Interrogating the Performance and Aesthetics of “Difference”
2017 ASTR / TLA Conference
November 16 –19
Atlanta, GA
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#ASTR17
Leadership & Special Thank You

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Esther Kim Lee, VP for Publications
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Jen-Scott Mobley, East Carolina University
Analola Santana, Dartmouth College

Conference Program Committee

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Faedra Chatard Carpenter, University of Maryland
Catherine Cole, University of Washington
Laura Edmondson, Dartmouth College
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Mike Sell, Indiana University of Pennsylvania
Jill Stevenson, Marymount Manhattan College, Chair

Cover Page Credits

2017 Conference Logo Design: Noe Symonanis
Pictured (left-right): “Polar-Hoy,” “Taxidermista de memorias,” “Siamesas de Arrecife,” by Humberto Corral Morales

About the Cover Artist

Humberto Corral Morales A.K.A. Desorden Juana Gallo was born in 1976 in Mexico City. He is a multidisciplinary artist who has used a diversity of means for expression: painting, drawing, illustration, engraving, music, video. He is self-taught visually and in music and editing digital video media. Corral Morales has the need to express himself through different media and materials, thus making his work an invitation to the viewer to relate to art in new ways. His works as a visual artist and engraver have been exhibited in the United States, Nicaragua, Argentina, Spain, France, Hong Kong, Pakistan, and Australia.

Visit the Tell Me Booth

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 2017 Tell Me Booth, a table located in the book exhibit - 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).
It is not the best of times, nor the worst of times; it is the extraordinary of times.

Extraordinary seems ordinary, ordinary becomes luxury, and truth appears irrelevant. On the other hand, the extraordinary bodies are under strict scrutiny as “normalcy” becomes narrowly defined. How do we—theatre researchers, educators, and artists—survive and thrive in such an extraordinary time? Let's find out this weekend!

The past year has posted unprecedented challenges for us. Domestically, the dwindling support for arts and education directly affects our members’ lives; internationally, the shifts of world power and change of immigration policies discourage artistic and scholarly border-crossings. As ASTR is devoted to building a diverse and inclusive society connected to transnational communities, our challenge in this extraordinary time is greater than ever. The anti-globalization sentiment does not stop ASTR’s commitment to international membership and transnational collaborations. We are vigilant and prepared to respond to sudden changes in US travel policies for the annual conference; moreover, I will host a special welcome event for international attendees. Thank you for making the journey!

Last year, we launched the José Esteban Muñoz targeted research working group, a multi-year project to produce and promote minoritarian knowledge as well as to cultivate the diversity pipeline for the Society. As the first group is currently working on refining their research for publication, we are happy to welcome the second group this year. We are also actively engaged in the fundraising effort, with the hope that we can sustain the project beyond the initial five-year plan.

I have been very privileged to have wonderful support from the officers, committee members, staff, and countless volunteers. Special thanks also go to the Program Chairs, the Conference Committee, and the Vice President for Conferences. Your passion and diligence have helped us build a healthy and strong Society. Your dedication has inspired me to work harder to advance the goal of our Society. Together we stand up against the dark cloud threatening arts and humanities, academic freedom, and justice.

The vibrant cultures and rich histories of Atlanta provide us a perfect site to congregate this weekend. As always, the four-day conference is packed with wonderful presentations, rigorous conversations, amazing activities and performances, and a dance party! We will respond to calamity with our research, answer bigotry with eloquence, defeat narrowmindedness with creativity, and we will enjoy ourselves! Our research is diverse, but our collective voice is strong. We do not compromise; we will thrive beyond the ordinary.

It is great to see you all!

Peace and love.

Daphne Lei
Welcome to Atlanta and to four days of interrogating the many intersections between extra/ordinary bodies and theatre.

This year’s Program Chairs—Jimmy A. Noriega, Jen-Scott Mobley, and Analola Santana—have worked with their committee to create an exciting program with a variety of opportunities to share work and socialize with one another. In addition to an array of exceptional plenaries, panels, working sessions, and performances, the program also includes a keynote roundtable featuring Rosemarie Garland-Thomson, whose 1997 book *Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature* inspired this year’s conference theme. Twenty years after its original publication, ASTR’s 2017 conference asks us to pause and consider how (and if) the performance and aesthetics of “difference” have changed.

As always, this year’s conference will showcase many initiatives that emerged from your feedback. The program includes two José Esteban Muñoz Targeted Research Working Sessions—last year’s inaugural session, now in its second year, and this year’s awardee. These competitive, funded, three-year working sessions support, promote, and feature the production of research by and about people of color. We were thrilled to receive a large number of proposals this year. Although we can only select one awardee, I am happy that several of the proposed sessions were accepted into the conference as general working sessions.

You will also see that we have rebranded “Career Sessions” as “Field Conversations.” This change occurred in response to feedback from our stellar Career Sessions coordinators, Paige McGinley and Gad Guterman. It is intended to acknowledge the range of topics these sessions cover and to underscore that they are designed for all members at all stages of their careers and professional trajectories.

We have continued our commitment to accessibility by posting our “best practices” document on the conference website and circulating it to presenters and session coordinators in advance of the conference. This document offers suggestions for ways to design presentations so that they are as inclusive as possible for everyone in attendance. I also want to applaud the Program Chairs and their committee for their proactive work to determine accessibility needs in advance and strategize appropriately. Special thanks to the Executive Committee, especially outgoing Treasurer Cindy Bates, for increasing our budget for conference accessibility efforts. This sets an important precedent going forward that will help ASTR remain proactive—rather than reactive—when it comes to conference inclusivity.

As I begin my final year in this role, I’m struck by how different ASTR’s conference is year to year. I view this as a benefit of our organization; the conference is a place to experiment with how we bring people together to share work and with how we engage ideas about and in the field critically. It is therefore important that we gather your feedback. Please feel free to reach out to me directly with your thoughts, and please remember to complete the post-conference survey so that we can continue to make this conference a welcoming, inclusive, and accessible space for everyone. You can also stop by the “Tell Me” booth to share your thoughts with Executive Committee members and other volunteers. Thanks to Noe Montez and Ginny Anderson for once again organizing this year’s booth.

This conference functions through the work of ASTR’s Officers and EC members, TLA representatives, Program Committee, Committee on Conferences, and many other volunteers. Thanks to all of you. Thanks also to the Ewald staff, especially Rhonda Grizzard and Noe Symonanis, for their patience and diligence throughout the year. And thanks once again to Jimmy, Jen-Scott, and Analola, for their tireless work to craft a truly extraordinary four days.

I wish you all a dynamic and fruitful conference here in Atlanta.

*Jill Stevenson*
Welcome to Atlanta and to the 61st annual ASTR Conference: “Extra/Ordinary Bodies: Interrogating the Performance and Aesthetics of “Difference.””

“Extraordinary bodies,” as Rosemarie Garland-Thomson calls them, have persistently been understood as aberrations that produce either fear or marvel. These kinds of bodies include people of color, undocumented immigrants, queers and queers of color, indigenous peoples, disabled people, and the poor. For these individuals, performance has the potential to destabilize—or rewrite—existing cultural power structures and establish alternative narratives of embodiment. With this in mind, and within these tense and uncertain political times, we decided to craft a conference theme and event that would ask us all to grapple with these issues. Our goal was to curate a conference that seeks to crack open the spaces of discomfort produced when we speak about difference and otherness in theatre and performance studies. This theme emerged for us prior to the 2016 election, but indeed became more urgent than ever after November as the current administration has continued to implement anti-immigrant, and anti-trans-gender initiatives as well as other measures that harm women, youth, people of color, the poor, and the environment. In an era where the President aims to normalize white supremacists marching fully armed in the streets, our conference asks us to step back and reinterrogate the ways that theatre can function as a form of dissent and resistance to these ever-escalating acts of hate.

We received an outstanding response to the theme: proposals for over 100 plenary papers, 66 working sessions, and 18 curated panels. From these, we were able to bring together a diverse and compelling collection of events. In addition, as both an homage to the title of our conference and as a way of engaging with her lifetime of work, we invited Rosemarie Garland-Thomson to speak on the keynote plenary that we crafted especially for this conference. Joining her are scholars Alberto Sandoval-Sánchez and Faedra Chatard Carpenter, whose work also interrogates notions of difference and bodily acts in performance. Mexican performance artist Katia Tirado, whose whole aesthetic is premised on the idea of freakery, will lend an artistic voice to the panel. Although keynotes are not usually a tradition of ASTR, we created this one as a way of launching the main questions and lines of thoughts that we hope will be discussed throughout the conference.

We also invited artists that engage with our conference theme as a way of demonstrating the ways that live performance embodies these questions and theories. We are eager to see the work of Full Radius Dance and Katia Tirado and hope you will join us in their presentations. In these troubled times, where so much focus is on the negative, we decided to spotlight what is working well as the central theme of our State of the Profession Plenary. In this way, we hope to inspire attendees to think about their situations in a new context and to bring a different lens to understanding our profession and how they can use the panelists’ experiences to bring about change in their own institutions.

We could not have accomplished ASTR 2017 without the help of many people who have supported us in bringing this conference to fruition. We want to thank Vice President for Conferences Jill Stevenson and Treasurer Cindy Bates for their insight and support, as well as for insuring that we have the fiscal resources to meet as many accommodation requests as possible (not only for this conference, but for future ones). We are thankful to our entire Program Committee; they not only vetted all the proposals as a team, but also worked individually to help with so many aspects of the conference. Of course, we also must thank everyone at Ewald: Eric Ewald, Rhonda Grizzard, Noe Symonanis, and the rest of the team for providing the infrastructure and technical support that is critical to the conference. It goes without saying that there are many people to thank and not enough room to do so, but we are grateful to everyone who helped shape these events.

We hope you enjoy the conference!

