDAY, NOVEMBER 3, 2016

Claudia Case, Lehman College, CUNY
Putting Dramaturgy Onstage: George C. Wolfe’s 2016 Production of Shuffle Along: Or the Making of the Musical Sensation of 1921 and All That Followed

Clare Chandler, Edge Hill University
Aftershocks: Next to Normal and the Crackle of Difference

Barbara Wallace Grossman, Tufts University
From FringeNYC to Broadway—Urinetown: The Musical

Joseph Paul Hill, The Graduate Center, CUNY

Lisa Quoresimo University of California, Davis
He Wants, He Wants, He Wants, or, How Fun Home Challenges the Conventions of the “I Want” Song

Bradley Rogers, Duke University
The Seamless Transitions of Ballet Ballads

Phoebe Rumsey, The Graduate Center, CUNY
Rebuilding Posterity: The Impact of George C. Wolfe’s Shuffle Along: Or The Making Of The Musical Sensation of 1921 And All That Followed

Michael Schwartz, Indiana University of Pennsylvania
Did You Want That on an Upbeat or a Downbeat?: Gypsy, Ethel Merman, and the Transition of the Star Performance

Brian Valencia, University of Miami
A Latent Uproar: An Argument for Reconstructing the “First” American Musical

Working Group 4: Race and Performance in Transnational East Asia
Location: Maple Lake

Convenors
Soo Ryon Yoon, Yale University
Touring Blackness in Korea, 1920-1988

Ji Hyon Yuh, The Graduate Center, CUNY
Playing (with) Others: Theatrical Representations of Racialized Others in South Korea

Participants
Megan Ammirati, University of California, Davis
Racial and Gender Impersonation in East Asian Adaptations of Uncle Tom’s Cabin

Keisha Brown, Tennessee State University
Aubrey Pankey, Performativity of Blackness, and Constructions of Race in Maoist China

Kyungjin Jo, The Graduate Center, CUNY
Striving for “Peace in Asia”: Pan-Asianism and its Discontents in Hero the Musical

Hye Kyoung Kwon, University of California, Los Angeles
“Gangnam Beauties”: Freaks or Hybrid Faces?

So-Rim Lee, Stanford University
Towards a Discourse of Beauty: Koreanness and Cosmetic Surgery in Modern South Korea

Tara Rodman, Northwestern University
Choreographing the Silk Road: Ito Michio and the 1964 Tokyo Olympics

Working Group 5: The Transglobal and Transmedial Eighteenth Century
Location: Deer Lake

Convenors
Pannill Camp, Washington University in St. Louis
Masonic Ritual as Philosophy in Early Eighteenth-Century France

Lisa A. Freeman, University of Illinois at Chicago
Elizabeth Inchbald and the Art of Live Representation

Participants
Natalya Baladyga, Tufts University
Mediated Spaces on the Venetian Stage: Transnational Resistance and Appropriation in Carlo Gozzi’s Fiabe

Andrew Brown, Yale University
Needless Captives: Toleration, Dissent, and Resistance in Dryden’s Americas

Mita Choudhury, Purdue University Northwest
Transmediality and the Garrick-Zoffany Collaborative

Elizabeth Coen, University of Pittsburgh
Finding a National Identity in Transnational Plays: An Examination of the Hamburg National Theater’s Repertoire, 1767

Tili Boon Cuillé, Washington University in St. Louis
The Spectacle of Nature in Eighteenth-Century France

Odai Johnson, University of Washington
Crosshairs: In the Intersection of the Theatre of War and the Theatre of War

Patrick King, Tufts University
Finding Austria in the Zauberstück

Michal Kobialka, University of Minnesota
‘Trans-’ in the Trans-Atlantic British Community: 1715-1743

Jeffrey Leichman, Louisiana State University
Arlequin’s Critical Body: Alterity and Satire in Marginal French Theatre

Matthew McMahan, Tufts University
The Transglobal Arlecchino: Delisle’s Arlequin sauvage (1721)

Alaina Pincus, University of Illinois at Urbana-Champaign
To “Beget a Race of Heroes”: Jewish Female Monstrosity and Interfaith Marriage in Behn’s Second Part of the Rover
THURSDAY, NOVEMBER 3, 2016

Rachel M. E. Wolfe, Independent Scholar
Adaptation as Erasure and Ethnocentrism in the Neoclassical Theater: The Case of De la Touche’s *Iphigénie en Tauride*

**Working Group 6: Bodies out in the Open, Mourning as Transgression: Necropolitics and Performance**

Location: Elk Lake

Convenors
Sevi Bayraktar, University of California, Los Angeles
Eylül Fidan Akıncı, The Graduate Center, CUNY

Participants
Özgül Akıncı, University of British Colombia
My Slow Death As An Emerging Academic or The Fast Death of Peace Process in Turkey

William Burch, Rutgers University
Ron Athey’s *Queer Blood*; or, How to Have Safe Spectatorship in an Epidemic

Giorelle Timothy Diokno, University of Toronto
Absence and Material: On Shocking Bodies in Performance

Jeff Paden, Florida State University
Hunger Strikes, Forced Feedings, and Histories of Biopower

Hannah Rackow, York University
Performing Justice: Indigenous Artistic Responses to Systemic Violence and Judicial Failure

Graham White, University of Roehampton
The Hague War Crimes Tribunal in Transition: The Citizen Witness in a Moment of Change

Kristen Wright, Cornell University
Vernacular Hero: Exploring The Construction of Toussaint Louverture

**Working Group 7: Transfusions and Transductions: Science and Performance as Imperceptibly Permeable Disciplines**

Location: Lake Nokomis

Convenors
Vivian Appler, College of Charleston
Early Modern Aliens: Seventeenth Century SETI Onstage

Meredith Conti, James Madison University
Loaded Acts: Spectacles of Gunplay in American Performance

Participants
Virginia Anderson, Connecticut College
“Something Bad Is Happening”: Transforming the AIDS Epidemic through *Falsettos*

Roberta Barker, Dalhousie University
Transition, Transfiguration, and the Performance of Tuberculosis: Sentimental Resistance in a Scientific Age

Taylor Black, New York University
The Numbers Don’t Lie: Regimes of Truth in Big Data

Kate Bredeson, Reed College
Transforming Theatre and Emergency Medicine: Faultline Theatre Project’s *Holding Onto the Sky as Community Manifesto*

Shelby Brewster, University of Pittsburgh
“Now, Gentlemen, Time Me”: A Cognitive Approach to Nineteenth-Century Surgical Performance

Kerri Ann Considine, University of Tennessee
Science and Gender Transgression in Susan Glaspell’s Theatrical Laboratory: The Female Scientist in *Suppressed Desires* and *The Verge*

Marianne DiQuattro, Rollins College
Antonin Artaud—Vector: The Plague and Performance History

Yelena Gluzman, University of California, San Diego
Theatre as Method for Experimental Transdisciplinarity in the Cognitive Neuroscience Lab

Aleksei Grinenko, The Graduate Center, CUNY
The Psychologization of US Culture and the Broadway Musical

Beth Kattelman, The Ohio State University
Transforming the Dark: Luminous Paint and the Early Twentieth-Century Stage

Rachel Murray, Parsons, The New School
Our Bodies, Ourselves, Our Cars, Our Lives: Using Speculative Design to Investigate the Messy Biopolitics of Emerging Technologies

Rebecca Ormiston, Stanford University
Illness in Artaud’s *The Nerve Meter* (1925)

Melissa Porterfield, Valdosta State University
Medical Simulations as Theatrical Laboratory: Transposing Case Studies into Character Work

Aileen Robinson, Northwestern/Stanford University
Transmission and Translation in the History of Science: Performative Acts

Marlis Schweitzer, York University
A Lecture on Heads: Phrenology and Protean Farce

Max Shulman, University of Colorado at Colorado Springs
The Transformative Effects of Addiction and the Limits of Medical Knowledge in the Progressive Era

Jeanne Tiehen, University of Kansas
Time’s Possibilities: Transformations of Science and Stage

Mike Vanden Heuval, University of Wisconsin-Madison
“There Are Channels, and Thus There Must Be Noise”: Traducing the Relations between Science and Theatre
**THURSDAY, NOVEMBER 3, 2016**

**Working Group 8: Transpecies Performance**

Location: Ballroom 3  
Convenors  
**Marla Carlson, University of Georgia**  
What Does Transpecies Performance Have to Do with Non-Human Animals? Or, Is Becoming-Animal Anything other than a Human Transformation?  

**Kim Marra, University of Iowa**  
The Pull of Horses: Embodied Interactions across Urban American Species, 1865-1920

Participants  
**Aurelia Baumgartner, School of Contemporary Dance in Berg (Munich)**  
Trans-Versial of Differences: Trans-Versial Subject, Trans-Versial Ethics, Body-Thinking  

**Christine Beaudoin, University of Ottawa**  
Bio-art Performances: an Anthropological Journey  

**Kimber Sider, University of Guelph**  
An Ethics of Engagement: How Notions of “Trans-” and “Inter-” Influence the Dynamics of Multispecies Performances  

**Kristen Tregar, University of California, San Diego**  
“Let Slip the Dogs of War”: Exploring the Contemporary Human-Military Animal Partnership  

4:30 - 6:15 pm  
Plenary  
**Welcome, Plenary 1: The Trans-local and Challenges to Globalisation**  
Location: Ballroom 1/2  
Chair: Sharon Mazer, Auckland University of Technology  

**Helen Gilbert, Royal Holloway, University of London**  
Trans-indigenous Juxtapositions in the Anthropocene  

**Paige Johnson, University of California, Berkeley**  
War: Genres: Performing Trans- in Contemporary Indonesia  

**VK Preston, University of Toronto**  
Trans-Scriptive Things: Archives and Silences  

6:30 - 8:00 pm  
State of the Professions  

**Transitions 1: Setting the “State” of the Profession: Mentorship, Creativity, and the Future of the Field**  
Location: Ballroom 1/2  
Moving ASTR’s traditional State of the Profession panel to Thursday night, this panel introduces thoughts and ideas that will filter through the conference. Building on ASTR’s working group model, participants with a variety of relations to the field were pre-paired to frame questions, manifestos and discussion about mentorship, the state of the profession, and modes of shaping a career, which form the basis for a provocative discussion.

**Guillermo Aviles-Rodriguez** is a PhD Student in Performance Studies at UCLA and a Lecturer in Chicana/o Studies at California State University, Northridge. He holds a BFA from the University of Utah and an MFA from UCSD. He has published in *TheatreForum, HowlRound* and authored two Student Discovery Guides commissioned by Center Theatre Group: *En Un Sol Amarillo* and Culture Clash’s *Palestine, New Mexico.*

**Joshua Bastian Cole** is a PhD student in Performing and Media Arts at Cornell University. He holds an MA in Theatre History and Criticism from CUNY, Brooklyn College and a BA in Theatre and Dance with a minor in Film Studies from James Madison University. Before coming to Cornell, Cole taught in the Communication departments at SUNY Plattsburgh and CUNY, Borough of Manhattan Community College.

**T.L. Cowan** is a Presidential Visiting Professor in Women’s, Gender and Sexuality Studies at Yale University. T.L.’s work focuses on the political, cultural and intellectual economies and social lives of trans- feminist and queer community-based performance, especially cabaret, and on shifting practices of self-expression across digital and analog media. T.L. is an organizer with the Feminist Technology Network and the Center for Solutions to Online Violence.

**Alexis Pauline Gumbs** is a community and ancestor accountable poet, theorist and educator with a PhD in English, African and African American Studies and Women and Gender Studies from Duke University. Alexis is the founder of the Eternal Summer of the Black Feminist Mind intergalactic community school based in Durham, North Carolina and the author of *Spill: Scenes of Black Feminist Fugitivity* and co-editor of *Revolutionary Mothering: Love on the Front Lines.*

**Gülgün Kayim** is Director of Arts, Culture and the Creative Economy for the City of Minneapolis, a practicing artist, co-founder of the Minneapolis based, award winning, site-specific performance collective, *Skewed Visions,* a core member of the international artist networks *Mapping Spectral Traces,* and affiliate faculty in the Dept. of Theatre Arts and Dance at the University of Minnesota. Her work has received awards and fellowships from The Theatre Communications Group, Bush Foundation, Creative Capital and the Minnesota State Arts Board among others. Kayim holds an MFA in Theatre Directing from the University of Minnesota, an MA in Intercultural Performance from the University of Wisconsin-Madison and a BA (Hons) in Theatre and Film from the University of Middlesex, London.

**Irma Mayorga** is a scholar and theatermaker whose research explores contemporary theater and performance by U.S. people of color, Chicana/o/x Expressive Culture, and, more broadly, U.S. Latina/o/x identic formations and self-representations. Her current manuscript project theorizes manifestations of theatricality in differential modalities of Chicana Cultural Production. Recent publications include *The Panza Monologues, Second Edition.* She is an Assistant Professor in Dartmouth College’s Department of Theater.

**Tavia Nyong’o** is Professor of Theatre Studies and American Studies at Yale University. He is the author of numerous articles and reviews in black studies, performance studies, queer studies, the new popular music studies, and contemporary art. He is also the author of *The Amalgamation Waltz: Race, Performance, and the Ruses of Memory* (2009) which won the Errol Hill award given by ASTR. He is completing a study of afrofabulation.
Tiffany Trent is a PhD Candidate at Arizona State University in Theatre, researching liberation theology, child theology, performance studies, childhood studies, and critical race theory. Her dissertation identifies assets of welcome and concepts of the child in faith-based, youth-dedicated arts spaces. She is a 2016-2017 doctoral fellowship recipient from the Forum for Theological Exploration and a 2015 recipient of ASTR’s Thomas Marshall Graduate Student Travel Grant. She holds an MFA in Directing from Carnegie Mellon.

8:15 pm
Opening Reception: ASTR 60th Anniversary Celebration and Exhibit Hall Opening
Location: Atrium/Exhibit Hall
Join us for toasts from past ASTR Leaders. Food provided.

9:00 pm
Graduate Student Opening Night Meetup
Location: Northern Shores Grille (inside Hotel)

10:00 pm
Opening Night Dance Party at the Gay 90’s
Location: Offsite - 408 Hennepin Avenue, Minneapolis
Continue our anniversary celebration by joining ASTR and TLA members at this popular local venue. Show your conference badge at the door to skip the line and cover charge. Thursday nights at the Gay 90’s is $1 drink night!

The Gay 90’s is located three blocks from the hotel at 408 Hennepin Avenue (at 4th Street). The venue is wheelchair accessible.

THEATRE LIBRARY ASSOCIATION TOUR OF THE GUTHRIE THEATRE

Friday, November 4, 2016 | 1:30 - 3:00 pm

For those who would like to walk over together, please meet in the hotel lobby at 12:45 pm. From the conference hotel, The Guthrie Theater is a seven-minute drive (with paid garage parking and meters on the street) or a 25-minute walk (a portion of which is through the indoor skyways).

The Guthrie Theater was one of America’s first regional theatres, founded in 1963 by its eventual namesake, the British director Tyrone Guthrie. A resident company composed of veterans Hume Cronyn, Jessica Tandy, and Zoe Caldwell and newcomers such as George Grizzard, Ellen Geer, and Joan van Ark performed in the inaugural season. After more than four decades in its original location adjacent to the Walker Art Center and Minneapolis Sculpture Garden, the Guthrie relocated in 2006 to its unique and locally-inspired landmark designed by internationally-renowned French architect Jean Nouvel. The theater complex echoes neighboring historic flour mills that were the engines of Minneapolis’s early industrial successes. By day electric spires advertise plays in performance; by night the ghostly images of past performances appear to float mid-air from the side of the building. Massive portraits of Wilson, Chekhov, Hansberry, Williams, and Miller overlook the Mississippi River, and the Endless Bridge extends over the river five stories up. This $125-million-dollar architectural gem houses three stages — a classic thrust stage for the grand-scale classics of the centuries, a proscenium stage for the more intimate classics of this century. A ninth-floor studio theater (complete with a glass floor and 270-degree views) will house the Guthrie’s new $1 million new play initiative to support the classics of tomorrow. The building also includes production and rehearsal facilities, administrative offices, and an entire floor of classrooms for the theater’s ever-expanding education programs.

Photo Credit: Sally Wagner
FRIDAY, NOVEMBER 4, 2016

7:30 - 8:30 am
Mentorship Breakfast
Location: Minnesota Room

8:00 am - 5:00 pm
Registration Desk Open
Location: Atrium

8:00 am - 5:00 pm
Tell Me Booth Open
Location: Atrium

8:00 am - 5:00 pm (Closed 1:30 - 2:30 pm)
Exhibit Hall Open
Location: Atrium

8:00 am - 5:00 pm
All Day: Quiet Room
Location: Gray’s Bay

In response to member requests, this program-free space is available to conference attendees on Friday, Saturday, and Sunday. It is designed to provide attendees with a place during the conference where they can reflect and rejuvenate, spend time alone, or have quiet conversations. When using the room, please respect our goal to provide members with this disturbance-free environment.

8:00 am - 5:00 pm
Breathing and Moving: A Gestural Orchestra
Location: Atrium

Dissolving into the time-space context of ASTR 2016, this 72-hour relational project curates situations for participants to breathe and move, collaboratively and individually. Structured in three cycles, the piece subtly activates a multiplicity of individual experiences to collectively create a complex score for movement, breath, sound, and gesture.

Artists
SALYER + SCHAAG, University of Wisconsin-Madison

8:00 am - 5:00 pm
Tracing Nan: A Trans-Generational Map Home
Location: Atrium

Over the course of two days, the artist will map her Biskaabiyang, returning home to Algonquin Territory along the Ottawa River by returning to herself across generations of First Nations grandmothers and settler logging, fur-trading grandfathers, an alcoholic but loving mother, and a Nan.

Artist: Jenn Cole, University of Toronto

8:30 - 10:00 am
Plenary 2: Transcriptive Objects and Items
Location: Ballroom 1/2

Chair: Yumi Pak, California State University, San Bernardino

Robin Bernstein, Harvard University

Michelle Liu Carriger, University of California, Los Angeles
Trying on Transgression: Kimono Protests and (Trans)National Dress

Kellen Hoxworth, Stanford University
Transoceanic Blackface; or, The Silver Belt Jig

10:15 - 11:45 am
Plenary 3: Situated Transformations
Location: Ballroom 1/2

Chair: Lisa Jackson-Schebetta, University of Pittsburgh

Bertie Ferdman, BMCC, City University of New York
On Site: Landmark Performance and Urban Transformation

Debra Levine, New York University, Abu Dhabi
Falling through the Roof/Dropping Like Beyonce: Arguing for the Ethics of the Trans-Local

Katherine Zien, McGill University
Good Neighbor, Good Soldier: Staging Transhemispheric Militarization in the Former Panama Canal Zone

12:00 - 1:15 pm
Career Sessions

Career Session 1: Publishing Books: From Proposal to Press
Location: Pine Lake

Moderators:
LeAnn Fields, Senior Executive Editor, University of Michigan Press
Tavia Nyong’o, Professor of American Studies and Theater Studies, Yale University, Co-Editor, Sexual Cultures series, New York University Press
Kristine Priddy, Acquisitions Editor, Southern Illinois University Press

Daniel Sack, Assistant Professor, English and Commonwealth Honors College, University of Massachusetts Amherst

This session will feature experienced authors, acquisition editors, and series editors who will share their tips for each stage of the book publication process, including securing a contract, responding to readers’ reports, revising, copy-editing, and final tasks. Please come with questions; there will be plenty of time for conversation.

Career Session 2: Surviving the Dissertation
Location: Cedar Lake

Moderators:
Robin Bernstein, Chair and Professor of Studies in Women, Gender, and Sexuality and Professor of African and African American Studies, Harvard University

This session will feature experienced authors, acquisition editors, and series editors who will share their tips for each stage of the book publication process, including securing a contract, responding to readers’ reports, revising, copy-editing, and final tasks. Please come with questions; there will be plenty of time for conversation.
FRIDAY, NOVEMBER 4, 2016

Brandi Wilkins Catanese, Associate Professor of Performance Studies and African American Studies, University of California, Berkeley

Jasmine Mahmoud, Postdoctoral Fellow, American Culture Studies, Washington University in St. Louis

This session explores strategies for successful dissertation writing, including choosing and working with committee members, reducing stress, balancing dissertation-writing with personal and family obligations, and getting the job done. Emphasis will be placed on developing life-long writing and research habits that lay the foundation for being a productive writer and scholar. Please come with questions; there will be plenty of time for conversation.

Career Session 3: Managing Your Career off the Tenure Track

Location: Birch Lake

Moderators:
Gülgün Kayim, Director of Arts, Culture, and the Creative Economy, City of Minneapolis. Co-Founder and Company Member, Skewed Visions

Carra Martinez, Director of Community Engagement, Guthrie Theater

Eric Severson, US English and Fine Arts, St. Paul Academy and Summit School

Stephanie Lein Walseth, Freelance Academic, Educator, and Artist

This session features accomplished professionals who completed graduate work in theater and performance studies and have pursued careers as professional artists, arts administrators, K-12 educators, and more. The discussion will help attendees think dynamically about their many career options, how to decide on a path, and skills to develop while in graduate school in order to keep multiple options open. Please come with questions; there will be plenty of time for conversation.

Career Session 4: Mid-Career Choices and Challenges

Location: Maple Lake

Moderators:
Dorothy Chansky, Associate Professor of Theatre and Dance and Director of the Humanities Center, Texas Tech University

J. Ellen Gainor, Professor and Director of Undergraduate Studies, Performing and Media Arts, Cornell University

Jorge Huerta, Chancellor’s Associates Professor of Theatre, Emeritus, University of California, San Diego

Cláudia Tatinge Nascimento, Professor of Theater, Wesleyan University

This session will address paths and possibilities for mid-career scholars. Featured speakers will discuss the rewards and challenges of assuming administrative and leadership posts in departments and the university at large. Promotion to full professor, the job market for mid-career faculty, and scholarship and creative work after tenure will also be discussed. Please come with questions; there will be plenty of time for conversation.

Career Session 5: Pressures on Minority Faculty

Location: Deer Lake

Moderators:
Faedra Chatard Carpenter, Associate Professor, School of Theatre, Dance, and Performance Studies, University of Maryland

Sean Metzger, Associate Professor, School of Theater, Film and Television, University of California, Los Angeles

Jimmy A. Noriega, Assistant Professor, Departments of Theatre & Dance and Latin American Studies, College of Wooster

Analola Santana, Assistant Professor of Spanish and Portuguese, Dartmouth College

Minority faculty members often face unique challenges. In this session, we will discuss how those challenges impact mentorship, advising, production work, and teaching. We will consider strategies for both minority faculty and their advocates to manage some of these pressures. Please come with questions; there will be plenty of time for conversation.

Career Session 6: Empowering Your Career: Strategies for Negotiation (co-sponsored by the Empowerment Committee)

Location: Crystal Lake

Moderators:
Debra Caplan, Assistant Professor of Theatre, Baruch College, City University of New York

Catherine Cole, Divisional Dean of the Arts, College of Arts and Sciences and Professor of Drama, University of Washington

Amy Cook, Director of Graduate Studies and Associate Professor of Shakespeare, Theatre History, and Cognitive Theory, Stony Brook University

Chrystyna Dail, Assistant Professor, Department of Theatre Arts, Ithaca College

Daphne Lei, Professor of Drama, University of California, Irvine

Heather Nathans, Professor and Chair, Department of Drama and Dance, Tufts University

With particular focus on the impact of gender pay inequity, this session will examine the obstacles to getting what you want in your career. With every advancement there are opportunities for negotiation; this session centers on recognizing these opportunities and successfully navigating them. All of us must address the gaps in pay between men and women and between whites and minorities. The session will include a presentation by the committee, followed by short talks by the panelists, and then a Q & A. Participants will have access to research materials and a PowerPoint presentation.
Career Session 7: Transforming Research Literacies: Improving Undergraduate Theatre and Performance Research (co-sponsored by the Theatre Library Association)

Location: Elk Lake

Moderators:
Michelle Liu Carriger, Assistant Professor, Critical Studies, School of Theater, Film & Television, University of California, Los Angeles
Wade Hollingshaus, Associate Professor of Theatre and Performance Studies, Brigham Young University
Diana King, Librarian for Film, Television & Theater | World Arts & Cultures/Dance, University of California, Los Angeles
Megan Smithling, Reference/Instruction Librarian, Cornish College of the Arts
Matthew Wittmann, Curator, Harvard Theatre Collection, Harvard University

This roundtable session invites educators to share with each other pedagogical strategies designed to improve undergraduate research, particularly in light of emerging digital resources and tools. The discussion will touch on creative ways to integrate libraries and archives into research assignments, building familiarity with and contextualization of primary sources, and the uses of multimedia as either research documentation or end product for creative projects. Please come with questions; there will be plenty of time for conversation.