Jimmy, Jen-Scott, and Analola
From Northwestern University Press

**Forthcoming in March 2018**

**Populism and Performance in the Bolivarian Revolution of Venezuela**
Angela Marino

“This is a first-rate work that demonstrates Marino’s thorough command of the secondary literature of both theoretical and empirical significance. The author breaks new ground by questioning the validity of alternative views of populism that stress the polarizing, as opposed to the unifying, tendency of populist movements.”
—Steven Ellner, editor of *Latin America’s Radical Left: Challenges and Complexities of Political Power in the Twenty-First Century*

**Time Slips**
Queer Temporalities, Contemporary Performance, and the Hole of History
Jaclyn I. Pryor

“With breathtaking eloquence and power, *Time Slips* demonstrates how we see, imagine, and renew our faith in the possible.”
—Jill Dolan, author of *Utopia in Performance: Finding Hope at the Theatre*

**Latinx Theater in the Times of Neoliberalism**
Patricia A. Ybarra

“Given its trenchant and provocative theorizing of political economy, *Latinx Theater* will shape the field of performance studies more broadly for the next generation.”
—Mary Brady, author of *Extinct Lands, Temporal Geographies: Chicana Literature and the Urgency of Space*

**In Search of our Warrior Mothers**
Women Dramatists of the Black Arts Movement
La Donna L. Forsgren

“This is a well-written and highly original study. There currently isn’t another book that covers in such detail the work of these playwrights, and it should therefore make a major contribution to the field of African American theater history.”
—Sandra Adell, author of *Double-Consciousness/Double Bind: Theoretical Issues in Twentieth-Century Black Literature*

**Forthcoming in April 2018**

**Aesthetic Citizenship**
Immigration and Theater in Twenty-First Century Paris
Emine Fişek

“…provocative, passionately argued…Fişek offers new and nuanced ways of thinking broadly about citizenship as a powerfully performative act.”
—Helen Gilbert, author of *Performance and Cosmopolitics: Cross-Cultural Transactions in Australasia*

**Populism and Performance in the Bolivarian Revolution of Venezuela**
Angela Marino

Winner of the 2017 ATDS John W. Frick Book Award

**Drop Dead**
Performance in Crisis, 1970s New York
Hillary Miller

“…an especially fascinating read”
—*American Theater*

“A distinctive and valuable contribution to theatre and performance studies scholarship.”
—Michael McKinnie, author of *City Stages: Theatre and Urban Space in a Global City*

**In Search of our Warrior Mothers**
Women Dramatists of the Black Arts Movement
La Donna L. Forsgren

Visit our booth at the ASTR Conference for a special discount on these titles and more!

www.nupress.northwestern.edu
November 16, 2017

Greetings:

As Mayor of the City of Atlanta, it is my pleasure to welcome the American Society for Theatre Research (ASTR) as they host the 2017 ASTR/TLA Conference: Extra/Ordinary Bodies.

The ASTR is a U.S.-based professional organization that fosters scholarship on worldwide theatre and performance, both historical and contemporary. The 2017 ASTR/TLA Conference: Extra/Ordinary Bodies "seeks to explore the cracks that open the spaces of discomfort produced when we speak about difference and otherness in theatre and performance studies." There will be over 400 visitors and members in attendance to develop partnerships, facilitate communication and seek funding to assist individual theater companies. I am confident this meeting will provide your members with an important forum to network, empower and innovate.

While in our city, I encourage attendees to explore the many attractions Atlanta has to offer, including: the Dr. Martin L. King Jr. Center, the Georgia Aquarium, the World of Coca-Cola, CNN Center, Centennial Olympic Park, Woodruff Arts Center, Atlanta Botanical Garden, Children’s Museum of Atlanta and many more. We invite you to share in our Southern hospitality, sample cuisine at our many fine restaurants and enjoy the rich and diverse heritage of our city.

On behalf of the people of Atlanta, I extend best wishes to you for a remarkable event.