1:30 - 3:30 pm
Theatre Library Association Tour of the Guthrie Theatre
Location: Offsite - Guthrie Theatre. Meet in hotel lobby at 12:45 pm

1:30 - 3:30 pm
Curated Panels

Curated Panel 3: Crossing (over): Memory, Illness, Aging, and Death
Location: Ballroom 1/2

Chair
Lisa Merrill, Hofstra University

Patrick Anderson, University of California, San Diego
Transitive Being: Illness, Kinship, Love

Elinor Fuchs, Yale University
Going Transchron: From the Sublime of Old Age to Juvenescence

Jessica Nakamura, University of Nevada, Reno
Performances of the Forgotten Past: Confronting Erasure Across Generational Divides

Laurence Senelick, Tufts University
“Wake me up when Kirby Dies,” or the Art of Dying Onstage

Curated Panel 4: Translating National Culture(s) for the Post-Nationalist Age
Location: Ballroom 3

Chair
Sonali Pahwa, University of Minnesota

Maoqing Chen, Confucius Institute at the University of Oregon/East China Normal University
Traditional Chinese Theatre and the Sea Imagery: On the Yue Opera Adapted from Ibsen’s The Lady From the Sea

Laura Levin, York University
Following #daddytrudeau: Performance, Soft Power, and the Postnational State

Zheyu Wei, Trinity College Dublin
The Touring Grass Stage: Staging the Site-Specific Dilemma of Glocalization in the Hyper-Modern China

E.J. Westlake, University of Michigan
Queering the Trickster: Subaltern Readings of El Güegüence
1:30 - 3:30 pm
Working Groups 9 - 16

Location: Lake Calhoun

Convenors
Leon Hilton, University of Pennsylvania

Iván Ramos, University of California, Riverside

Participants
Marc Arthur, New York University
The Choreography of Aids Activism: Miguel Gutierrez’s Amateur Dancing

Nic Barilar, The University of Pittsburgh
Negotiating Local and the Transnational Amateur Performance in the World Premiere of O’Casey’s The Drums of Father Ned

Kevin Byrne, University of Arizona, Pittsburgh
(Local Joke Here): Fingerprints of Community in Amateur Playscripts

Robert Crane, University of Pittsburgh; Carnegie Mellon University
Transcending Amateurism: Professional Artists and the Do-it-yourself Ethos in the Blue Blouse Movement

Lezlie Cross, University of Nevada, Las Vegas
Mimesis and Alterity: Richard Hotaling and the Edwin Booth Prompt Books

Karen Dabney, Midwestern State University
Soldier-Actors, Army Entertainment, and the Archive Dilemma

Matt DiCintio, Tufts University
The Black of the Negro: Skin, Identity, and Citizenship in the Early American Republic

Jason Dorwart, University of California, San Diego
Beyond Charity: Disabled Amateur Performance
Christopher Goodson, University of Washington, Bothell  
Decolonial Performance with UndocumentedLatinas: The Amateur Aesthetics of *Maria TV*

Lindsay Goss, City College of New York  
Awkward Work: Between Amateur Performance and the Performance of Amateurism

Roxane Heinze-Bradshaw, Northwestern University  
Guilty until Paid Up: The Amateur Producer as Transgressive Consumer

Amy Holzapfel, Williams College  
Too Small to Fail: The Subprime Performance of Will Rawls

Sarah Kessler, University of California, Irvine  
Bad Ventriloquism

James McMaster, New York University  
Sustainment, Internment, Temporality: Care and the Makeshift in GenEnCo’s *The Mikado: Reclaimed*

Deirdre O’Leary, Manhattan College  
If My Play Isn’t Produced, It Doesn’t Exist: Dublin’s Waking the Feminists and the Abbey Theatre

Ethan Philbrick, New York University  
“Everybody Now!”: Amateur Chorality and the Death of the Audience

Jade Power-Sotomayor, University of Washington, Bothell  
“Feelin’ it” or “Fakin’ it?”: Mapping the Amateur in Viral Videos of Dancing Children

Jennifer Schmidt, Yale School of Drama  
The Solo Amateur: Female Monologists and Society Entertainment in the Progressive Era

Beth Stinson, New York University  
Queer Resources for Putting on a Show in Town

Jeanne Willcoxon, Hamilton College  
The Aged Amateur

Laure Xie, Stanford University  
From Club Plays to Classics: Amateur Performers and the Development of Traditional Chinese Opera in the Early Twentieth Century

**Working Group 10: Ecology and/of/in Performance**

Location: Pine Lake

Convenors
Angenette Spalink, Independent Scholar  
Preserving What’s Lost: Memory, Liveness, and Post-humanism in the National Parks Service

Jonah Winn-Lenetsky, Northern New Mexico College  
Wild Encounters in Safe Places: Performing Ecology at Orchid International Shows

Lisa WoynarSKI, University of Reading  
Performing Intersectional Environmentalism

Participants
Wendy Arons, Carnegie Mellon University  
Performing the Anthropocene

Miyuki Baker, University of California, Berkeley  
Hope and Home: The American Tiny House Movement

Sarah Blisssett, University of Roehampton  
Biomimicry in Performance: trans/forming environments

Susan Haedicke, University of Warwick  
Staging Transhumance: Transforming UK Sheep Farming into Performance

Nancy Holmes, University of British Columbia Okanagan  
A Dangerous Gift: Artists Expanding the Frames of Cognition In Environmental Discourse

Bethany D. Holmstrom, LaGuardia Community College, CUNY  
Staging the Speculative: The Inhuman and Ecological Collectivity

Liz Ivkovich, University of Utah  
Getting off the Nostalgia Escalator: Recovering the Cultural and Capital Flows of the Natural Body in Ecological Dance

Ioana Jucan, Brown University  
Trans-Sensitivity: Performing Plastoception

Miriam Kammer, Simpson College  
“As They Fear Nature, So They Fear Us”: Ecofeminism and Mortality in Shakespeare’s *Cymbeline*

Denise Kenney, University of British Columbia Okanagan  
A Dangerous Gift: Artists Expanding the Frames of Cognition In Environmental Discourse

Antonia Krueger, Eckerd College  
Performance and the Environment: Developing a Trans-Disciplinary Course for Undergraduates

Coleman Nye, Simon Fraser University  
The Accumulation of the Primitive: The Racialized Performance of Biological Property Law

Sierra Ortega, City University of New York  
Fear of a Queer Planet: Reorientation in the Anthropocene

**Working Group 11: Methodological Transfiguration: Transforming Artist-Scholar Relationships in Indigenous Performance Research**

Location: Cedar Lake

Convenors
Jill Carter, University of Toronto  
STOP Smudging with a Dead Fire: The Rhythm of Reconciliation—Remembering Ourselves in Deep Time
Adron Farris, University of Georgia
Heidi Nees, California State Polytechnic University, San Luis Obispo

Participants
Samer Al-Saber, Florida State University
Beyond the Citational Maze of Western Knowledge: Native Ethnography and Living Archives

Sarah Campbell, Indiana University
Maya Language Revitalization Through Performance

Megan Davies, York University
Collaboration in/on/with Political Dramaturgy of Indigenous Performance Artists in Canada

Ric Knowles, University of Guelph
The Eighth Fire

Theresa May, University of Oregon
Whose Story / Whose Process / Whose Voice?

David Melendez, University of Minnesota
California Mission Archive Project

Sylvia Richardson, Simon Fraser University
Ritual of BEING Intentionally Creative

Jennifer Shook, Grinnell College
#InsteadOfRedfaceSyllabus: Building a Research & Learning Commons

Stefani Tsai, California State University, Stanislaus
Transforming Conversations: Examining the Way Scholars and Artists Address Cultural Difference

Robert Wighs, University of Washington

Working Group 12: Resisting the Margins: Positioning Transgender Performance Center-Stage
Location: Birch Lake

Convenors
Joshua Bastian Cole, Cornell, University

Rye Gentleman, University of Minnesota

Participants
Samuel Blake, Cornell University
Imagining Futures: The Utopian Potential of Queer Youth Theatre

Jennifer Herron, Tufts University
“A World of Possibilities in Addition:” Non-Binary Gender Identity in Online Digital Video Performance

Jess O’Rear, University of Texas at Austin
“The Joke Is, it’s Not a Joke”: Annie Danger’s Acts of Gaiety

Claire Pamment, The College of William and Mary
Hijraism and the Global Gaze

Working Group 13: Transmedia Fan Culture: Performance Across Platforms and its Audiences
Location: Ballroom 3

Convenors
Lauren Beck, Northwestern University
Serial Performances and Their Fans

Seth Soulstein, Cornell University

Participants
Jason Eckard, University of Washington
“The Definite Article, You Might Say”: The Character of the Doctor as a Bridge from Medieval to Early Modern Popular Drama

Caroline Heim, Queensland University of Technology
Broadway Theatre Fan Performance since the Nineteenth Century: Communities of Emancipated Spectators

Melissa Huerta, Denison University
Generation Sex (2015) and Participatory Theater: Traversing Platforms and Reclaiming Sexualities through Social Media

Jeff List, Independent Scholar
Trans-narrative Performances: Football, the Celebratory Complex, and Fan Participation

Cynthia Erin Sampson, Louisiana State University
“Both? Both is Good”: The Miscast Gala as Fan Work and Original Work

Kevin Windhauser, Columbia University
“What Would You Have us Do, Sir?”: Amateur Devisership in Francis Beaumont’s The Knight of the Burning Pestle

Working Group 14: Theatre and Real Estate
Location: Deer Lake

Convenors
Michael McKinnie, Queen Mary University of London

Louise Owen, Birkbeck, University of London

Participants
Anne Erbe, Yale University
Playing in the Ruins: En Garde Arts and the Millennial American City

Julia Fawcett, University of California-Berkeley
Solitude and the Soliloquy in Congreve’s London

Matthew Franks, Harvard University
Public Subscription and Provincial Repertory Real Estate

Stefanie A. Jones, The Graduate Center, CUNY
Broadway’s Housing Market: Avenue Q, Liberal Antiracism, and Racialized Capital Extraction in Bedford-Stuyvesant
FRIDAY, NOVEMBER 4, 2016

Elyssa Livergant, Queen Mary University of London
Civic Properties: On the Relationship between the Civic, Performance and Property Development

Jasmine Mahmoud, Washington University in St. Louis
Real Estate and the Lives, Deaths, and Afterlives of New York City’s Collapsible Hole

Derek Miller, Harvard University
No Vacancy?

Hillary Miller, California State University, Northridge
Sideshows and Art Walls: Performance and Real Estate in Coney Island

Christian Nagler, University of California, Berkeley
Staging Securities: Real Estate Agents in a Bankrupt City

Eleanor Skimin, Brown University
Feeling at Home at the Theatre: Real Estate and the Bourgeois Model of Sedentary Spectatorship

Brandon Woolf, New York University
The People’s Palace: Performance, Urban Planning, Temporary Use

Working Group 15: Theatre and Transmedia
Location: Elk Lake

Convenors
Sarah Bay-Cheng, Bowdoin College
Postmedia Performance

Christopher Grobe, Amherst College
The Realist Actor Is Transmedial

John Muse, University of Chicago
Citizenship as Transmedia Performance

Participants
Matt Cornish, Ohio University
Text Amid Transmedia

Miriam Felton-Dansky, Bard College
Target Audiences: General Idea’s Transmedial Spectatorship

Jacob Gallagher-Ross, University of Toronto
Transmediating Surveillance: Performing Infradata

Martin Harries, University of California, Irvine
Handke, or Divergence

Megan Hoetger, University of California, Berkeley
Crossing Signals and Mixing Messages; Communication at the Intersections of Theatre and Film

Li-Min Lin, Peking University
Mediating Desire: Dislocation of Time, Perception of Liveness, and the Case of AKB48

Paul Rae, University of Melbourne
Theatre People: Transmedial Performers from Polynices to Pinter

Alisa Sniderman, New York University
Theatre of the Mind: Contemporary Drama in the Age of Virtual Reality

Matthew Stone, Stanford University
Aesthetics of Absence: The Player Piano and Material Citation in Stifters Dinge

Ilinca Todorut, Yale School of Drama
Transmedial Theater Studies, Ibsen to Schlingensief

Robert Walton, University of Melbourne
Towards a Trans (media) Dramaturgy

Elizabeth Wiet, Yale University
“Bigger Than a Book”: The Recent History of Maximalist Novels on Stage

Working Group 16: Transposition & Transformation: Medieval Performance in Contemporary Research and Production
Location: Crystal Lake

Convenors
Lofton Durham, Western Michigan University
Jenna Soleo-Shanks, University of Minnesota, Duluth

Getting Medieval: Staging Medieval Drama for a Modern Audience

Participants
Mary Maxine Browne, Purdue University
Movement, Gesture, and Mood: Training for Actors and Directors of Medieval Drama

Claire Cochrane, University of Worcester, UK
“I Think I Have a Soul”: Transposing Everyman for a Twenty-first Century Audience

Susannah Crowder, John Jay College, CUNY
The Transmission of Trans-bodied Performance

Lauren McCue, University of California, Irvine
Staging Hrosvit’s Callimachus for Contemporary Audiences

Jesse Njus, Fordham University
“In States Unborn or Accents Yet Unknown,” or Every Play Is a (Re) Play

Nahuel Telleria, Yale School of Drama
From Medieval Church Nave to Contemporary Cabaret Basement: A Gap Allegory Can Transcend?

3:30 - 4:30 pm
GSC-Sponsored Snacks for Graduate Students
Location: Atrium
Graduate Students are invited to visit the GSC lobby table for GSC-sponsored snacks.
FRIDAY, NOVEMBER 4, 2016

3:45 - 5:15 pm
Plenary 4: Trans-Gendered Acts and Drag
Location: Ballroom 1/2

Chair: Sean Metzger, University of California, Los Angeles
J. Ellen Gainor, Cornell University
Transgender Dancers and the Evolution of Same-Sex Ballroom
Anthony Sansonetti, New York University
Enter Ophelia Touching her Penis: Toward the Recognition of a Transgender Ghost
Janet Werther, The Graduate Center, CUNY
‘How on Earth Can You Be Both Simultaneously?’: Transgender Performance and the Limits of Drag

5:30 - 7:15 pm
Curated Panels

Curated Panel 5: Asian America in Trans-: Re-negotiating Racial Identities in Contemporary Korean American Drama
Location: Ballroom 3

Chair
Christin Mok, University of Cincinnati
Hyojin Boo, Yonsei University
The Reservoir of Transformed Asian Americanness in Julia Cho’s Desert Trilogy
Youngbin Hyeon, University of Minnesota
Bequeathing Loss of Whiteness: Racial Melancholia in Julia Cho’s BFE and Durango
Bomi Yoon, University of Minnesota
Imagined and Reinvented Space and History: Trans-Korean America in Eric Sharp’s Middle Brother

5:30 - 7:30 pm
Working Groups

Working Group 17: Training/Trans—: Performance Training as Translation, Transfer, Transformation, and Transition
Location: Pine Lake

Convenors
Broderick D.V. Chow, Brunel University London
Translating Technique: Olympic Weightlifting and Working out History
Eero Laine, University at Buffalo, State University of New York
Transferable Training: Replication and Physicality in Commercial Performance

Participants
B. Slade Billew, Stephen F. Austin State University
From the Ring to the Studio: Translating Combat Sport Training Methods into Actor Training Methods
Gregory Cartelli, Yale School of Architecture
Strategic Model Theatre: Training in Constructed Environments

Tom Cornford, The Royal Central School of Speech and Drama, University of London
Theatre Workshop: Theatre Training and Making as Trans- Activities
Yasmine Marie Jahanmir, University of California, Santa Barbara
Not Just Sequins and Smiles: A Material and Corporeal Exploration of Olympic Training in Synchronized Swimming
Jihay Park, Indiana University, Bloomington
Transfiguring and Disidentifying in Billy Elliot the Musical
Zachary Price, University of California, Los Angeles
Transcultural Performance Disciplines: The Precarious Politics of Embodied Choreographies
Sarah Saddler, University of Minnesota
“Inspiring People to Act Differently”: Corporate Theatre-Based Training in Global India
Sara Wookey, Coventry University
Transmitting Trio A (1966): Sustaining a Dance through Movement, Stories and Muscle Memory

Working Group 18: Transfeminisms: Translating, Transgressing, and Transforming Feminisms
Location: Cedar Lake

Convenors
Sarah Bess Rowen, The Graduate Center, CUNY
He—For There Could be no Doubt of his Sex: Scripting Trans Characters from Orlando to O, Earth
Amy Meyer, Tufts University
Acrobatic Bodies as Activist Performance

Participants
Debra Caplan, Baruch College, CUNY
Being Yankele: Molly Picon’s Performance of Masculinity in a “Women’s Language”
Jessica Del Vecchio, Drew University
Coming Away from Myself to be Myself: The Transfeminism of Half Straddle’s House of Dance
Caitlin Marshall, University of California, Berkeley
Singing Master and Slave: The Trans-aesthetics of Elizabeth Taylor Greenfield’s Vocal Performance
Amber Muller, University of California, Davis
Questioning Value and Capital in (Post) Feminist Performances of Sexuality
Kara Raphaeli, University of California, San Diego
Nineteenth Century Proto-Trans Theatrical Representations
Megan Shea, New York University
A Little More than KIn: *Antigone* and Transtemporal Feminism

**Working Group 19: Transfigured Performance**

Location: Birch Lake

**Convenors**
Areum Jeong, University of California, Los Angeles
Adriana Perez Limon, University of Oklahoma at Norman
Gwyneth Shanks, University of California, Los Angeles

**Participants**
Jessie Burkart, Independent Scholar
The Transfiguration of Disability in Kantor

Joseph D’Ambrosi, Indiana University, Bloomington
Transforming the Gospels: McNally’s *Corpus Christi* and the Debunking of Evangelical Dogma

Ryan Donovan, The Graduate Center, CUNY
Born on the Other Side: Disability and Queerness, Ancient and Modern

Sean Edgecomb, College of Staten Island
Transfiguring Queer Chaos in Witch Camp

Wade Hollingshaus, Brigham Young University
Transfiguring Consciousness: Erkki Kurenniemi, Performance, and Aesthetics

Christopher-Rasheem McMillan, The University of Iowa
Biblical Performance Criticism: The Almost, But Not Quite, Transubstantiation of Performance Studies into Religious Studies or Why I Ate Jesus Naked

Katherine Mezur, San Francisco Museum of Performance and Design
Transfiguring Fukushima’s Contaminated Landscape: *The body in places* and Cows in the Street and at Play in *Happy Island*

Kristin O’Malley, University of Pittsburgh
Bones, Bodies, & Capuchin Conceptions of Death

Rachel Price Cooper, Northern Illinois University
Translating Beyond Text: Bodies, Cultures, Epistemologies

Tiffany Trent, Arizona State University
Till, Trayvon, Tamir, and T.S. Eliot’s Figura in *Murder in the Cathedral*

**Working Group 20: Transgressions and Translations in Early Modern Spain**

Location: Maple Lake

**Convenors**
Harley Erdman, University of Massachusetts at Amherst
Susan Paun de Garcia, Denison University (emerita)

**Participants**
Marissa Bejar, Pontificia Universidad Católica del Perú
Swords, Gloves and Everything in Between: Exploring Opposite Gender Physicality and Action Through Props and Costumes

Tania de Miguel Magro, West Virginia University
Translating Juan Rana in the Classroom

Carla Della Gatta, University of Southern California
Absent Bodies and Puppetry in Octavio Solis’ *Don Quixote: Part I*

Ben Gunter, Theater with a Mission
Cervantes and Shakespeare Bang Heads in La Florida

Harrison Meadows, University of Tennessee, Knoxville
Staging Gender Non-Comformity and Transphobia in Hispanic Classical Theater

David Pasto, Oklahoma City University
Transending Gender Roles in Angela de Azevedo’s *Presumed Dead*

Bridget Sundin, Indiana University
Pants and Power: Masculine Dress in Tirso de Molina’s *Don Gil de las calzas verdes* and *El Burlador de Sevilla*

**Working Group 21: Transhistorical and Transdisciplinary: Emotions and Affect Across Time, Space, and (Scholarly) Traditions**

Location: Deer Lake

**Convenors**
David Bisaha, Binghamton University, State University of New York
Color, Affect, and the Performance of Lighting Spectacles

Bruce McConachie, University of Pittsburgh
Ariel Nereson, University at Buffalo, State University of New York
Rehearsing Empathy: Embodiment, Mourning, and Lincoln’s Deathbed

**Participants**
Sarah Balkin, University of Melbourne
Historicizing the Deadpan

Rhonda Blair, Southern Methodist University
Time, Space, Affect, and Death: Thornton Wilder’s *Our Town*

Faedra Chattert Carpenter, University of Maryland, College Park
One of These Things (Is Not Like the Others): BGLOs and the Performance of Belonging

Jennifer Coluccio, California State University, Los Angeles
Dislike, Dislocate, Disembody, Deconstruct: Affect, Pathology, Cognition, and Performance

Ben De Witte, Rutgers University
Spectatorship and Affect: Dialects of Queer Visibility in Lorca’s *El público*
FRIDAY, NOVEMBER 4, 2016

Ellen Gillooly-Kress, University of Oregon
A Case for Empirical Study of Spontaneous Gesture in Theatrical Practice

Louie Jenkins, University of Chichester, UK
Transparency: Shame, Mourning, and the Performance of “I”

Rebecca Kastleman, Harvard University
Pagan Feelings: Translating Devotional Performance in The Rite of Spring

Laura A. Lodewyck, North Central College
“Make Them Wish They’d Never Come”: Leveraging Audience Emotion in Theater of War

Elizabeth Phillips, Harvard University
“All This Time Changing?”: Beckett, Time, and Boredom

Lawrence D. Smith, University of Arkansas—Little Rock
Miss Julie in the Twenty-First Century: Primary, Social, and Artifact Emotions on the Transmedial Stage

Andrew Sofer, Boston College
Inside the Wonder-Machine: Theorizing Affect in The Tempest

Katie B. Turner, University of California, Irvine
On the Edge of Our Seats: Distress, Suspense, and Spectacle in Popular American Dramaturgy

Julia A. Walker, Washington University in St. Louis
Transduction of Affect: Some Preliminary Thoughts on Air Conditioning and Aesthetic Response

Working Group 22: Trans-racial Performance, Identity, and Belonging in the 21st Century
Location: Elk Lake

Convenors
Maria Enriquez, Penn State, Harrisburg
“Generation Sex”: Teatro Luna and the Liminality of Latinidad

Christiana Molidrem Harkulich, University of Pittsburgh
Performing the Disappearing Indian: Absence and Erasure in 21st Century Representations of Indigeneity

Lisa Jackson-Schebetta, University of Pittsburgh

Participants
Omar Abdullah, University of California, Davis
Hoodwinking Identity: Improvisational Comedy as Subversive Play

Daniel Ciba, Tufts University
“I always wanted to play that cracker”: Remembering Race in Debbie Allen’s Black Cat

Cindy Garcia, University of Minnesota
Choreographing Agua Furiosa and other Politics of Black and Latinx Performance

Rena Heinrich, University of California, Santa Barbara
Sublime Superhapa: Optics, Representation, and the American Presidency in Christopher Chen’s Mutt

Stephanie Lim, University of California, Irvine
“At the Intersection of Deaf and Asian-American Performativity: Deaf West Theatre’s and East West Players’s Adaptations of Pippin”

Sharon Mazer, Auckland University of Technology
Role-Playing in Black and White: Trans-Social (Dis)Identifications in Aotearoa New Zealand

Ricardo Rocha, University of California, Irvine; University of California, San Diego
Magical Materialism: Bilingualism, Biculturalism, and Object Puppetry in I Dream of Chang and Eng

Luana Tavano Garcia, University of Warwick
Ritual and History in Baila Brazil: Balé de Rua re-negotiating Brazilian Identity in Transnational Stages

Kate Nygren, University of Kansas
Globalization and Post-Black Theatre: ‘Scrambling’ Spaces in Danai Gurira and Nikkole Salter’s In the Continuum and Robert O’Hara’s Antebellum

Working Group 23: Trans Methods for Trans Materials
Location: Crystal Lake

Convenors
Bryan Reynolds, University of California, Irvine
Glenn Odom, University of Roehampton

Participants
Adam Bryx, Independent Scholar
The Pataphysics of Trump, Bedaine, and Gidouille

Beth Hoffmann, Independent Scholar
What Is this “Human” in Transmedia Performance?