Sincerely,

Mayor Kasim Reed
<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
<th>Location</th>
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<tbody>
<tr>
<td><strong>Wednesday, November 15</strong></td>
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<tr>
<td>10:00 AM - 7:00 PM</td>
<td>Registration</td>
<td>Lower Lobby</td>
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<td><strong>Thursday, November 16</strong></td>
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<tr>
<td>8:00 AM - 2:00 PM</td>
<td>ASTR Executive Committee Meeting</td>
<td>Library</td>
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<td>11:00 AM - 7:00 PM</td>
<td>Registration</td>
<td>Lower Lobby</td>
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<tr>
<td>12:00 PM - 5:00 PM</td>
<td>Exhibit Hall Move In</td>
<td>Buckhead Ballroom</td>
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<tr>
<td>3:00 PM - 5:00 PM</td>
<td>Transnational Encounters: We invite international attendees to join us for this welcome event in the President’s Suite. Meet one another and members of ASTR’s leadership before the conference officially begins.</td>
<td>President’s Suite</td>
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<tr>
<td>5:15 PM - 7:15 PM</td>
<td>Curated Panel 1: Contemporary Disability Performance: From Theatre to Social Practice</td>
<td>Cascade</td>
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<tr>
<td>5:15 PM - 7:15 PM</td>
<td>Working Session 1: Transposition &amp; Shakespearean Performance Research Group: Shakespeare’s Extra/Ordinary Embodiment</td>
<td>Library</td>
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<tr>
<td>5:15 PM - 7:15 PM</td>
<td>Working Session 2: The Pedagogy of Extraordinary Bodies: Re-Interrogating the Theatre History Syllabus</td>
<td>Veranda</td>
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<td>5:15 PM - 7:15 PM</td>
<td>Working Session 3: Violent Bodies, Violent Acts</td>
<td>Ivy 2</td>
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<td>5:15 PM - 7:15 PM</td>
<td>Working Session 4: Mad Bodies as Spectacles of Otherness</td>
<td>Ivy 1</td>
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<td>5:15 PM - 7:15 PM</td>
<td>Working Session 5: Extraordinary Bodies in/and East Asia</td>
<td>Highland 4</td>
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<tr>
<td>5:15 PM - 7:15 PM</td>
<td>Working Session 6: (Re)presenting Muslim Bodies of Performance</td>
<td>Highland 5</td>
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<td>7:30 PM - 8:30 PM</td>
<td>Welcome and Performance by Full Radius Dance</td>
<td>Grand Ballroom</td>
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<td>8:30 PM - 10:00 PM</td>
<td>Exhibit Hall Open</td>
<td>Buckhead Ballroom</td>
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<tr>
<td>8:30 PM - 9:30 PM</td>
<td>Opening Reception</td>
<td>Buckhead Foyer/ Ballroom</td>
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<td>9:30 PM - 10:30 PM</td>
<td>GSC-Sponsored Opening Night Graduate Reception</td>
<td>Cascade</td>
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<tr>
<td>9:30 PM - 12:00 AM</td>
<td>MIGHTY REAL (Dancing, DJ, Show, and Cash Bar)</td>
<td>Grand Ballroom</td>
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<tr>
<td><strong>Friday, November 17</strong></td>
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<td>7:00 AM - 7:00 PM</td>
<td>Registration</td>
<td>Lower Lobby</td>
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<td>7:00 AM - 8:00 PM</td>
<td>Exhibit Hall Open</td>
<td>Buckhead Ballroom</td>
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<td>7:00 AM - 8:00 AM</td>
<td>GSC-Sponsored Mentorship Breakfast</td>
<td>Veranda</td>
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<tr>
<td>8:00 AM - 10:00 AM</td>
<td>Continental Breakfast</td>
<td>Buckhead Foyer</td>
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<tr>
<td>8:00 AM - 9:45 AM</td>
<td>Plenary 1: Extra/ordinary Beauty and Desire</td>
<td>Grand Ballroom 1/2</td>
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<td>9:45 AM - 10:00 AM</td>
<td>Break</td>
<td>Buckhead Foyer/ Prefunction</td>
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<tr>
<td>10:00 AM - 11:45 AM</td>
<td>Keynote Plenary: Extra/ordinary Bodies: A Roundtable Discussion</td>
<td>Grand Ballroom 1/2</td>
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<tr>
<td>11:45 AM - 12:00 PM</td>
<td>Break: Those who have reserved box lunches can pick them up at registration.</td>
<td>Registration</td>
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<tr>
<td>12:00 PM - 1:15 PM</td>
<td>Performance by students from Spelman and Morehouse College: HANDS UP: 7 PLAYWRIGHTS, 7 TESTMENTS</td>
<td>Cascade</td>
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<tr>
<td>12:00 PM - 1:15 PM</td>
<td>Field Conversation 1: Teaching Extra-Ordinary Students</td>
<td>Ivy 1</td>
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<tr>
<td>Time</td>
<td>Session</td>
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<tr>
<td>Friday, November 17</td>
<td>Field Conversation 2: Juggling It All</td>
<td>Ivy 2</td>
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<tr>
<td>12:00 PM - 1:15 PM</td>
<td>Field Conversation 3: Publishing in Academic Journals</td>
<td>Highland 3</td>
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<tr>
<td>12:00 PM - 1:15 PM</td>
<td>Field Conversation 4: Making it Work in Atlanta</td>
<td>Library</td>
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<tr>
<td>12:00 PM - 1:15 PM</td>
<td>Field Conversation 5: Applying for a Tenure-Track Job: Interviewing</td>
<td>Azalea</td>
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<td></td>
<td>(co-sponsored by the Graduate Student Caucus)</td>
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<tr>
<td>12:00 PM - 1:15 PM</td>
<td>Field Conversation 6: Instructional Resources in the Twenty-First Century (co-sponsored by the Theatre Library Association and the ASTR Ad Hoc Committee on Libraries)</td>
<td>Veranda</td>
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<tr>
<td>12:00 PM - 1:15 PM</td>
<td>Field Conversation 7: Empowering Your Career: Institution-Specific Negotiations (co-sponsored by the Empowerment Committee)</td>
<td>Highland 1 &amp; 2</td>
</tr>
<tr>
<td>1:30 PM - 3:15 PM</td>
<td>Plenary 2: Bodies and Theories of Performance</td>
<td>Grand Ballroom 1/2</td>
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<tr>
<td>3:15 PM - 4:15 PM</td>
<td>GSC-Sponsored Snacks for Graduate Students</td>
<td>Buckhead Foyer</td>
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<tr>
<td>3:30 PM - 5:15 PM</td>
<td>Plenary 3: Staging Extra/ordinary Bodies of Resistance</td>
<td>Grand Ballroom 1/2</td>
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<tr>
<td>5:30 PM - 7:30 PM</td>
<td>Curated Panel 2: Pepys’ Progeny: Marvin Carlson’s “10,000 Nights: Highlights from 50 Years of Theatre-Going”</td>
<td>Grand Ballroom 1/2</td>
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<tr>
<td>5:30 PM - 7:30 PM</td>
<td>Working Session 7: When the Extraordinary is Also Ordinary: Spanish Golden Age Theater’s Heroic Monsters</td>
<td>Grand Ballroom 3</td>
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<tr>
<td>5:30 PM - 7:30 PM</td>
<td>Working Session 8: Swollen: Ordinary to Extraordinary Pregnancy and Maternity</td>
<td>Ivy 1</td>
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<tr>
<td>5:30 PM - 7:30 PM</td>
<td>Working Session 9: Mixed Race as Extra/Ordinary Body</td>
<td>Ivy 2</td>
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<tr>
<td>5:30 PM - 7:30 PM</td>
<td>Working Session 10: Digital Defense for Artists, Scholars, &amp; Activists</td>
<td>Highland 1</td>
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<tr>
<td>5:30 PM - 8:30 PM</td>
<td>Working Session 11: Indigenous Research in the Americas - “Indian Parts”: The Indigenous Body and its Relations in Performance</td>
<td>Highland 2</td>
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<tr>
<td>5:30 PM - 8:30 PM</td>
<td>Working Session 12: Puppetry and Material Performance</td>
<td>Highland 3</td>
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<tr>
<td>5:30 PM - 8:30 PM</td>
<td>Working Session 13: Performance Studies in/from the Global South Working Group: Coloniality’s Constituent Others</td>
<td>Highland 4</td>
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<tr>
<td>5:30 PM - 8:30 PM</td>
<td>Working Session 14: Ecology &amp; Performance Working Group</td>
<td>Highland 5</td>
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<td>5:30 PM - 8:30 PM</td>
<td>Working Session 15: Consuming Bodies: Food, Performance, and Policing the Extra/Ordinary</td>
<td>Cascade</td>
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<tr>
<td>5:30 PM - 8:30 PM</td>
<td>Working Session 16: Transient Performance</td>
<td>Veranda</td>
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<tr>
<td>5:30 PM - 8:30 PM</td>
<td>Working Session 17: Queer nightlife performance: dissident temporalities, geographies, and economies of the night (Muñoz working session winner selected for 2017)</td>
<td>Library</td>
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<tr>
<td>7:30 PM - 8:00 PM</td>
<td>Reception for Marvin Carlson (sponsored by: Cornell University, University of Michigan Press, CUNY, and University of Kansas)</td>
<td>Grand Ballroom 1/2</td>
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<tr>
<td>8:00 PM - 9:15 PM</td>
<td>Graduate Student Caucus Meeting</td>
<td>Veranda</td>
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<tr>
<td>9:30 PM - 10:30 PM</td>
<td>Performance by Katia Tirado: <em>Instrucciones bajo la mesa</em> (Instructions Under the Table)</td>
<td>Grand Ballroom 3</td>
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<tr>
<td>10:30 PM - 11:30 PM</td>
<td>President’s Reception for Emerging Scholars</td>
<td>Library</td>
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<td>Time</td>
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<td>6:45 AM - 10:00 AM</td>
<td>Continental Breakfast</td>
<td>Buckhead Foyer</td>
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<td>7:00 AM - 7:00 PM</td>
<td>Registration</td>
<td>Lower Lobby</td>
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<tr>
<td>7:00 AM - 8:00 AM</td>
<td>Field Conversation 8: Mid-Career and Senior Faculty Breakfast; Mentoring and Being Mentored After Tenure (co-sponsored by the Mentorship Committee)</td>
<td>Veranda</td>
</tr>
<tr>
<td>8:00 AM - 9:45 AM</td>
<td>Plenary 4: Embodying the Intersections of Race and Class</td>
<td>Grand Ballroom</td>
</tr>
<tr>
<td>8:00 AM - 5:00 PM</td>
<td>Exhibit Hall Open</td>
<td>Buckhead Ballroom</td>
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<tr>
<td>10:00 AM - 12:00 PM</td>
<td>Curated Panel 3: Doubles and Doppelgängers</td>
<td>Cascade</td>
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<tr>
<td>10:00 AM - 12:00 PM</td>
<td>Field Conversation 9: Publishing Books: From Proposal to Press</td>
<td>Veranda</td>
</tr>
<tr>
<td>10:00 AM - 12:00 PM</td>
<td>Working Session 18: From the Curious to the Quantum: Bodies at the Intersection of Science and Performance</td>
<td>Ivy 1</td>
</tr>
<tr>
<td>10:00 AM - 12:00 PM</td>
<td>Working Session 19: Boring the Body/Boring Bodies: Perforating Hierarchies of Embodied Power in Dance</td>
<td>Ivy 2</td>
</tr>
<tr>
<td>10:00 AM - 12:00 PM</td>
<td>Working Session 20: Feminist Playwriting in the Twenty-First Century: Staging the Extra/Ordinary</td>
<td>Highland 1</td>
</tr>
<tr>
<td>10:00 AM - 12:00 PM</td>
<td>Working Session 21: On Their Own Terms: Extraordinary Responses to Stigmatized Bodies in the Nineteenth-Century Dramaturgy of the Americas</td>
<td>Highland 2</td>
</tr>
<tr>
<td>10:00 AM - 12:00 PM</td>
<td>Working Session 22: Performing Extra/Ordinary Bodies of Data and Surveillance</td>
<td>Highland 3</td>
</tr>
<tr>
<td>10:00 AM - 12:00 PM</td>
<td>Working Session 23: Residual Transgressions: Memory, Time, and the Extra/ordinary Body in Performance</td>
<td>Highland 4</td>
</tr>
<tr>
<td>10:00 AM - 12:00 PM</td>
<td>Working Session 24: The Transtemporalities of Minoritarian Performance II: Extra/Ordinary Bodies across Time (Muñoz working session winner selected for 2016)</td>
<td>Highland 5</td>
</tr>
<tr>
<td>10:00 AM - 12:00 PM</td>
<td>Working Session 25: Rituals of the Dead: Extraordinary Acts of Embodiment</td>
<td>Azalea</td>
</tr>
<tr>
<td>10:00 AM - 12:00 PM</td>
<td>Working Session 26: “I’m the Witch, You’re the World”: The Stage Witch as a Sign of the Shifting Paradigms of Embodiment</td>
<td>Library</td>
</tr>
<tr>
<td>12:00 PM - 12:15 PM</td>
<td>Break</td>
<td>Buckhead Foyer</td>
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<tr>
<td>12:15 PM - 2:15 PM</td>
<td>Awards Luncheon &amp; Annual Meeting</td>
<td>Grand Ballroom</td>
</tr>
<tr>
<td>2:30 PM - 4:30 PM</td>
<td>Curated Panel 4: The Queer, Resistant, Historical Bodies of Taylor Mac's A 24-Decade History of Popular Music: A Curated Conversation</td>
<td>Cascade</td>
</tr>
<tr>
<td>2:30 PM - 4:30 PM</td>
<td>Curated Panel 5: Aging and its Extra/Ordinary Differences</td>
<td>Veranda</td>
</tr>
<tr>
<td>2:30 PM - 4:30 PM</td>
<td>Working Session 27: Staging Difference &amp; Alliance: Latinx, Indigenous, and Beyond</td>
<td>Ivy 1</td>
</tr>
<tr>
<td>2:30 PM - 4:30 PM</td>
<td>Working Session 28: It's A &quot;Normal&quot; World After All? Theme Parks and the Performance and Aesthetics of “Difference”</td>
<td>Ivy 2</td>
</tr>
<tr>
<td>2:30 PM - 4:30 PM</td>
<td>Working Session 29: (Em)bodied Exclusions: Considering Questions of Ethical Representation in Performance</td>
<td>Azalea</td>
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<tr>
<td>Time</td>
<td>Session</td>
<td>Location</td>
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<tr>
<td>Saturday, November 18</td>
<td>Working Session 30: Embodying Transfeminisms: Trans Identities and Performance</td>
<td>Highland 1</td>
</tr>
<tr>
<td>2:30 PM - 4:30 PM</td>
<td>Working Session 31: Extra/Ordinary Bodies and Medieval Performance</td>
<td>Highland 2</td>
</tr>
<tr>
<td>2:30 PM - 4:30 PM</td>
<td>Working Session 32: Extraordinary Bodies: Listening to the Sonic Subaltern</td>
<td>Highland 3</td>
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<tr>
<td>2:30 PM - 4:30 PM</td>
<td>Working Session 33: Resurrecting the Extraordinary Bodies of Pre-1850 Performance</td>
<td>Highland 4</td>
</tr>
<tr>
<td>2:30 PM - 4:30 PM</td>
<td>Working Session 34: Playing the Extra/Ordinary: Video Games and Difference</td>
<td>Highland 5</td>
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<tr>
<td>2:30 PM - 4:30 PM</td>
<td>Working Session 35: Extraordinary Players: Sports, Physical Training, and Performance</td>
<td>Library</td>
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<tr>
<td>3:45 PM - 4:45 PM</td>
<td>GSC Coffee/Tea Break</td>
<td>President's Suite</td>
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<tr>
<td>4:30 PM - 4:45 PM</td>
<td>Break</td>
<td>Buckhead Foyer</td>
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<tr>
<td>7:00 PM - 8:45 PM</td>
<td>Plenary 5: Technologies, Idealization, and Bodily Designs</td>
<td>Grand Ballroom</td>
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<tr>
<td>9:00 PM - 10:30 PM</td>
<td>Theatre Survey Reception</td>
<td>Azalea</td>
</tr>
<tr>
<td>Sunday, November 19</td>
<td>Registration</td>
<td>Lower Lobby</td>
</tr>
<tr>
<td>7:00 AM - 12:00 PM</td>
<td>Continental Breakfast</td>
<td>Buckhead Foyer</td>
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<tr>
<td>8:00 AM - 10:00 AM</td>
<td>Exhibit Hall Open</td>
<td>Buckhead Ballroom</td>
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<tr>
<td>8:00 AM - 9:45 AM</td>
<td>Plenary 6: Theatre Library Association: The Body in the Library</td>
<td>Grand Ballroom 1/2</td>
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<tr>
<td>8:00 AM - 9:45 AM</td>
<td>Curated Panel 6: Before Normativity: The Extra/Ordinary Early Modern Body and its Epistemologies of Performance</td>
<td>Grand Ballroom 3</td>
</tr>
<tr>
<td>10:00 AM - 1:00 PM</td>
<td>Exhibit Hall Teardown</td>
<td>Buckhead Ballroom</td>
</tr>
<tr>
<td>10:00 AM - 12:00 PM</td>
<td>Curated Panel 7: The D/deaf Body on Stage: Shakespeare in American Sign Language</td>
<td>Grand Ballroom 1/2</td>
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<tr>
<td>10:00 AM - 12:00 PM</td>
<td>Field Conversation 10: Surviving the Dissertation</td>
<td>Grand Ballroom 3</td>
</tr>
<tr>
<td>10:00 AM - 12:00 PM</td>
<td>Working Session 36: About Face: The Material History of Difference in Stage Makeup and Masks</td>
<td>Ivy 1</td>
</tr>
<tr>
<td>10:00 AM - 12:00 PM</td>
<td>Working Session 37: Feeling Extra Ordinary: Populist Activism and Performance</td>
<td>Ivy 2</td>
</tr>
<tr>
<td>10:00 AM - 12:00 PM</td>
<td>Working Session 38: Imagining an Other “Eastern Europe”: Performances of Difference in Central-Eastern Europe, Eurasia, and Russia</td>
<td>Library</td>
</tr>
<tr>
<td>10:00 AM - 12:00 PM</td>
<td>Working Session 39: Arabs and Muslims: Problems, Methods and Strategies In Theatre and Performance Studies</td>
<td>Veranda</td>
</tr>
</tbody>
</table>
Keynote Plenary: Extra/ordinary Bodies: A Roundtable Discussion