Dorothy Chansky, Texas Tech University
Wilella Waldorf in Situ

Heidi Bean, Bridgewater State University
The Critical Work of Generativity

Lauren Fried, Victoria and Albert Museum and the Royal College of Art
Trans* Material Cultures in UK Popular Performance

Samuel Kolodezh, University of California, Irvine
Transmaterialisms: Technicity’s Tempest
Working Group 24: Traumatic Structures Working Group: Transforming Trauma?

Location: Lake Calhoun
Convenors
Mary Karen Dahl, Florida State University
Deborah Kochman, Florida State University

Deborah Kochman, Florida State University
Working Through the Trauma of Ageing: Conceptualizing a Transitory State of Ageing

Participants
Roger Bechtel, Carleton College
From Trauma to Tragedy: An Uneasy Transference

Michelle Castaneda, Brown University
Tara’s Crossing: Traumatic Performance in Refugee Theater

Danny Devlin, Bismarck State College
Married in a Graveyard: Trauma and the Popular Culture of Disaster

Laura Dorwart, University of California, San Diego
Sad Girls Make Things: Performing Mental Illness, Masochism, and Girl

Erika Hughes, Arizona State University
Unscripted: Theatre, Memory, and the Ethics of Veteran Performance

Haddy Kreie, University of California, Santa Barbara
The Compulsion to Repeat: Trauma, Race, and the Moralization of Time

Aaron Thomas, University of Central Florida
Narrativizing Trauma: Seriality and the Recurring in HBO’s Oz

Victoria Thoms, Coventry University
Powell and Pressburger’s The Red Shoes: Transforming Trauma

Andrew Waldron, Arizona State University
Violence on the Locker Door: Queer Youth Narratives and Trauma

Lisa Wilson, Coventry University
Reading and Re-reading through the Postdate Effect: Man Walking Down the Side of a Building in a Post 9/11 World

7:30 pm
Theatre Survey Reception
Location: Minnesota Room
Sponsored by Cambridge University Press, this reception celebrates ASTR’s own journal: Theatre Survey. Come toast with editors, authors, and board members and learn who the new incoming editors will be.

8:00 - 9:30 pm
Graduate Student Caucus Annual Meeting
Location: Ballroom 3

10:00 - 11:00 pm
Performance: Bear
Location: Offsite - 810 W. Lake Street, Minneapolis (Ph: 612-825-8949)
Bryant-Lake Bowl Theater (http://www.bryantlakebowl.com/theater/)
Tickets: $10/$6 in advance or with ASTR Conference Badge
Full bar and menu service available throughout the performance.

VISIT PLAYWRIGHTS CANADA PRESS IN THE EXHIBIT HALL

We want everyone to enjoy our books, so we’ll give you one for free! Just stop by our booth and mention this ad for a copy of one of these titles.
6:30 am - 11:30 pm  
**Performance: Footnote**  
Location: Atrium  
**Artist: Raegan Truax, Stanford University**

8:00 am - 5:00 pm  
**Registration Desk Open**  
Location: Atrium

8:00 am - 5:00 pm  
**Tell Me Booth Open**  
Location: Atrium

8:00 am - 5:00 pm (Closed 12:00 - 2:00 pm)  
**Exhibit Hall Open**  
Location: Atrium

8:00 am - 5:00 pm  
**All Day: Quiet Room**  
Location: Gray’s Bay  
In response to member requests, this program-free space is available to conference attendees on Friday, Saturday, and Sunday. It is designed to provide attendees with a place during the conference where they can reflect and rejuvenate, spend time alone, or have quiet conversations. When using the room, please respect our goal to provide members with this disturbance-free environment.

8:00 am - 5:00 pm  
**Breathing and Moving: A Gestural Orchestra**  
Location: Atrium  
Dissolving into the time-space context of ASTR 2016, this 72-hour relational project curates situations for participants to breathe and move, collaboratively and individually. Structured in three cycles, the piece subtly activates a multiplicity of individual experiences to collectively create a complex score for movement, breath, sound, and gesture.

**Artists**  
SALYER + SCHAA, University of Wisconsin-Madison

8:00 am - 5:00 pm  
**Tracing Nan: A Trans-Generational Map Home**  
Location: Atrium  
Over the course of two days, the artist will map her Biskaabiyang, returning home to Algonquin Territory along the Ottawa River by returning to herself across generations of First Nations grandmothers and settler logging, fur-trading grandfathers, an alcoholic but loving mother, and a Nan.  
**Artist: Jenn Cole, University of Toronto**

8:30 - 10:00 am  
**Plenary**  
**Trans(in)formation: Theatre Library Association Plenary**  
Location: Ballroom 1/2

**Chairs**  
Beth Kattelman, Ohio State University  
Matt DiCintio, Tufts University

10:15 - 11:45 am  
**Plenary 5: Trans-Corporeal Narratives**  
Location: Ballroom 1/2  
**Chair**  
Ariel Osterweis, California Institute of the Arts  
**Danielle Bainbridge, Yale University**  
Slave (Auto)Biography in the Performance Archive  
**Laura Purcell-Gates, Bath Spa University**  
Leaky Boundaries: Transversing the Abject through Puppetry Performance  
**Joshua Williams, University of California, Berkeley**  
Going Ape: Simian Feminism and Transspecies Drag

12:00 - 2:00 pm  
**Awards Luncheon and Annual General Business Meeting**  
Location: Ballroom 3/4  
We feel it is important to acknowledge that we are highly concerned with issues of waste and sustainability. This is an important moment in the conference and we hope that all attendees are able to attend the Awards and Business Meeting Luncheon (and we encourage your attendance there), but we are aware that due to hotel policies, non-attendance means a large amount of food is simply thrown out at many conferences. We are working with the hotel to minimize waste in a variety of ways as well as focus on seasonality and other ethical issues, which we will discuss briefly at the luncheon. As we cannot cancel meals once you arrive at the conference, please note that if you ticked the box indicating you will be attending the luncheon, we look forward to seeing you there.

2:15 - 3:45 pm  
**Curated Panels**  
**Curated Panel 6: Trans-Temporal Internationalism and Intersecting Aesthetics: Revolutionary Practice in France, Haiti, and Russia**  
Location: Ballroom 1/2  
**Chair**  
Nick Ridout, Queen Mary University of London  
**Jeremy Glick, Hunter College, CUNY**  
Sergei Eisenstein’s Haitian Revolutionary Preparations as Theory/Practice
Kimberley Jannarone, University of California, Santa Cruz
Transitions and Transpositions: French Revolutionary Mass Practice

Maurya Wickstrom, College of Staten Island and The Graduate Center, CUNY
The New Present in Revolutionary Haiti: C.L.R. James’s Toussaint Louverture

2:15 - 5:15 pm
Working Groups

Working Group 25: Transient Performance
Location: Pine Lake
Convenors
Sean Metzger, University of California, Los Angeles
Kimberly Welch, University of California, Los Angeles

Participants
Gina Braswell, University of Colorado - Boulder
Enhancing and Expanding Agency Through Play in Immersive Performance

John Fletcher, Louisiana State University
Stopping Time, Freezing Politics: Militant Activisms on the Right and Left

Michelle Granshaw, University of Pittsburgh
Tramping and the Cultural Reimagining of Work

Jon Rossini, University of California, Davis
Transience and the Theatrical Time of Civil War

Gwyneth Shanks, University of California, Los Angeles
Transient Earth: Rafa Esparza’s Movable Ground

Andrew Starner, Brown University
In Residence, or Wouldn’t it Be Nice to Take a Break from it all?

Working Group 26: Performance in the Age of Transparency: Biopolitics, Biotechnology, and Biogenetics
Location: Cedar Lake
Convenors
Gabriella Calchi Novati, International School of Analytical Psychology, ISAP-ZURICH
Transparent, Invisible, Erased Bodies: the Biopolitics of Remains

Malin Palani, Macalaster College
Transparency and Confinement: the Necropolitics of Iowa Hog Production

Andrew Wilford, University of Chichester
Traveling Light Through Transparency: A Workshopinar

Participants
Anaïs Nony, Florida State University
Legal Agency: Performing Whistleblowing in the Age of Dark Media

Áine Josephine Tyrrell, Stanford University
France’s Struggle to Remain Secular: The Biopolitics of Surveillance after ISIS

Evan Darwin Winet, Independent Scholar
Regulation and Rights to Identity Prostheses in the Transparency State

Working Group 27: Beyond the State: Performances of Trans-Bodies in Central-Eastern Europe, Eurasia, and Russia
Location: Birch Lake
Conveners
Jacob Juntenun, Southern Illinois University
Transhistorical Objects and Memories in Tadeusz Kantor’s Theatre

Margarita Kompelmakher, University of Minnesota - Twin Cities
Executing the Crying Onion: On Sentient and Sensational Bodies as Human Rights Practice in Belarusian Theater

Yana Meerzon, University of Ottawa
On Recognition: Sarah Ahmed’s Strange Encounters in the East European Exilic Performance

Participants
Jay Ball, University of Arkansas, Little Rock
Beyond the “Politics of Indistinction”: The Trans-Body Performance Actions of Pyotr Pavlensky

Dennis C. Beck, James Madison University
Modes of the Body Politic: Transgressing Representation on and Beyond Czech Alternative Stages

Ben Dumbauld, The Graduate Center, CUNY
Embodying the New Socialist Life: Mass Performance and Biopolitics in Ceaușescu’s Romania

Volha Isakava, Central Washington University
Beyond the “Politics of Indistinction”: The Trans-Body Performance Actions of Pyotr Pavlensky

Natalia Krylova, University of Minnesota - Twin Cities
Crossbreeding the Celestial and the Terrestrial Body: On the Metamorphoses of Vladimir Vysotskii’s Bodily Image in Russian Pop-culture

Dominika Laster, University of New Mexico
Bodies that Trespass: Performances of Transmigration in Central-Eastern Europe

Bryce Lease, Royal Holloway, University of London
Piotr Wlast after ‘89: Trans-politics and Representation in the Polish Public Sphere

Rachel Merrill Moss, Northwestern University
Lucky Jews

Dassia Posner, Northwestern University
Response and Renewal: Trans-Cultural Dialogue in the Russian Puppet Nativity
Selim Rauer, University of Minnesota - Twin Cities  
Bodies in Exile: Desires, Mutations and Wanderings in the Theaters of Patrice Chéreau, Klaus-Michaël Grüber, and Krzysztof Warlikowski

Ioana Szeman, University of Roehampton  
Trans-Bodies Across the Iron Curtain: Romanian Theatre, Censorship, and International Theatre Festivals

Aniko Szucs, New York University / John Jay College  
Migrating Statues: Embodied and Disembodied Heroes for a New Golden Age

Ryan Tvedt, Nazarbayev University  
Lenin’s Body in Transition: From Icon to Effigy

Svetlana Vassileva-Karagyozova, University of Kansas  
The Triumph of Antiheroes, or an Ethical Turn in Post-communist Polish Drama

Working Group 28: Transplants: Food/Theatre/Performance

Location: Maple Lake

Convenors
Susan Bennett, University of Calgary
Sp(r)outing Theories: Translating Three Years of Food and Performance

Kristin Hunt, Arizona State University
Sp(r)outing Theories: Translating Three Years of Food and Performance

Participants
Chloe Edmonson, The Graduate Center, CUNY
Magical Drinking: Consumption and Commerce in Contemporary Immersive Theatre in New York City

Laura Farrell-Wortman, University of Wisconsin - Madison
Transcultural and Transhistorical Culinary Spaces in ANU Productions’ Sunder

Ann Folino White, Michigan State University
Tasting the Past: Transhistorical Experiences with Food and Celebrity

Jieun Lee, The University of Georgia
Recipe for a Last Supper: The Liminality of Food in Julia Cho’s Aubergine

Megan Marsh-McGlone, University of Wisconsin - Madison
Trans/Gendered Food: Embodiment and Human Milk

Edward Whittall, York University
The Performative Power of (Food) Transformation: Transforming Food and Communities Through the Performance of Preservation

Working Group 29: The Transitive Is Transformative: Opportunities and Constraints in Performative Social Practice Transactions

Location: Deer Lake

Convenors
Laurie Beth Clark, University of Wisconsin - Madison
Michael Peterson, University of Wisconsin - Madison

Participants
Chris Bell, University of Minnesota
Growing an Eco-Social Movement: PerFarmance Project in the West Midlands

Michelle Cowin Gibbs, St. Olaf College
A Thing Held in Full View: The Politics of Performance Ethnography and Performance as a Social Practice

Aaron Kelly, University of Georgia
Radical Facilitation: Alejandro Jodorowsky’s Mexican “Ephemeral Panic” Events

Victoria P. Lantz, Sam Houston State University
All Night Check: Exploring Disappointment in Relational Performance

Elise Morrison, Texas A&M University
Voices from the Long War: Theater, Transformation, and Ethical Exchange

Margie Rauen, UNICENTRO
On Women Becoming Women and “Cliches” as Actual Challenges

Andrew Salyer, University of Wisconsin - Madison
Relationality in SALYER + SCHAAG’s Performing MMoCA and Breathing and Moving: A Gestural Orchestra

Katie Schaag, University of Wisconsin - Madison
Relationality in SALYER + SCHAAG’s Performing MMoCA and Breathing and Moving: A Gestural Orchestra

Angela Sweigart-Gallagher, St. Lawrence University
All Night Check: Exploring Disappointment in Relational Performance

Sara Taylor, Indiana University
When Dwarfs Go to Ukraine: Mass Spectacle during the 2004 Orange Revolution

Melissa C. Thompson, University of Maine at Farmington
All Night Check: Exploring Disappointment in Relational Performance

Working Group 30: Theorizing from the South: Contemporary Theater and Criticism in Latin America

Location: Elk Lake

Convenors
Claudia Tatinge Nascimento, Wesleyan University
Patricia Ybarra, Brown University

Participants
Carolina Barcelos, Pontificia Universidade Católica do Rio de Janeiro, PUC-Rio
Contemporary Theater Companies in Brazil: Staging the Political Scenario
Sebastián Calderón Bentin, New York University
The Weaponization of Video: Mass Media and Armed Conflict in Colombia

Alex Ripp, Yale School of Drama
The Whitening Effect: Teatro La Maria’s Exposure of Chile’s Incomplete Democracy

Gina Sandi-Diaz, University of Kansas
From Mockery to Tribute: The Distortion of Costa Rica’s Mascarada Tradition

Marcos Steuernagel, University of Colorado-Boulder
The Precarious Stumble of PROJETO BRASIL

Carlos Vargas-Salgado, Whitman College, Washington
Theatricality in Paucartambo: Heterogeneity and Coloniality as Theoretical Tools for Theatre Research in Latin America

Brenda Werth, American University
How to Tell the Truth: Trans-genre Approaches and the Documentary Experience in Contemporary Argentine Performance

Anna White-Nockleby, Harvard University
Market Play: Serialization as Critique in Post-Crisis Argentine Performance

Geoffrey Wilson, Ohio State University
Trans- and the Cityscape: Urban Art in Bogotá as Transgressive Citizenship Performance

Working Group 31: Transections: Performance Studies in/from the Global South

Location: Crystal Lake

Convenors
David Donkor, Texas A&M University
Black and Blue: Performing Blackness in the Global South—Louis Armstrong’s 1956 Jazz Tour of Ghana

Laura Edmondson, Dartmouth College
( Anti)Homosexual Acts on Trial: The Poetics of Justice and the Theatre of Law in Uganda

Karin Shankar, University of California, Berkeley
Participants
Andrew Brown, Fairhaven College, Western Washington University
ReStaging (South) Africa through Queer Refugee Performance

Sukanya Chakrabarti, Stanford University
Cosmopolitan Bauls: Performing Authenticity, Identity, and Spatiality in a “Glocal” Context

Gibson Cima, Georgetown University
Transnationalism and the Maiden: Staging Chile’s Truth Commission in South Africa

Fijalkow Gustavo, Coventry University
Trans-forming the Nation: The Beauty and the Beast or the Dancer and the Nation

Ryan Hartigan, University of Nebraska Omaha
Breaking Bureaucracy: Ngāi Tūhoe, the Waitangi Tribunal, and Transindigeneity

Elliott Leffler, Reed College
Waiting for Godot in South Africa

K. Frances Lieder, University of Wisconsin - Madison
Doing Nothing in the Neoliberal Indian City: The Radical Feminist Act of Performative Loitering

Kelly McKay, University of Minnesota
Transitory or Transformational? Spatial Practices in Contemporary Mapuche Activism

Thulaganyo Mogobe, University of Botswana
Cultural Trans-Actions from the Post Colony: Reflections on Botswana Theatre and Cultural Heritage Festivals

Vivek V. Narayan, Stanford University
Caste as Performance: What the Institutional Murder of Rohith Vemula Has to Say about the Study of Caste

Adeleke Ogunfeyimi, Samuel Adegboyega University
Theatre as Trans-action: Re-investigating African Then and Now

Lakshmi Padmanabhan, Brown University
Draupadi’s Ethics: Feminist Performances of Protest in Manipur

Connie Rapoo, University of Botswana
Cultural Trans-Actions from the Post Colony: Reflections on Botswana Theatre and Cultural Heritage Festivals

April Sizemore-Barber, Georgetown University
“We Have the Mic Now”: South Africa’s #FeesMustFall Student Movement, Decolonial Acts, and the Limitations of ‘Global’ Theory

Esther J. Terry, University of Pittsburgh
The Case of a Sixteenth-Century Kongo Moresca

Joshua Truett, The Ohio State University
Las Velas y Los Muxes: Festival Performance as Queer, De-Colonial Gesture

3:15 - 5:15 pm

Working Group 32: José Esteban Muñoz Targeted Working Session
The Future in the Present: The Transtemporalities of Minoritarian Performance

Location: Ballroom 3

Convenors
Soyica Colbert, Georgetown University

Douglas Jones, Rutgers University

Shane Vogel, Indiana University
SUNDAY, NOVEMBER 6, 2016

Participants
Candice Amich, Vanderbilt University
OMNI Zona Franca: Performing Cuba’s Occult Futures Now

Jordana Cox, University of Richmond
Racing the Present: Reimagining the News Through Minoritarian Performance

Nicholas Fesette, Cornell University
Resurrecting the Human Doing: The Performance of Carceral Subjectivity in The House that Herman Built

Patricia Herrera, University of Richmond
The Sonic Transtemporalities of Hamilton

Karen Jaime, Cornell University
Black Cracker: From Queer Hip-Hop Minstrel to Trans Afrofuturist

Jasmine Johnson, Brandeis University
Sorrow’s Swing

Mario LaMothe, University of Illinois, Chicago
Haiti’s Dedouble and/in African Diaspora Performances

Daphne Lei, University of California, Irvine
Off-whiteness vs. Yellow Spectacle: Negotiating Strategic Invisibility and Performative Orientalism in Higher Education

Christine Mok, University of Cincinnati
Asian/American Futures in the Asian Century

Tina Post, Yale University
Automaton in the Canebreak: Joe Louis and Black Modernist Movement

Rosa Schneider, Columbia University
“When You Burn it Down/What Do You Put There in its Place?: An Octoroon and Transtemporal Methodologies of Performance

Shanté Paradigm Smalls, St. John’s University
#BlackDeathMatters: Performance, Black Bodies, Space

Catherine Young, Baruch College, CUNY
Tapping into Shuffle Along’s Temporal Transformations

Daniel Sack, University of Massachusetts, Amherst
Theatrical Performance in the Margins

Rebecca Schneider, Brown University
Sloughing Performance and Finishing Live

5:30 - 7:00 pm
TRANSformance Dialogues
See page 10 for further details.

5:30 - 6:15 pm
Clay/ Fire/ Sweat: Cassils on transformation: Cassils (via Skype) in conversation with Branislav Jakovljevic, Stanford University
Location: Ballroom 1/2

6:15 - 7:00 pm
empowered vulnerability: Kris Grey / Justin Credible in conversation with Leslie Hill, Stanford University
Location: Ballroom 1/2

7:00 - 8:30 pm
Dinner, on your own

7:30 - 8:30 pm
Reception for Emerging Scholars
Location: Minnesota Room

8:30 - 11:30 pm
TRANSFORMance Festival Film and Video Program
Location: Ballroom 3

8:30 - 8:50 pm
Gestures in the Shadows: A Performance Translation of The Witch of En-dor
Location: Lake Nokomis

8:30 - 8:54 pm
Invisible Machines
Location: Ballroom 3

8:30 - 9:15 pm
Good Life Pharmacomm Merger Celebration and Product Launch!
Location: Ballroom 1/2

8:30 - 11:30 pm
How I Became a Thinking Machine
Location: Cook’s Bay

8:30 - 11:30 pm
ICU
Location: Gray’s Bay
8:30 - 11:30 pm  
*Can’t Get There from Here*  
Location: Wayzata Bay

8:30 - 11:30 pm  
**BLACK SPACE TRANSFORMS TO ANYPLACE**  
Location: St Croix II

9:00 - 9:20 pm  
*“Sympathy for Exú”*  
Location: Lake Nokomis

9:00 - 9:11 pm  
*Stand Back (2011)*  
Location: Ballroom 3

9:12 - 9:15 pm  
*Kicking up Dust (2014)*  
Location: Ballroom 3

9:30 - 9:50 pm  
*Resabios de Amargura or that bitter cabare*  
Location: Lake Nokomis

9:30 - 10:00 pm  
*YoungGiftedandFAT*  
Location: Ballroom 1/2

9:30 - 10:15 pm  
*JUST LIKE A WOMAN*  
Location: Ballroom 3

10:00 - 10:15 pm  
*How about gender thresholds?*  
Location: Ballroom 1/2

10:00 - 10:30 pm  
*Transparency*  
Location: Lake Calhoun

10:00 - 10:30 pm  
*A body of her own*  
Location: Lake Nokomis

10:30 - 11:00 pm  
*A Thing Held in Full View*  
Location: Ballroom 3

10:30 - 11:30 pm  
*An Untitled Project Involving Bodies, Dirt and Space*  
Location: Ballroom 1/2

10:40 - 11:00 pm  
*Transcending the Vagina*  
Location: Lake Nokomis

10:40 - 11:30 pm  
*The Hillary Game*  
Location: Lake Calhoun

11:00 - 11:30 pm  
*The Lady from the Sea*  
Location: Ballroom 3

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**Washington University in St. Louis**

**MASTER OF ARTS PROGRAM IN THEATER AND PERFORMANCE STUDIES**

This two-year master’s program integrates multidisciplinary approaches to performance into an intense study of theater grounded in cultural history, critical theory, and applied practice. In the Performing Arts Department at Washington University in St. Louis, students can:

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*Application deadline is January 15th*
New from Northwestern University Press

The Director's Prism
E. T. A. Hoffmann and the Russian Theatrical Avant-Garde
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Nietzsche and the Modern Drama
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SERIES EDITORS: Patrick Anderson and Nicholas Ridout

This series publishes books in theater and performance studies, focused in particular on the material conditions in which performance acts are staged, and to which performance itself might contribute. We define “performance” in the broadest sense, including traditional theatrical productions and performance art, but also cultural ritual, political demonstration, social practice, and other forms of interpersonal, social, and political interaction which may fruitfully be understood in terms of performance.

Drop Dead
Performance in Crisis, 1970s New York
Hillary Miller
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—Michael McKinnie, author of City Stages: Theatre and Urban Space in a Global City

From Scenarios to Networks
Performing the Intercultural in Colonial Mexico
Leo Cabranes-Grant
"...mandatory reading, not only for those with a scholarly interest in Colonial Mexico but for anyone working in performance and cultural studies today."
—Jean Graham-Jones, author of Evita, Inevitably: Performing Argentina's Female Icons Before and After Eva Perón

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Queer Temporalities, Contemporary Performance, and the Hole of History
Jaclyn L. Pryor
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Visit our booth at the ASTR Conference for a special discount on these titles and more!