Friday, November 17 | 10:00 AM - 11:45 AM | Grand Ballroom 1/2
Chair: Analola Santana (Dartmouth College)

Rosemarie Garland-Thomson is Professor of English and bioethics at Emory University, where her fields of study are disability studies, American literature and culture, bioethics, and feminist theory. Her work develops the field of critical disability studies in the health humanities, broadly understood, to bring forward disability access, inclusion, and identity to communities inside and outside of the academy. She is the author of Staring: How We Look, Extraordinary Bodies: Figuring Physical Disability in American Culture and Literature, and several other books. Her current book project is Habitable Worlds: Toward a Disability Bioethics.

Alberto Sandoval-Sánchez is Professor Emeritus of Latina/o Studies at Mount Holyoke College, Massachusetts. He is the author of José Can You See?: Latinos On and Off Broadway and co-editor of Puro Teatro: A Latina Anthology (in collaboration with Nancy S. Sternbach from Smith College); followed by a critical study, Stages of Life: Transcultural Performance and Identity in Latina Theatre. He has published numerous articles in books and journals on Latina/o theatre and performance, Latinas/os on Broadway, queer culture and AIDS, colonial/transcultural/border identity, and Puerto Rican migration and the diasporic imaginary. His recent research project centers on Puerto Rican 19th century painter Francisco Oller and his artistic masterpiece El Velorio/The Wake. Sandoval-Sánchez co-founded in 2011 the New England Consortium of Latina/o Studies. He is both a cultural critic and a creative writer.

Faedra Chatard Carpenter is a theatre scholar, professional dramaturg, and cultural critic. Her research and creative interests focus on the study of race, gender, class, and sexuality within both staged performances and in the performance practices of everyday life. Dr. Carpenter’s book, Coloring Whiteness: Acts of Critique in Black Performance, received the Honorable Mention for ATDS’ John W. Frick Book Award for the best book in American theatre and drama in 2014 as well as the Honorable Mention for ASTR’s 2015 Errol Hill Award for outstanding scholarship in African American theater, drama, and/or performance studies. Currently, Dr. Carpenter is working on her second book project, a study of creative texts and performance events that explore notions of identity and belonging on collegiate campuses. She is also in the process of devising a research-infused performance project that focuses on the artistry of the legendary dancer William Henry Lane (a.k.a. “Master Juba”).

Katia Tirado (see photo and bio on page 15)

Respondent and Moderator

Catherine Cole is Divisional Dean of the Arts at the University of Washington in Seattle, where she will also serve as Professor in the School of Drama. Cole is the author of Performing South Africa’s Truth Commission: Stages of Transition as well as Ghana’s Concert Party Theatre. Cole’s disability dance theater piece Five Foot Feast, created in collaboration with Christopher Pilafian, toured North America in 2002-2005. Cole has served as Executive Editor of Theatre Survey, the flagship journal of the American Society for Theatre Research, an organization for which she has served as Vice President of Publications. She is currently co-editing with Christopher Balme and Tracy C. Davis a book series called Transnational Theatre Histories published with Palgrave MacMillan. Her current research focuses on issues of human rights and performance, with a book in development provisionally titled Performance and the Afterlives of Injustice.
About Full Radius Dance

Based in Atlanta, Full Radius Dance is recognized as one of the top physically integrated modern dance companies in the nation. Comprised of professional dancers with and without physical disabilities, Full Radius Dance conveys, through dance, a message of power, passion, and innovation.

Locally, the company presents an annual repertory concert each January, as well as producing the annual Modern Atlanta Dance (MAD) Festival. Touring highlights include the 2006 national tour of “Dance Synergy: Celebrating 25 Years of Integrated Dance in America,” performances in Bologna, Carpi, and Modena, Italy in conjunction with the 2009 International Festival of Human Capabilities, the Korean International Accessible Dance Festival (KIADA) in Seoul (2016), and the 2017 Una Mirada Diferente Festival in Madrid, Spain.

The company also has a deep commitment to education and outreach and brings a unique artistic experience to schools, senior citizen centers, and disability groups on a regular basis.

Address
Full Radius Dance
P.O. Box 54453
Atlanta, GA 30308

Contact
Phone: 404-724-9663
Email: fullradiusdance@gmail.com
Web: fullradiusdance.org

Welcome and Performance

Thursday, November 16 | 7:30 PM - 8:30 PM | Grand Ballroom
Do You Know What You Are Doing Now?
Choreography by Douglas Scott
Music by Zoe Keating

McKenzie Beaverson, Lindy Dannelley, Mason Diaz, Laurel Lawson, Rebekah Pleasant-Patterson, Demarco Sleeper, and Douglas Scott

The choreographer gratefully acknowledges the contributions of the dancer, in the creation of this work.

Do You Know What You Are Doing Now? speaks to how insecurity causes uncertainty and anxiety about oneself, others, the situation, and the process of creation. As noted American actress Meryl Streep said, “I have various degrees of confidence and self-loathing . . . . You can have a perfectly horrible day where you doubt your talent . . . Or that you’re boring and they’re going to find out that you don’t know what you’re doing.”
Katia Tirado (Mexico City, 1965) is a performance artist, body piercing artist, and actress. Her artistic work advocates, from the body, for a hybrid and transdisciplinary discourse that moves organically between theatre, performance, installation, video, and photography. The aim of her performance work is to create modes from which to destabilize gender constructions and the borders between the public and private spheres, as well as to explore the use of ritualized profanity and abjection. This has allowed her to build a language that can be understood as a performance related to the politics of the body and its critical deconstruction as a space of repression and domestication. Katia Tirado has established links with national and international circuits of performance. Her performances include: *Miss Koatl* (Katakastase 90 Festival, Berlin, 1991); *Día 28* (Third International Performance Festival, X Teresa, Mexico City, 1994); *Jálatela hasta que truene* (Festival Libre Enganche, San Antonio, TX, 1995); *Exhivilización: Las perros en celo* (Fourth International Performance Festival, X Teresa, Mexico City, 1995; Carrillo Gil Museum and Merced Market, 1997); *Lady Muck and her Burlesque Revue* (cabaret for the Art Performance Festival Now, Nottingham, England, 1996); *Golgota Picnic/Xipotec or the Next Skin* (Malta Festival Poznań, Poland, 2014).

**Performance**

**Friday, November 17 | 9:30 PM - 10:30 PM | Grand Ballroom 3**

*Instrucciones Bajo La Mesa (Instructions Under The Table)*

**A Note From Katia Tirado:**

The consumption of violence (and its infiltrated territories) is abundant and daily. The Mexican Necro-Pop travels through the television screens of the world disguised as glamour and status, and offers popular series the perfect stories to make their apologia. The aesthetic emissions of such a market dig ever deeper into a cruel and obscure part, between dubious and mobile frontiers that demarcate their nations with blood. Racism and other isms were replaced with the category of “narco” at the convenience of the hegemonic story that needs to justify its strategies of destabilization with the construction of narco-violence as the stage of death outsourced by the State.

In Mexico City, the everyday “red note,” in the cheapest newspapers, illustrates and tells the details of the extermination operation, along with their favorite model of the week in a bikini. As if the heat of the national hell was ideal to tan and pretend to be outside... on vacation....

As the Dead Kennedys would say... Holiday in Cambodia...

The decapitated, the biblical myth of Salome and John the Baptist, THE EVIDENCE, the dark Middle Ages with the heads of heretics impaled for miles, Otho Mull and his apocalyptic bacchanals, the ghostly banquet mounts of Cindy Shermann, Julius Caesar Mondragón screaming somewhere in Guerrero as they rip the skin off his face and insult him...

The isolated head from the body, a declaration of power and dominion and language of terror. Porno-terror.

At the table the main dish with a set of four edible cardinal points (Spanish tortillas), the territories of power in dispute and our post colonial reality paralysed in its last desperate plunder.
Plenary 1: Extra/ordinary Beauty and Desire

Friday, November 17 | 8:00 AM - 9:45 AM | Grand Ballroom
Chair: Patrick Anderson (University of California, San Diego)

Laurence Senelick (Tufts University)

Anita Gonzalez (University of Michigan at Ann Arbor)
Black and Brown Pageants in the White Midwest: Narratives of Beauty within the Beast

April Sizemore-Barber (Georgetown University)
Afriqueer: Negotiating an Impossible Identity Through Performance

Yasmine Marie Jahanmir (American University of Kuwait)
“We Rule the Waves”: Sporting Bodies, Synchronization, and Specters of Fascism in Billy Rose’s Aquacade

Plenary 2: Bodies and Theories of Performance

Friday, November 17 | 1:30 PM - 3:15 PM | Grand Ballroom
Chair: Karen Shimakawa (New York University)

Jean Graham-Jones (The Graduate Center, CUNY)
Translating the Atypical Body in Performance

Magda Romanska (Yale University)
The Bionic Body: Technology, Disability, and Humanism

Stacy Wolf (Princeton University)
The Amateur Body

Michael Mark Chemers (University of California, Santa Cruz)
This Thing of Darkness: The Golem, Monster Theory, and the Dramaturgy of Empathy

Plenary 3: Staging Extra/ordinary Bodies of Resistance

Friday, November 17 | 3:30 PM - 5:15 PM | Grand Ballroom
Chair: Jen-Scott Mobley (East Carolina University)

Danielle Bainbridge (Yale University)
Tracing the Black Polyglot: Virtuosic Aural/Oral Fugitivity in the Performances of the Enslaved

Alesha Claveria (University of California, Santa Barbara)
Sacred Bodies Defending Sacred Landscapes: Survivance and Spiritual/Material Transformation in Native North American Ceremony/Protest Performance

Jorge A. Huerta (University of California, San Diego)
(Dis)membering the Extra/ordinary Bod(ies) in Chicana/o Theatre and Performance

Jennifer Goodlander (Indiana University)
Giant Puppets in Cambodia – Extraordinary Aesthetics of Memory and Genocide
Plenary 4: Embodying the Intersections of Race and Class

Saturday, November 18 | 8:00 AM - 9:45 AM | Grand Ballroom
Chair: Jimmy A. Noriega (The College of Wooster)

Suk-Young Kim (University of California, Los Angeles)

Akhila Vimal C. (Jawaharlal Nehru University, India)
Performing Disfiguration: Animality, Madness and Performance of Pain in Chāttan Tēyyāṁ

Jason Fitzgerald (Columbia University)
The Beast and the Magician: Staging Amiri Baraka’s Black Humanism

Jade Power Sotomayor (University of Washington, Bothell)
Zumba and its Discontents: The Extravagance and Ordinariness of Embodied Latinidad

State of the Profession Plenary: What’s Working?