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Career Session 8: Publishing in Academic Journals
Location: Maple Lake

Moderators:
Gwendolyn Alker, Editor, Theatre Topics and Teacher, Department of Drama, New York University
R. Darren Gobert, Editor, Modern Drama and Professor of English and Theatre & Performance Studies, York University
Nicholas Ridout, Editor, Theatre Survey and Professor of Theatre, Department of Drama, Queen Mary University of London
Joanne Tompkins, Editor, Theatre Journal and Associate Dean Research, Faculty of Humanities and Social Sciences, University of Queensland

In this session, editors from leading theatre and performance studies journals address multiple aspects of writing a quality article and discuss the process from submission to revision to publication. Please come with questions; there will be plenty of time for conversation.

Career Session 9: Best Practices at Small Liberal Arts Colleges
Location: Deer Lake

Moderators:
Sarah Bay-Cheng, Chair and Professor of Theatre and Dance, Bowdoin College
Kate Bredeson, Associate Professor of Theatre, Reed College
Amy Holzapfel, Chair and Associate Professor of Theatre, Williams College

This session offers best practices for managing work-load, tenure, the theory/practice divide, and academic/artistic freedom, which are often the biggest opportunities and stressors for faculty at small liberal arts colleges. Please come with questions; there will be plenty of time for conversation.

Career Session 10: Success on the Tenure Track
Location: Elk Lake

Moderators:
Patricia Herrera, Associate Professor, Department of Theatre & Dance, University of Richmond
John Muse, Assistant Professor, Department of English & Committee on Theater and Performance Studies, University of Chicago
Jon D. Rossini, Associate Professor, Department of Theatre and Dance, University of California, Davis

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; balancing professional and personal responsibilities; and nurturing productive habits. Please come with questions; there will be plenty of time for conversation.

Career Session 11: Diversity and Inclusion in Department Production and Curriculum
Location: Crystal Lake

Moderators:
Charlotte Canning, Professor and Head of Performance as Public Practice, University of Texas, Austin
Noe Montez, Assistant Professor and Director of Graduate Studies of Drama and Dance, Tufts University
Patricia Ybarra, Associate Professor and Chair of Theatre and Performance Studies, Brown University

Many departments of theatre and performance studies are striving to become more diverse and inclusive. This session addresses two key components of that mission: production and curriculum. Speaking from experience at their home institutions, panelists will focus on the challenges and rewards of emphasizing diversity and inclusion in departmental season planning, curricular reform, and casting. The place of theatre and performance departments within larger campus and local communities, strategies for advocacy within one’s home department, and the place of academic theatre in campus dialogue may also be discussed. Please come with questions; there will be plenty of time for conversation.

Career Session 12: Beyond the Journal: Social Media, Blogs, and Podcasts
Location: Pine Lake

Moderators:
Pannill Camp, Associate Professor of Drama and Director of Graduate Studies, AM in Theater & Performance Studies, Washington University in St. Louis
Brian Herrera, Assistant Professor of Theater, Princeton University
Bethany D. Holmstrom, Assistant Professor of English, LaGuardia Community College

With varied opportunities to share ideas and research digitally, what might we want to keep in mind? In this session, we will discuss alternative media, digital self-promotion, and academic/artistic freedom, especially as they relate to more traditional outlets for scholarship. Please come with questions; there will be plenty of time for conversation.

Career Session 13: Teaching and Research at Large Public Universities
Location: Cedar Lake

Moderators
Lisa A. Freeman, Professor of English, University of Illinois at Chicago
Scott Magelssen, Associate Professor of Theater History, University of Washington School of Drama
This session focuses on pedagogical and institutional issues facing faculty and graduate students working at large public universities. Speakers will address pedagogical topics (such as teaching large lecture courses and managing large numbers of teaching assistants) as well as institutional ones (such as reduced funding for public education and academic freedom at public institutions). Please come with questions; there will be plenty of time for conversation.

Career Session 14: Graduate Student Service in the Academy and the Profession (co-sponsored by the Graduate Student Caucus)
Location: Birch Lake

Moderators:
Eero Laine, Visiting Assistant Professor of Theatre, University at Buffalo, State University of New York
Heather Nathans, Chair and Professor, Department of Drama and Dance, Tufts University
Stephanie Vella, PhD Candidate, The Graduate Center, City University of New York

While pursuing a postgraduate degree, many opportunities to serve on committees in one’s department, institution, and professional organizations are available. These positions can form an important part of a graduate student’s education and professionalization, but it can also be difficult to know what positions are available and how they might form the most productive part of your graduate career. This panel is designed to help graduate students think through how service can best be a part of their academic lives and how it can prepare them for their future careers. Please come with questions; there will be plenty of time for conversation.

8:00 - 11:00 am
Registration Desk Open
Location: Atrium

8:00 - 11:00 am
Tell Me Booth Open
Location: Atrium

8:00 - 11:00 am
Exhibit Hall Open
Location: Atrium

8:00 - 11:00 am
All Day: Quiet Room
Location: Gray’s Bay

In response to member requests, this program-free space is available to conference attendees on Friday, Saturday, and Sunday. It is designed to provide attendees with a place during the conference where they can reflect and rejuvenate, spend time alone, or have quiet conversations. When using the room, please respect our goal to provide members with this disturbance-free environment.

Breathing and Moving: A Gestural Orchestra
Location: Atrium

Dissolving into the time-space context of ASTR 2016, this 72-hour relational project curates situations for participants to breathe and move, collaboratively and individually. Structured in three cycles, the piece subtly activates a multiplicity of individual experiences to collectively create a complex score for movement, breath, sound, and gesture.

Artists
SALYER + SCHAAG, University of Wisconsin-Madison

9:00 - 10:30 am
Curated Panels
Curated Panel 8: Performing Transnationalisms through Festivals
Location: Ballroom 1/2

Chair/Respondent
Margaret Werry, University of Minnesota

Julia Goldstein, The Graduate Center, CUNY

Staging Uganda in the World: Negotiating Twenty-First-Century Local, Regional, and Cosmopolitan Theatrical Identities at the Kampala International Theatre Festival

Rita M Rufino Valente, University of California, Los Angeles

Haunted Stages: Colonialism, Transnationalism, and Globalization, in Theater Festivals in Portuguese-speaking Countries

Bryan Schmidt, University of Minnesota

Seeking ‘Pura Vida’ at Costa Rica’s Envision: Festival, Race, and Ethical Tourism

9:00 - 11:00 am
Working Groups
Working Group 33: Performing War: Acts of Transgression and Transformation
Location: Pine Lake

Convenors
DeAnna Toten Beard, Baylor University

Dreams of Transformation: Finding Her Sphere during World War I

Jenna L. Kubly, Independent Scholar

Dreams of Transformation: Finding Her Sphere during World War I

Participants
Sara Brady, Bronx Community College, CUNY

Desertion as Performance: Sgt. Bowe Bergdahl’s ... Transgressions

Amanda Dawson (Boyle), Brescia University

Transgressive Voices: Soldiers Transition Home

Victor Emeljanow, University of Newcastle, Australia

Transgressive and Transformative Acts: the Essential Significance of Female Impersonators during World War I
Andrew Gunoe, University of Pittsburgh
“Learn How to Suck”: Transforming Soldiers to Rangers through Simulation and Affect

David Jortner, Baylor University
Tearjerkers, Kamishibai, Nagasaki, and Kids: Atomic Dialogues and Children’s Theatre in Japan under the American Military

Emmy Kreilkamp, Centralia College
Laughter, Tears and Defiance: Wartime Theatrical Performances in the Dutch Transit Camp of Westerbork

Margaret Lebron, Northwestern University
Crossing Borders and Transforming Bodies: Ghosts and Identities in The Elliot Trilogy

Khalid Y. Long, University of Maryland, College Park
Staging Ground Zero: Glenda Dickerson’s Kitchen Prayer Series

Scott Magelssen, University of Washington
Lines of Flight: Transcending Disenfranchisement through Barnstorming Performance

Maria Ines Marques, Yale School of Drama
Modern Odysseys: Transmedial Representations of War, Displacement, and Fluid Identities in Two Productions by the Théâtre du Soleil

Elizabeth A. Osborne, Florida State University
Enemy Non-Alien: Performing the Histories of Japanese-American Internment Camps

Rebecca Worley, Texas A&M University - Commerce
Betwixt and Between: Liminality, the Madres de la Plaza de Mayo, and the Radical Performances of Protest

Yi-Ping Wu, Ohio State University
The Legal Transgression and Violent Transformation of the Body of the Comfort Women: The Examination of the Comfort Women’s Body Performance in The Eye Holds The Truth

Working Group 34: Shakespearean Performance Research Group
Location: Ballroom 4

Convenors
Catherine Burriss, California State University, Channel Islands
Franklin J. Hildy, University of Maryland
Rob Ormsby, Memorial University, Newfoundland
Don Weingust, University of California, Berkeley
W. B. Worthen, Barnard College, Columbia University

Participants
Todd Barnes, Ramapo College of New Jersey
“Nature’s Journeymen”: Transplanting Shakespeare’s Gardens

Eric Brinkman, The Ohio State University
“Approaching Over-the-top Bloody”: Transpersonal Affective Complexity in Lucy Bailey’s Titus Andronicus

Regina Buccola, Roosevelt University
Transhistorical Shakespeare in Performance

Scott Campbell, University of Wisconsin - Madison; Ohio Shakespeare Festival
Not Nice But Full of Charge: Translating Musical Instrument Meaning on Original and Recreated Jacobean Stages

Matthieu Chapman, Central Washington University
Transgressing the Boundaries of Black and White: The Possibility and Politics of a Racialized Macbeth

Michael Chemers, University of California, Santa Cruz
Bloody Instruction: Combating Narco-Trafficking with a Transnational Transformation of Macbeth

Sonia Desai, University of California, Irvine
“Do You Not Know I am a Woman?”: Phenomenology and Gender in As You Like It

Lauren Eriks Cline, University of Michigan
Trans-Disciplinary Methods for Shakespeare Performance History

Louise Geddes, Adelphi University
Some Tweeting Cleopatra: Crossing Borders on (and off) the Shakespearean Stage

Amy W. Grubbs, Father Ryan High School
“I am Transformed”: The Transgressive Role of The Comedy of Errors’ Servants

Musa Gurnis, Washington University in St. Louis
Spy in the House of Actors: A Transdisciplinary Field Report From RADA

Robert Henke, Washington University in St. Louis
Transnational Shakespeare: the Commedia dell’Arte

Noam Lior, University of Toronto

Emily Madison, Columbia University
Body Music: William Poel’s “Poetic Drama”

Cary Mazer, University of Pennsylvania
Shakespeare Translated: Trans-Historical Histories

Nova Myhill, New College of Florida
On (Not) Pretending to be Elizabethan: Watching the Transtemporal Spectator at Shakespeare’s Globe

Heather Nathans, Tufts University
The Mysterious Murder of Mrs. Shakespeare: Transgressive Performance in Nineteenth-Century New York
**Working Group 35: Site-Based Theatre as a Trans-Contextual Experience**

**Location:** Birch Lake

**Convenors**
Penelope Cole, Independent Scholar
Becoming the Mob: Mike Pearson’s *Coriolanus*

Rand Harmon, University of Northern Colorado
Exploiting the Participative Interface: Conceptualizing Trans-contextual Audience Immersions

Participants
Guillermo Aviles-Rodriguez, University of California, Los Angeles
Playing Hopscotch on Uncommon Ground: Performance, Politics and Place in Los Angeles

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**Working Group 36: Theorizing Transtemporality and Performance**

**Location:** Maple Lake

**Convenors**
Benjamin Gillespie, The Graduate Center, CUNY
Performing [in] Late Time

Stephanie Vella, The Graduate Center, CUNY
Jane Ellen Harrison’s Primitive Greek Body: Performance, Race, and Modernist Time

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**Emory Noakes, King’s College London & Shakespeare’s Globe**

Trans(forming) Shakespeare: Transgender Approaches to Contemporary Anglo-American Shakespearean Performance

**Niamh O’Leary, Xavier University**

Shakespeare in Porkopolis

**Valerie Clayman Pye, Long Island University, Post**

Shakespeare’s Globe “360”: Transmedial Performance and the Reconstructed Playhouse

**Lisa Robinson, St. John’s University**

“Unsex Me Here”: Circulatory Gender Fluidity in Shakespearean Performance

**Olivia Rutigliano, Columbia University**

“Say She Be Mute”: Domesticating Katherine in Silent Film Adaptations of *The Taming of the Shrew*

**Richard Schoch, Queen’s University Belfast**

Trans-temporal Shakespeare: Performing Restoration Shakespeare Today

**Michelle Shafer, Independent Scholar**

“Be Stone No More”: Proto-Feminism, Iconoclasm and Performance in Shakespeare’s *The Winter’s Tale*

**Hesam Sharifian, Tufts University**

Americanizing Shakespeare in Print: Alexander Anderson and the First American Illustrated Edition of Shakespeare

**Lisa S. Starks-Estes, University of South Florida, St. Petersburg**

Theater of Kindness: Levinas, Intersubjective Transcendence, and Shakespearean Performance

**Dan Venning, New York University**

The Meininger: Transporting Shakespeare as a Symbol of German Nationalism

**Katherine Williams, New York University, Abu Dhabi**

Monstrous Transformations

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**James Ball, Texas A&M University**

Mesmeric Revelations in Baltimore

**Joyelle Ball, University of California, Santa Barbara**

Virtually There: Rethinking Digital Performance as Site-Specific

**Sean Bartley, Florida State University**

Take Me Out to the Ballgame: Trans-Contextual Public Performance

**Jyana Browne, University of Washington**

Site-Specific Puppetry in the Trans-Contextual Landscape of Naoshima

**Kelley Holley, University of Maryland**

Street View: Mapping Communal Identity and/In Itinerant Site-Specific Performance

**William Lewis, University of Colorado Boulder**

Performing Posthuman Spectatorship: Architectures of Agency and Exchange in Trans-Mediated Space

**Erin Mee, New York University**

The Rasa of Transmedia Theatres

**Melissa Minniefee, University of California, San Diego**

A Home and Open Road: Contextualizing Displacement in *Waiting for Godot*

**Charles O’Malley, Yale School of Drama**

Localizing Practices of Human Trafficking in Cora Bissett’s *Roadkill*

**Colleen Rua, Bridgewater State University**

An Awfully Big Adventure: Navigating Identity and Agency in Immersive Theatre

**Susan Tenneriello, Baruch College, CUNY**

Olympic Spectacles: Historical Views on a Twentieth-Century Transmedia Tradition

**Saba Zavarei, Goldsmiths, University of London**

Sites of Change; the Power of Site-based Performance to Intervene in Context

**Guy Zimmerman, California State Polytechnic University, Pomona**

Trans-temporal Immersion in the New Gilded Age: *The Day Shall Declare it* in L.A.’s Arts District

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**Sunday, November 6, 2016**

Among the events scheduled for the day, a notable one is the presentation by James Ball from Texas A&M University on “Mesmeric Revelations in Baltimore.” This session aims to explore the intersection of digital performance and physical space, offering a blend of theoretical insights and practical applications. Additionally, Joyelle Ball from the University of California, Santa Barbara, will discuss the concept of “Virtually There,” challenging traditional notions of site-specific performance through the lens of digital technologies.

Further, the session titled “Take Me Out to the Ballgame: Trans-Contextual Public Performance” led by Sean Bartley from Florida State University, promises to delve into the transformative potential of public performances, emphasizing the role of context in shaping audience experience.

**Working Group 35: Site-Based Theatre as a Trans-Contextual Experience**

**Location:** Birch Lake

**Convenors**
Penelope Cole, Independent Scholar
Becoming the Mob: Mike Pearson’s *Coriolanus*

Rand Harmon, University of Northern Colorado
Exploiting the Participative Interface: Conceptualizing Trans-contextual Audience Immersions

Participants
Guillermo Aviles-Rodriguez, University of California, Los Angeles
Playing Hopscotch on Uncommon Ground: Performance, Politics and Place in Los Angeles

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**Working Group 36: Theorizing Transtemporality and Performance**

**Location:** Maple Lake

**Convenors**
Benjamin Gillespie, The Graduate Center, CUNY
Performing [in] Late Time

Stephanie Vella, The Graduate Center, CUNY
Jane Ellen Harrison’s Primitive Greek Body: Performance, Race, and Modernist Time

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SUNDAY, NOVEMBER 6, 2016

Participants
Harmony Bench, The Ohio State University
Transtemporality and the Twice-ephemeral: Digitality and Dance

Erin Cowling, Hampden-Sydney College
The Transtemporal Frame: Entryway to Early Modern Spain

Lindsay Cummings, University of Connecticut
Telling Time: Temporal Ambivalence in Jen Silverman’s Gothic Plays

Alice Dailey, Villanova University
Dead Men Watching in 1 Henry VI

Savannah Hall, Indiana University
Staging Modern West African Subjectivity: Ama Ata Aidoo’s and Wole Soyinka’s Trans-historical Plays

Moynan King, York University
Trace: Performing an Impossible Place

Sissi Liu, The Graduate Center, CUNY
Transtemporality in Racial (Trans)formation/Traversing: (In)Flexible Casting Practices and Gene Luen Yang’s American Born Chinese

Diana Looser, Stanford University
Time and the Other: Transtemporal Encounters in Lisa Reihana’s In Pursuit of Venus [infected]

Sharrell Luckett, Muhlenberg College
Transweight Affect: Black Directed Transtemporalities

Ali Na, UNC Chapel Hill
Trans Affect: Temporal Transience and Techno-performances of Racialized Femininity

Hansol Oh, The Graduate Center, CUNY
Embodying Queer History and Historiography: Taylor Mac’s A 24 Decade History of Popular Music

Christopher Swift, New York City College of Technology, CUNY
Transcendental Time, Local Orientation: Future Memory of Salvation in Medieval Religious Performance

Elliot Turley, The University of Texas at Austin
Waiting for Godot’s Tragicomic Temporalities

Clio Unger, The Graduate Center, CUNY
Curating Time: The Retrospective Exhibition and the Temporal Construction of (Art) History

Sara Warner, Cornell University
A Long Time Coming: The Transtemporal Erotics of Paula Vogel’s Indecent

Jennifer Thompson, The Graduate Center, CUNY
“Do You Understand”: OSF’s Play On! Initiative and the Politics of English to English Translation

Mara Valderrama, The Graduate Center, CUNY
Poetry on its Feet: Stage Adaptations and Text Translations of Lorca’s The House of Bernarda Alba

Alison Walls, The Graduate Center, CUNY
The Simpsons and its Double: Dubbing and the Hybridization of Cultural Identity

Participants
Avishek Ganguly, Rhode Island School of Design
Staging Incomprehension, Performing the Untranslatable

Eric C. Heaps, Indiana University
Kinesthetic Image Schema: Performance Moving through Metaphors in Windstorm

Hyewon Kim, Yonsei University
Broadway, Lost in Translation: Transnational Broadway Musical Theatre in Seoul

Ali-Reza Mirsajadi, Tufts University
Antigone in Wonderland, or, Notes on the Political Efficacy of Being Lost in Translation

Maria Mytilinaki Kennedy, The Graduate Center, CUNY
Borrowing and Lending: The “Cultural” Translation Debate in the Theatre

Melissa Poll, Kansas State University
Robert Lepage Re-“Writes” Needles & Opium for the Twenty-First Century: Haunting, Embodied Text and Intercultural Performance-Making

Laurelann Porter, Arizona State University
Madame Paz de la Alma y Cuerpo, an Articulation and Embodiment of Diachronic Translation in a new Adaptation of Six Characters in Search of an Author

Donovan Sherman, Seton Hall University
The Philosopher’s Toothache: Stoic Bodies in Renaissance Culture

Dana Tanner-Kennedy, Yale School of Drama
“With a new tongue I now will speak”: Translation and Postsecular Performance in the Wooster Group’s Early Shaker Spirituals

Claudia Wier, York University
Trans-temporal Performance and the Sounding-Body of the Early Modern Diva

Working Group 38: Transverting Whiteness

Location: Elk Lake

Convenors
Megan Lewis, University of Massachusetts, Amherst
Performing Whitely in the Postcolony
SUNDAY, NOVEMBER 6, 2016

Shannon Walsh, Louisiana State University

Participants
Brandi Catanese, University of California, Berkeley
Authorial Significance, Transracial Performance and the Postracial Turn

Andrew Friedman, New York University
Tyrannical Whiteness: Jackson Pollock, Ann Liv Young, and Vegard Vinge’s Performance of Artistic Process

Doug Kern, University of Maryland, College Park
Transverting the War at Home: Exploring Racial Struggle in Amiri Baraka’s The Slave

Barbara Lewis, University of Massachusetts, Boston
Mammy Rogue: Alice Childress and August Wilson Pushing Against the Gendered Pillar of Whiteness

Karen Jean Martinson, Chicago State University
“I Feel Like Dancing!”: How El Vez, The Mexican Elvis Dances Around White Fragility to Transvert Whiteness

Stefka Mihaylova, University of Washington, Seattle
Spectatorship as an Act of Penance: The Ideal White Spectator of Young Jean Lee’s Avant-Garde (?) Theatre

Justine Nakase, National University of Ireland, Galway
Black Hibernia: Ruth Negga, the Telescopic Figure, and Challenging Irish Whiteness

Michelle Salerno, Bellarmine University
Transverting a Note on Casting: A Critical Analysis of Charles Mee’s Call for Inclusion

Roxanne Schroeder-Arce, University of Texas, Austin
Beyond Acknowledgement of Whiteness: Teaching across Cultural Markers

Dani Snyder-Young, Illinois Wesleyan University
The Death of the Progressive Author: White Habitus in Post-Performance Discourse

Allan Davis, University of Maryland, College Park
Cultivating Chrysanthemums: White Femininity, American Orientalism, and Amateur Theatricals in Residential Garden

Lawrence Ashford, The University of Sydney
Towards a Dramaturgy of Interactive Theatre

Gina Bloom, University of California, Davis
Theater Studies as a Method for Game Design

Alicia Corts, Saint Leo University
Choose Your Own Adventure: Spectatorship and Identity Creation

Bélégica del Río, University of California, Berkeley
The Performance of Avatars in Video Games and Motion/Performance Capture

Douglas Eacho, Stanford University
The Mirror, The Tower: On The Metropolitan Erotics of Character Creators

Alice Hofgren, University of Washington
The “Link” Between Gamer and Avatar: Surrogation in The Legend of Zelda

Adrienne Mackey, Swim Pony Performing Arts
A Study of “THE END”—Using Game Mechanics to Create Customizable Transmedia Narratives

Sam Wend, Swim Pony Performing Arts
A Study of “THE END”—Using Game Mechanics to Create Customizable Transmedia Narratives

Alexander Miller, University of California, Santa Cruz
An Analysis of Gender and Performance in the Games of Bioware

Tobin Nellhaus, Independent Scholar
Online Role-playing Games and the Definition of Theater

Takeo Rivera, University of California, Berkeley
The Yellow Cyborg’s Digital Flesh: Masochism and Deus Ex Human Revolution

Cassandra Silver, University of Toronto
Players as Artists: Interactive Spectatorship and Video Games

Ariel Watson, Saint Mary’s University
The Body and the Audio Game

Working Group 39: Video Games and Gaming: Towards a Transmedial Analysis
Location: Ballroom 3

Convenors
Alan Filewod, University of Guelph
Kimi Johnson, University of Minnesota
Mike Sell, Indiana University of Pennsylvania

Participants
Kelly Aliano, LaGuardia Community College, CUNY
Transformations of the Self through Video Games

Location: Ballroom 1/2
Join Spatula&Barcode and a team of toastmasters for a conversation about questions that transect the conference. Light food will be provided.

1:00 - 2:00 pm
DROUGHT: Transpiration, Saturation & Desertification EcoPerformance
Location: Offsite - Loring Park (20 minute walk)
Maps are available at the registration desk
Thursday, November 3, 2016  
8:15 – 10:00 pm

Friday, November 4, 2016  
8:00 am – 5:00 pm  
(Closed 1:30 – 2:30 pm)

Saturday, November 5, 2016  
8:00 am – 5:00 pm  
(Closed 12:00 – 2:00 pm)

Sunday, November 6, 2016  
8:00 - 10:00 am
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