Saturday, November 18 | 4:45 PM - 6:45 PM | Grand Ballroom
Moderator: J. Ellen Gainor (Cornell University)

Carly Smith (Baruch College, CUNY)
Labor and Adjuncts: Notes from the Front

Martine Kei Green-Rogers (SUNY, New Paltz)
The Dramaturg/Professor Is In: Navigating Duel Careers

Odai Johnson (University of Washington)
The Blue State of the Profession

Carrie Sandahl (University of Illinois at Chicago)
Capacity Building for Disabled Theater Artists in the Profession

Karen Shimakawa (New York University)
Successful Mentorship: The Professor’s Perspective

James McMaster (New York University)
Successful Mentorship: The Graduate Student’s Perspective
Plenary 5: Technologies, Idealization, and Bodily Designs

Saturday, November 18 | 7:00 PM - 8:45 PM | Grand Ballroom
Chair: Laura Edmondson (Dartmouth College)

- Will Daddario (Independent Scholar)
  Kent Monkman, Epistemological Hacking, and the Grimace of Queer Theory

- Hany Ali Mahmoud Abdelfattah (Minia University, Egypt)
  The Iraqi as an Abject in Wafaa Bilal’s Domestic Tension

- Tracy C. Davis (Northwestern University)
  How do you Know a Mermaid when you See One? How do you See a Mermaid when you Know One?

- Jessica Berson (Yale University)
  Sexy Beasts: Performing Disabled Desire

Plenary 6: Theatre Library Association: The Body in the Library

Sunday, November 19 | 8:00 AM - 9:45 AM | Grand Ballroom 1/2
Chair: Nancy Friedland (Columbia University)

- Dorothy Chansky (Texas Tech University)
  Our Libraries Ourselves: Stacked, Wired, and Chillin’

- Laura MacDonald (University of Portsmouth)
  “The temperamental colored American woman”: Tracking Olive Moorefield through German and Austrian Archives

- Susan Wiesner (University of Maryland)
  If You Build It, They will Come: An Interactive Exhibit of Irmgard Bartenieff’s Personal Journey through Dance
Curated Panel 1: Contemporary Disability Performance: From Theatre to Social Practice

Thursday, November 16 | 5:15 PM - 7:15 PM | Cascade
Chair: VK Preston (University of Toronto)

- Kirsty Johnston (University of British Columbia)
  Round Tables With Edges: Negotiating Precarity in Neworld Theatre’s King Arthur and His Knights

- Petra Kuppers (University of Michigan)
  Speculative Crip Performances

- Bree Hadley (Queensland University of Technology)
  The Social Experiment–Pranks, Political Activism, and Performing Stigma

- Patrick Anderson (University of California, San Diego)
  Pre-Existing Conditions

Curated Panel 2: Pepys’ Progeny: Marvin Carlson’s 10,000 Nights: Highlights from 50 Years of Theatre-Going

Friday, November 17 | 5:30 PM - 7:30 PM | Grand Ballroom 1/2
Chair: Sara Warner (Cornell University)

- Marvin Carlson (The Graduate Center CUNY)
- Joseph Roach (Yale University)
- David Savran (The Graduate Center CUNY)
- Erin Hurley (McGill University)
- Jimmy A. Noriega (The College of Wooster)
- Donatella Galella (University of California, Riverside)
- Rebekah Maggor (Cornell University)
- Elinor Fuchs (Yale University)
- Harvey Young (Northwestern University)
Curated Panel 3: Doubles and Doppelgängers

Saturday, November 18 | 10:00 AM - 12:00 PM | Cascade
Chair: Tavia Nyong’o (Yale University)

- Uri McMillan (University of California, Los Angeles)
  Mourning, Precarity, and the Performance of Care of Genevieve Gaignard’s *Missing You*

- Malik Gaines (New York University)
  The Cockettes’ Radical Transformations

- Harvey Young (Northwestern University)
  Yet Another Dead Black Body

Curated Panel 4: The Queer, Resistant, Historical Bodies of Taylor Mac’s *A 24-Decade History of Popular Music: A Curated Conversation*

Saturday, November 18 | 2:30 PM - 4:30 PM | Cascade
Chair: Jennifer Parker-Starbuck (University of Roehampton)

- Jennifer Buckley (University of Iowa)
  The Archival Bodies of *A 24-Decade History of Popular Music*

- Sean Edgecomb (College of Staten Island, CUNY)
  Taylor Mac meets Jacques Derrida’s “Unexpected Visitor?”

- Lisa A. Freeman (University of Illinois, Chicago)
  World and Time Enough: Too Slow

- Andrew Goldberg (City University of New York)
  Auto-bio-histor-ography: Embodying History

- Kim Marra (University of Iowa)
  Queer Pussytime

- Jennifer Parker-Starbuck (University of Roehampton)
  “Machinic” Bodies and Installation

- David Roman (University of Southern California)
  The American Songbook: Taylor Mac Sings the Revolution

- Dan Venning (New York University)
  Revision and Difference in Taylor Mac’s Extraordinary 24-Decade Performances

- Kalle Westerling (City University of New York)
  Spectacular Queerness
Curated Panel 5: Aging and its Extra/Ordinary Differences

Saturday, November 18 | 2:30 PM - 4:30 PM | Veranda

Chair: Valerie Lipscomb (University of South Florida Sarasota-Manatee)

- Elinor Fuchs (Yale University)
  The Problem with Difference

- Cindy Rosenthal (Hofstra University)
  The Last Days of Judith Malina: Re-viewing Age, Performance and Activism in the Nursing Home

- Bertie Ferdman (Borough of Manhattan Community College, CUNY)
  Playing Difference: Performing Cross-Generational Bodies

- Benjamin Gillespie (The Graduate Center, CUNY)
  Performing Difference: Staging Memory/Loss in Peggy Shaw’s *Ruff*


Sunday, November 19 | 8:00 AM - 9:45 AM | Grand Ballroom 3

Chair: Vin Nardizzi (University of British Columbia)

- Katherine Schaap Williams (New York University, Abu Dhabi)
  Crippling Performance in the Early Modern English Theatre

- Ellen MacKay (University of Chicago)
  The Uncapability of Groundlings

- Noémie N’diaye (Columbia University)
  Early Modern Twerking

Curated Panel 7: The D/deaf Body on Stage: Shakespeare in American Sign Language

Sunday, November 19 | 10:00 AM - 12:00 PM | Grand Ballroom 1/2

Chair: Lezlie C. Cross (University of Nevada, Las Vegas)

- K. Crom Saunders (Columbia College, Chicago)
  “If I Profane with my Unworthiest Hand”: Braving the Sociolinguistic Challenges of Translating Shakespearean Registers into American Sign Language

- Christine Albright-Tufts (Roosevelt University)
  Lost and Gained in Translation

- Jill Bradbury (Gallaudet University)
  The Body in ASL Shakespeare: History and Theory

- Lindsey D. Snyder (American Shakespeare Center)
  “I can interpret all her martyr’d signs”: Gesture, American Sign Language, and Staging Practices
Extraordinary Bodies

Figuring Physical Disability in American Culture and Literature

20th Anniversary Edition

ROSEMARIE GARLAND THOMSON

"Extraordinary Bodies addresses a subject of great significance and topicality with originality and sophistication."
— G. Thomas Couser, *Melus*

"[Thomson] digs deep and offers profound insights into the interrelationships among the theories, practices, and dominant ideologies of a particular historical period as they have had an impact on the position of disabled people."
— Simi Linton, *Signs: Journal of Women in Culture & Society*

"Fascinating and theoretically rich."
— Anthony Hutchison, *Journal of American Studies*

"[An] adventurous, sensible, passionate book that invites readers to rethink the ground-breaking work of theorists who have shaped academic discourse on marginality and the female body."
— Catherine J. Kudlick, *Journal of Social History*
Working Session 1: Transposition & Shakespearean Performance Research Group: Shakespeare’s Extra/Ordinary Embodiment

Thursday, November 16 | 5:15 PM - 7:15 PM | Library

Conveners:
Catherine Scott Burriss (Cal State Channel Islands)
W. B. Worthen (Barnard College)
Don Weingust (University of California, Berkeley)
Louise Geddes (Adelphi University)
Cary Mazer (University of Pennsylvania)

Participants:
Eric Brinkman (The Ohio State University)
“If to be fat be to be hated”: Queering Corpulence in Shakespeare’s Henry IV and Pericles

Regina Buccola (Roosevelt University)
What’s in a Frame, or A Tale of Two Shrews

Sheila Cavanagh (Emory University)
“Take Special Care”: Shakespeare, Accessibility, and Access for All

Seokhun Choi (Yonsei University)
Embodying an “Extraordinary” Queen in an “Extraordinary” Time of South Korean History: Lady Macbeth 2016 and South Korea’s Presidential Scandal

Amy Cook (SUNY Stony Brook)
Casting Shakespeare, Casting Forward

Lee Emrich (Bowling Green State University)
Clothing as a Performance Media Technology in Early Modern England

Sonya Freeman Loftis (Morehouse College)
This Autistic Island’s Mine: Neurodiversity, Autistic Culture, and the Hunter Heartbeat Method

Andrea Gunoe (University of Pittsburgh)
The Merchant’s Body: Israel/Palestine Conflict at Shakespeare’s Globe

Musa Gurnis (Washington University in St. Louis)
Lessons from RADA: The Neutral Body Is Not An Able Body

Robert Henke (Washington University in St. Louis)
Early Modern Theater Networks

Bob Jones (University of Texas)
Shakespeare and His Doubles: Historicizing Perceptions of Early Modern Doubling

Allison Kellar Lenhardt (Wingate University)
The Actor’s Aging Body: Norma Shearer as MGM’s Juliet

Seung-A Lee (Bowling Green State University)
“Anon, Good Nurse”: The Essence of Betrayal and the Queer Body/Time/Space in Romeo and Juliet Films

Valerie Clayman Pye (LIU Post)
Extra/Ordinary Embodiment: “Imaginary Forces”, Audience Agreement, and (Gender-Blind) Corporality in Henry V

Lisa Robinson (St. John’s University)
The Mothering Force of the Sea: the Globe, the Earth, and Twelfth Night

Richard Schoch (Queen’s University Belfast)
New Bodies, Old Plays: Performing Restoration Shakespeare Today

Molly Seremet (Mary Baldwin University)
The Prosthetic Shakespeare: Cyborgs, Posthumanism, and Object-Oriented Feminisms in Hamlet and Troilus and Cressida

Jungmin Song (Independent Scholar)
Subverting A Midsummer Night’s Dream’s Hierarchies through Nonhuman Bodies

Fran Teague (University of Georgia)
Stages of Pregnancy

Sara B.T. Thiel (Independent Scholar)

Gary Jay Williams (The Catholic University of America)
Meditations on Bodies in the Dream: Greek and Fairy Bodies in Selected Performances from Elizabeth Vestris to Emma Rice
Working Session 2: The Pedagogy of Extraordinary Bodies: Re-Interrogating the Theatre History Syllabus

Thursday, November 16 | 5:15 PM - 7:15 PM | Veranda

Conveners:
Jessica Brater (Montclair State University)
Michelle Carriger (University of California, Los Angeles)

Participants:
Rhonda Blair (Southern Methodist University)
Theatre History II: Interrogating the Performance and Aesthetics of Difference

Joyelle Ball (University of California, Santa Babara)
Moving the Canon: Performative Pedagogical Practices

Kate Bredeson (Reed College)
The Problem of the “colorful addenda” and an Attempt to Redefine the Canon Through Chronological Upheavals

Debra Caplan (Baruch College)
Teaching Theater History as Experiential Historiography—in One Semester

Marla Carlson (University of Georgia)
Theatre and its Publics Across Time and Place: Active Learning Strategies in a Split-Level Course

Matthew Cornish (Ohio University)
Teaching Theater and Performance History at Ohio University

Tarryn Chun (University of Notre Dame)
Extraordinary, not Exotic: Countering Orientalism on the Theatre History Syllabus

Pamela Decker (Baldwin Wallace University)
Exploring Extra/Ordinary Narratives of Theatre History through Branden Jacobs-Jenkins’ An Octoroon

Chloe Edmonson (The Graduate Center, CUNY)
Questioning Our Questions: Using Pedagogical Inquiry to Shape the Theatrical Canon in Extraordinary Ways

La Donna Forsgren (University of Notre Dame)
Transgressing Theatre History: New Modes of Teaching About Extraordinary Bodies

Barrie Gelles (The Graduate Center, CUNY)
Rhizomatic (Re)Assembling: Theatre History Through Aesthetic Similarity and Cultural/Temporal/Geographical Diversity

Michelle Gibbs (St. Olaf College)
Histories Ignored: How to Make Space for People of Color in College Theatre History Courses

Kyna Hamill (Boston University)
Ghosts, Puppets, and Cyborgs! Theatre on the Edges of Humanity

Joseph Paul Hill (The Graduate Center, CUNY)
“Choose Your Own Adventure” as a Means of Blowing Open the Canon

Rebecca Kastleman (Harvard University)
Theatrical Collaboration as Anti-Racism: Envisioning an Egalitarian Production Process

Patrick King (Tufts University)
Getting Past the Sidebar

Deborah Kochman (Florida State University)
Ageing through the Ages: Pedagogical Approaches to Teaching Ageism in the Theatre History Classroom

Eero Laine (University of Buffalo, SUNY)
Beyond Theatre History 1 and 2

Jasmine Mahmoud (Washington University in St. Louis)
Performing Anti-Racism: Teaching Black Theater and Performance in the era Black Lives Matter

Paulette Marty (Appalachian State University)
Guided reflections as a Tool for Exploring Diverse Perspectives

Ellen Mareneck (Bronx Community College, CUNY)
Culture, Bias and Embodiment: Teaching Acting at Bronx Community College

Matthew McMahan (Emerson College)
The Kilroys’ List and Other Plays We Don’t Teach

Derek Miller (Harvard University)
The Kiloys’ List and Other Plays We Don’t Teach

Sam O’Connell (Worcester State University)
Wait?! Theatre History Isn’t Required?: Reconsidering the Functions of Theatre History at a Teaching University
John O’Conner (Fairmont State University)
Negotiating the Rigor of the Undergraduate Theatre History Course with the Increasing Un-Preparedness of My Students

Grace Overbeke (Northwestern University)
Syllabus: The History of Comedy from 1650-1950

Stefanie Overman-Tsai (California State University, Stanislaus)
Reading or Writing about Plays?: Deciding the Foundational Elements to a successful Theater History Sequence

Mark Pizzato (UNC Charlotte)
Theatricality in History

Jennifer Popple (Augustana College)
Analyzing Power and Gender Performance: Play Analysis in the Theatre History Sequence

John D. Rossini (University of California, Davis)
From Critique to Starting Elsewhere: Rethinking the History of Theatre and Dance

James Stanley (Harvard University)
Performing the Archives: Embodying the Archaic and the Arcane

Rachel Wolfe (University of Puget Sound)
Redistricting Theatre History: How a “Location First” Approach Can Push Back Against Eurocentrism in Chronological Theatre History

Jenn Ariadne Calvano (The University of Louisville)
Physically Dramaturging the Violence and Complicity in Gambaro’s Information for Foreigners

Mary Karen Dahl (Florida State University)
Phenomenal Violence, Bodies in Performance: Cecilia Parkert’s Witness

Charlotte Farrell (Independent Scholar)
Acoustic Violence in Barrie Kosky’s Theatre of Post-Tragic Affects

Stanton B. Garner, Jr. (The University of Tennessee)
Blinding Gloucester

Vicki L. Hoskins (The University of Pittsburgh)
Bloody Bodies: Desire and Disgust in Bonnie and Clyde

Warren Kluber (Columbia University)
Theatre of Operations / Operating Theatre: Reframing the Wounded Body

Scott C. Knowles (Southern Utah University)
The Body in Extremity: Sarah Kane and the Effect of Affect

Erin Cummins McDermott (The University of Georgia)
Hilarious Violence: Horror Games and Comedy in “Let’s Play” Videos

James McMaster (New York University)
On Violence and Care: Mass Murder and Asian American Masculinity in Julia Cho’s Office Hour

Inga Meier (Stephen F. Austin State University)
“The Half-Stitched Scar”: Traumatic Witnessing and Sarah Kane’s 4.48 Psychosis

John H. Muse (The University of Chicago)
On Virtual Violence

Nova Myhill (The New College of Florida)
Violence, Criminality, and Bodily Transformation on the Early Modern Stage

Thomas A. Oldham (Colby College)
Why Violence? Towards a Poetics of Violence for the 21st Century

Elizabeth E. Sickerman (Florida State University)
Shots Fired: Chris Burden, Violence, and the Audience

Erin Stoneking (Cornell University)
Violence, Reenacted: Southern Nostalgia and Lynching Reenactment

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**Working Session 3: Violent Bodies, Violent Acts**

**Thursday, November 16 | 5:15 PM - 7:15 PM | Ivy 2**

**Conveners:**
Vicki Hoskins (University of Pittsburgh)
Nic Barilar (University of Pittsburgh)

**Participants:**
Carolina Barcelos (The Pontifical Catholic University of Rio de Janeiro)
Performing Brazilian Historical and Sociopolitical Scenario in Contemporary Theatre

Nic Barilar (The University of Pittsburgh)
Never Forget, Never Forgive: Violence and Audience Complicity in the 2005 Revival of Sweeney Todd
Working Session 4: Mad Bodies as Spectacles of Otherness

Thursday, November 16 | 5:15 PM - 7:15 PM | Ivy 1

Conveners:
Aleksei Grinenko (The Graduate Center, CUNY)
Clare Chandler (Edgehill University)

Participants:
Rachel Bennett (University of Illinois at Urbana Champaign)
Failing Disrupted Female Mind-Bodies in The Yellow Wallpaper and 4.48 Psychosis

La Marr Jurell Bruce (University of Maryland, College Park)
“He Blew His Brains Out through the Trumpet”: Madness, Black Music, and the “First Man” of Jazz

Wilfredo Burgos Matos (The Graduate Center, CUNY)
Kriplin Ancsaieti: Performing Caribbean Madness

Jennifer Coluccio (University of California, Berkeley)
The Creation Class: Madness, Performance, and Affective Transmission

Laura Dorwart (University of California, San Diego)
Representations of Hysteria in Media Narratives of Girl-Led Digital Subcultures

Julia Fawcett (University of California, Berkeley)
Mapping Madness in Restoration London

Katherine Swimm (Tufts University)
“their residence comfortable”: Theatre and the Demented Body in the Surrey County Lunatic Asylum, 1830-1880

Working Session 5: Extraordinary Bodies in/and East Asia

Thursday, November 16 | 5:15 PM - 7:15 PM | Highland 4

Conveners:
Ji Hyon (Kayla) Yuh (The Graduate Center, CUNY)
Soo Ryon Yoon (Yale University)

Participants:
Kyungjin Jo (The Graduate Center, CUNY)
The Paradox of Rejecting the US Imperial Projects in East Asia through the Victimization of Asian bodies in Tennessee Williams’ In the Bar of a Tokyo Hotel and The Day on Which a Man Dies

Yeong Ran Kim (Brown University)
Queer Protests: Performances of Disruption at the 2016-2017 Candlelight Vigil in South Korea

Hye-Kyoung Kwon (University of California, Los Angeles)
A Masquerade of Extraordinary Bodies: the Virtual Embodiment of Social Privilege in Contemporary Korean Beauty Practices

So-Rim Lee (Stanford University)
Embodying Foreignness, Performing Koreanness: The Politics of Otherness and Belonging in Global K-pop Idol Stars

Jieun Lee (University of Georgia)
Transgressive Inscription: Miru Kim’s “Extraordinary” Body and Space in Naked City Spleen

Katherine Mezur (University of California, Berkeley)
IA’s Kawaii (Cute): Attraction, Estrangement, and Addiction in the Super-Saturated Performances of Live/Virtual Girls
Sunghee Pak (University of Wisconsin-Madison)
Othering Gaze on Foreign Bodies in South Korea: Oh
The Yellow by Theatre Group
Seongbukdong Beedoolkee

Nancy Rao (Rutgers University)
Sonic and Visual Emblem: Chinatown Theater and
Identity of Chinese American Women

Tara Rodman (University California, Irvine)
A Tale of Two Tommys

Yi-Ping Wu (The Ohio State University)
Comfort Women as A Subject of Political Performance:
A Case Study on the Ama Museum

Soo Ryon Yoon (Lingnan University)
Spectacular States: African Dance in Chun Doohwan’s Diplomatic Tour

Ji Hyon (Kayla) Yuh (The Graduate Center, CUNY)
Extra/Ordinary Bodies in Korean Theatre: Realism,
Blackface Makeup, and (not) Performing Blackness on
Korean Stage

Working Session 6: (Re)presenting Muslim
Bodies of Performance

Thursday, November 16 | 5:15 PM - 7:15 PM | Highland 5

Conveners:
Claire Pamment (The College of William and Mary)
Hesam Sharifian (Tufts University)

Participants:
Talin Abadiandogidargh (California State University, Northridge)
Islamic Feminism and the Muslim identity in America:
Exploring Muslim-Americanness and Gender
Representation in Ayad Akhtar’s The Who and The
What and Disgraced

Nariman Afshari (Independent Researcher)
Debates on National Theatre and Identity in Iran

Stefano Boselli (The Graduate Center, CUNY)
Real and Performed Egyptians in James Sanua’s The
Unfaithful Husband

Marvin Carlson (The Graduate Center, CUNY)
A Muslim Body in Guyana

Dongshin Chang (Hunter College, City University of New York)
Hearing the Actual Voices: Beyond Sacred: Voices of Muslim Identity

Elizabeth Cizmar (Franklin & Marshall College)
Secular Director, Religious Figure: Ernie McClintock and El Hajj Malik

Robert Crane (University of Pittsburgh/ Carnegie Mellon University)
Khudzhum and the Surrogate Proletariat: The Unveiled Woman on the Uzbek Stage

Odai Johnson (University of Washington)
Eating the Ottoman, and other Baroque Fantasies

Megan Lewis (University of Massachusetts, Amherst)
On Holding Multiple Truths: Staging Ta’zieh: Between Two Rivers in Contemporary America

Marjan Moosavi (University of Toronto)
B for Badan, Bulleted, Blessed, Banished: Performing and Othering the Sacred Bodies on the Iranian Stage

Munjulika Rahman Tarah (Williams College)
“Othering” the Body: Respectability and Spirituality in Bangladeshi Hijra Dance

Heather Rastovac Akbarzadeh (Stanford University)
Choreographing the Sensorial-Affective of Iranian Migrant Oral Histories

Irem Secil Reel Sen (Tufts University)
Worlding the Middle East: Collage Dancers’ Secular Journey of Sema and Samah

Jenna Tamimi (University of California, Los Angeles)
Behind The Aura

Dana Tanner-Kennedy (Yale University)
Ayad Akhtar’s Disgraced and the Perfidy of Images
Working Session 7: When the Extraordinary is Also Ordinary: Spanish Golden Age Theater's Heroic Monsters

Friday, November 17 | 5:30 PM - 7:30 PM | Grand Ballroom 3

Conveners:
Harley Erdman (University of Massachusetts at Amherst)
Susan Paun de Garcia (Denison University)

Participants:
Harley Erdman (University of Massachusetts at Amherst)
Dueling Monsters: Non-Normative Bodies in Luis Vélez de Guevara’s La serrana de la Vera

Anthony Grubbs (Michigan State University)
A Monstrous Saint or a Saintly Monster: St. Christopher on the Early Modern Spanish Stage

Ben Gunter (Theater with a Mission)
Man-Eating, Polycephaly, and Incu/Succu/bus Activity: Translating Monsters in Lope’s Nuevo mundo

Harrison Meadows (The University of Tennessee, Knoxville)
Feral Children Make Great Princes: Folklore and Social Discourse in Lope de Vega’s El hijo de los leones (The Child of Lions) (1620)

Susan Paun de García (Denison University)
The Sensuality of Possession: Cañizares’s Marta la Romarantina

Bridget Sundin (Indiana University)
La Celestina in Performance: José Luis Gómez and the Extra/Ordinary (Fe)Male Body

Working Session 8: Swollen: Ordinary to Extraordinary Pregnancy and Maternity

Friday, November 17 | 5:30 PM - 7:30 PM | Ivy 1

Conveners:
Alicia Corts (Saint Leo University)
Chelsea Phillips (Villanova University)
Arnab Banerji (Loyola Marymont University)

Participants:
Lauren Beck (Northwestern University)
Online Performances of Monstrous and Extraordinary Infertile Bodies

Alicia Corts (Saint Leo University)
Crafting Tools: Instagram, the Hashtag, and Diana Manoe’s The Child Who Didn’t Want to be Born

Lynn Deboeck (University of Utah)
The Five Non-mester System: A New Methodology to Investigate Pregnant Subjectivities

Johanna Kirk (University of California, Los Angeles)
“Fit and Firm” Pregnancies: ambiguous transcenDANCE

Evleen Nasir (Louisiana State University)
There’s No Business Like the No-Show Business: Hunter Tylo’s Hidden Pregnancy Performance

Rachel Warner (University of North Carolina at Chapel Hill)
“I don’t think the world likes women much”: Reappropriating Monstrous Motherhood in Suzan-Lori Parks’s In the Blood

Working Session 9: Mixed Race as Extra/Ordinary Body

Friday, November 17 | 5:30 PM - 7:30 PM | Ivy 2

Conveners:
Justine Nakase (National University of Ireland, Galway)
Nelson Barre (University of Oregon)
Megan Ammirati (University of California, Davis)

Participants:
Megan Ammirati (University of California, Davis)
Happily Ever After: Performance of Mixed Race Characters as a Test for Racial Impersonation in Chinese Drama

Nelson Barre (University of Oregon)
“born somewhere far from where I live”: Bulrusher as Performance of Mixed Race and Space

Eunice Ferreira (Skidmore College)
Mixed Race and Creole Performance: Mixin’ it Up Crioulo Style

Rena Heinrich (University of California, Santa Barbara)
Half-Butterfly, Half Caste: Sadakichi Hartmann and the Mixed Japanese Drama, Osadda’s Revenge
Justine Nakase (National University of Ireland, Galway)
Racy of the Soul: Mixed Irish Athletes and Gaelic Games

Aileen Robinson (Stanford University)
Welcome to You: 23andme, Ethnicity, Testing, and the Mixed Race Body

Dennis Sloan (Bowling Green State University)
"I Will Open My Body:" Post-colonialism and the Mixed-Race Body in Michael John LaChiusa’s Marie Christine

Lawrence D. Smith (University of Arkansas at Little Rock)
Zoe and Her Extra/ordinary Sisters: Mixed Race Identity and the Restrictions of Melodrama

Qianru Li (University of Georgia)
Contradictive Loyalty: Chinese American Performance Online

Steve Luber (University of New Haven)
The New Analog: Theater as Social Medium and Resistance to Social Media

Stephanie Sandberg (Washington and Lee University)
Trafficing Stories: The Process and Ethics of Turning Personal Living Performance into Digital Storytelling

Kathleen Schaag (University of Wisconsin-Madison)
Conceptual Theatre in Digital Spaces: Ed Bullins’ The Theme is Blackness and William Pope.L’s Black Factory

Vikki Zhang (University of Toronto)

Working Session 10: Digital Defense for Artists, Scholars, & Activists

Friday, November 17 | 5:30 PM - 7:30 PM | Highland 1

Conveners:
Jennifer Parker-Starbuck (University of Roehampton)
Kalle Westerling (The Graduate Center, CUNY)

Participants:
Nazli Akhtari (University of Toronto)
My numbered Body/ Who Reads Me and How am I being Read?

Taylor Black (New York University)
Threat Modeling, Privacy, and Performance

Antje Budde (University of Toronto)

Ellen Gillooly-Kress (University of Oregon)
Digital Defense Strategies for Using Data from Twitter

Kellen Hoxworth (Dartmouth College)
Surveying / Survelling the Databodies of Theater History: Visualizing Nineteenth-Century Global Performance Networks

Areum Jeong (University of California, Santa Barbara)
Performing Acts of Activism, Digital Media Practice, and Social Change in South Korea

Bindi Kang (The Graduate Center, CUNY)
A Case Study of a Cyber performance in China: This is a Dividing Line (2015)

Working Session 11: Indigenous Research in the Americas—“Indian Parts”: The Indigenous Body and Its Relation to Performance

Friday, November 17 | 5:30 PM - 8:30 PM | Highland 2

Conveners:
Jill Carter (University of Toronto)
Adron Farris (University of Georgia)
Jenn Cole (University of Toronto)

Participants:
Julie Burrelle (University of California, San Diego)
Ishi Comes Back with a Vengeance: James Luna and the Resistant Body-Artefact

Sarah Campbell (University of Indiana)
Performing the Body in Contemporary Yucatec Maya Theatre

Jill Carter (University of Toronto)
Resisting the Pornographic Gaze: On Monsters and Monstra

Jenn Cole (University of Toronto)
Reorganizing Attention, Performing Shifts in Spectatorship

Aaron Ellis (Florida State University)
Beyond Mixed: Two Artist’s AlterNative Identities and the Ontology, Pedagogy and Ethics of American Theatre History
Working Session 12: Puppetry and Material Performance

Friday, November 17 | 5:30 PM - 8:30 PM | Highland 3

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

Participants:
Cariad Astles (Royal Central School of Speech and Drama and Exeter University)
Women, Rage, and the Grotesque Body

Pia Banzhaf (Michigan State University)
Light is Life - Lantern Puppets and the Newfoundland Puppet Collective Community Workshops

John Bell (Ballard Institute and Museum of Puppetry, University of Connecticut)
Puppetry and Performance of Race, Ethnicity, and Gender

Dawn Brandes (Dalhousie University)
Precocious Children, Uncanny Puppets

Brooke Christensen (The Graduate Center, CUNY)
An Object Lesson: Geoff Sobelle’s Extraordinary Cardbox Box

Matthew Isaac Cohen (University of London and Yale University Art Gallery)
Extraordinary Bodies in Wooden Boxes: The Dr. Walter Angst and Sir Henry Angst Collection of Indonesian Puppets

William F. Condee (Ohio University)
Karakuri Ningyo: Festival Puppets in Ritual Performance

Jordana Cox (University of Virginia)
Shadow Politics: Silhouettes in the New York Living Newspaper Unit’s Triple-A Plowed Under, 1936

Heather Denyer (The Graduate Center, CUNY)
Enabling Puppeteers with Disabilities in West Africa

Kathy Foley (University of California, Santa Cruz)
Tradition and Post-Tradition in Indian Puppetry

Alicia Hernández Grande (Northwestern University)
Monstrosity and Humanity in Joan Miro’s and Joan Baixas’ Mori el Merma

Kyounghe Kwon (University of North Georgia)
A Woman of Many Words: Kkokdu Gaksi, an Extraordinary Embodiment of a Woman in Joseon Korea

Michael Nitsche (Georgia Institute of Technology, Digital Media/School of LMC)
Meeting the Virtual Body: Challenges in Digital Puppetry

Claudia Orenstein (Hunter College, CUNY)
Class, Gender, and Ritual Puppetry: Negotiating Revival for the Hakomawashi Puppeteers of Tokushima, Japan

Dassia Posner (Northwestern University)
Extraordinary Bodies, Ordinary Spaces: Royal de Luxe in Montreal

Laura Purcell-Gates (Bath Spa University)
Dancing with Demons: Staging Disease through Human-Puppet Hybridity in Duda Paiva’s Blind
Working Session 13: Performance Studies in/from the Global South Working Group: Coloniality’s Constituent Others

Friday, November 17 | 5:30 PM - 8:30 PM | Highland 4

Conveners:
David Donkor (Texas A&M University)
Lakshmi Padmanabhan (Brown University)
Karin Shankar (Creative Time)
Joshua Williams (Harvard University)

Participants:
Catherine Cole (University of Washington)
South African Choreographic Reclamations: Jay Pather and Gregory Maqoma

Amanda Culp (Columbia University)
Rustom Bharucha’s Black Shakuntala

Laura Edmonson (Dartmouth College)
Museveni’s Uganda and the Extraordinariness of Stella Nyanzi

Jenna Gerdsen (University of Maryland)
Thus I Exist, Too: A Crip Analysis of Afong Moy and Mari Katayama

Jenna Goldstein (Baruch College)
Desperate to Fight: Twenty-First Century Women Protagonists in East African Theatre
Working Session 14: Ecology & Performance Working Group

Friday, November 17 | 5:30 PM - 8:30 PM | Highland 5

Conveners:
Lisa Woynarski (University of Reading)
Jonah Winn-Lenetsky (Northern New Mexico College)
Angenette Spalink (Weber State University)

Participants:
Christine Beaudoin (University of Ottawa)
The Practice of Crafting: at the Intersection of Performance and Ecology

Chris Bell (University of Minnesota)
Performative Pedagogy With(in) Distinct Ecologies: Towards an Ecological Theatre of the Oppressed

Joseph Carson (Rice University)
Collaborative Environmental and Material Theatre

Carmelina Cartei (Hunter College)
Creative Resistance: Masks and Puppets for the Hudson River

Ashley Chang (Yale University)
(Re)representing Archival Bodies of Ecological Scientific Data

Natalia Duong (University of California, Berkeley)
Performing Agent Orange: Disability and Contamination in Transnational Contexts

Serap Erincin (Louisiana State University and Penn State)
Unforgetting the Dead

Geneva Foster Gluck (Arizona State University)
Performing Electricity in the age of Trump

Susan Haedicke (University of Warwick)
Unseen Farmers: Proposal for a Creative Performance Project

Mika Lior (University of California, Los Angeles)
Extraordinary Bodies and Ceremonial Sambas: More-than-human Ecologies of Bahia’s Religious Landscape

Joanna Mansbridge (City University of Hong Kong)
Beyond Abundance and Extinction, Toward an Eco-Cosmopolitics: Feathers in Popular Performance and Political Activism

Working Session 15: Consuming Bodies: Food, Performance, and Policing the Extra/Ordinary

Friday, November 17 | 5:30 PM - 8:30 PM | Cascade

Conveners:
Kristin Hunt (Arizona State University)
Joshua Abrams (Royal Central School of Speech and Drama)
Megan Marsh-McGlone (University of Wisconsin-Madison)

Participants:
Amanda Couch (University for the Creative Arts)
Extisipcy in the Everyday

Krysta Dennis (Siena College)
Wine Snob: Exclusion and Wine Culture

Dylan Hallingstad O’Brien (University of California, San Diego)
Cooking and the Quotidian Aesthetics of the Body and Intersubjectivity in Macrobiotics

Kathleen Irwin (University of Regina)
Why grasshoppers matter: Reconsidering Scourge, Famine and Infestation on the Canadian Prairies
Working Session 16: Transient Performance

Friday, November 17 | 5:30 PM - 8:30 PM | Veranda

Conveners:
Sean Metzger (University of California, Los Angeles)
Kimberly Welch (University of California, Los Angeles)

Participants:
Mohamadreza Babaee (Bowling Green State University)
The Crop, The Pleat, The Cuff: Tina Chow’ Style and Cold War Surveillance

Colleen Kim Daniher (Amherst College)
The Crop, The Pleat, The Cuff: Tina Chow’ Style and Cold War Surveillance

Kelley Holley (University of Maryland, College Park)
Blurring the Boundaries: Itinerant Site-Specific Theatre as Community Representation in Baltimore

Stefanie A. Jones (Brooklyn College, CUNY and New York University)
(Non-)Combatant Civilians and the Performance of Surveillance under Counterinsurgency

Myrto Koumarianos (University of Toronto)
Attending to the Song-Body – Filling/Feeling/Freeing Space(s) (together?)

Working Session 17: Queer Nightlife
Performance: Dissident Temporalities, Geographies, and Economies of the Night
(Muñoz Working Session Winner Selected for 2017)

Friday, November 17 | 5:30 PM - 8:30 PM | Library

Conveners:
Kareem Khubchandani (Tufts University)
Kemi Adeyemi (University of Washington)
Ramón Rivera-Servera (Northwestern University)

Participants:
Ray San Diego (University of California, Irvine)
Asian American 8-bit Aesthetics: An Exploration into Gay Geek Nightlife

Claire Pamment (The College of William and Mary)
Unveiling The British Muslim Drag Queen: The New Visibility

John Musser (University of Illinois Urbana-Champaign)
Remembering Disco: Grace Jones and the Return to Roseland
Working Session 18: From Curious to Quantum: Bodies at the Intersection of Science and Performance

Saturday, November 18 | 10:00 AM - 12:00 PM | Ivy 1

Conveners:
Vivian Appler (College of Charleston)
Meredith Conti (University of Buffalo)

Participants:
Virginia Anderson (Connecticut College)
At the Intersection of Theaters: Women, Broadway and Science in the Early AIDS Epidemic

Vivian Appler (College of Charleston)
Familiar Astronomy: Suffrage, Science, and the Experiment in Women’s Education

Margaret Araneo (Brooklyn College)
Early-Twentieth-Century New York Salomania and the Potentiality of Neurological Difference

Cybele Arnaud (The Catholic University)
Planetary Bodies: Astronomers, Royalty, and the Performance of Science in Early Modern France

Leah Benedict (Washington State University)
Vitalism’s Impotent Assemblages: Electricity, Biology, and Human Reproduction

Lydia Borowicz (University of Oregon)
Traversing the Rift: Climate Scientists in Embodied Performance

Shelby Brewster (University of Pittsburgh)
Post-Human Bodies and Life in the Anthropocene

Meredith Conti (University of Buffalo)
After Birth: The World’s Columbian Exposition, Susan Manak, and the Racialized Postpartum Body

M.K. Foster (University of Alabama)
“wonders/ Of common things”: Curation, Cures, and Cabinets of Curiosity in Middleton and Rowley’s The Changeling

Allison Gibbes (Florida State University)
This is Your Brain on Musical Theatre: Examining Othered Bodies through Affective Neuroscience and the Performativity of Music in The Scottsboro Boys

Derek Gingrich (York University)
Three Versions of Bertolt Brecht’s Life of Galileo and the Dramaturgy of the Quantum Paradigm

Chloe Johnston (Lake Forrest College)
Beautiful Tangles: The Extra-Ordinary Mind Onstage

Mechele Leon (University of Kansas)
Cancer, Storytelling and the Narrative Body

Sarah Lucie (The Graduate Center, CUNY)
Performance Technologies for the Body as Machine
Camille Owens (Yale University)
The Examination of Black Brightness: Oscar Moore and the Production of Spectacular Science, 1888-1901

Bella Poynton (University at Buffalo-SUNY)
Robots as Performers: Čapek’s R.U.R. and the Fluid Robot Body

Cole Remmen (University of California, Santa Barbara)
Performing Robots

Jeanne Tiehen (Wayne State College)
Phenomenal Bodies in Science Plays: Being the Only Woman in the Room (or on the Stage)

Kristen Tregar (University of California, San Diego)
Chimerical Consciousness: Performing Presence in Hybrid Bodies

Scott Venters (University of Washington)
Beyond Hybrid Bodies in the Early Enlightenment Laboratory: Epistemological Formations as Interspecies Constitutions

Working Session 19: Boring the Body/Boring Bodies: Perforating Hierarchies of Embodied Power in Dance

Saturday, November 18 | 10:00 AM - 12:00 PM | Ivy 2

Conveners:
Sarah Wilbur (Brown University)
Ariel Osterweis (Cal Arts)
Barry Brannum (University of California, Los Angeles)

Participants:
Barry Brannum (University of California, Los Angeles)
“Shakey Ground: The Temptations and the “Hard Work” of Dance

Rebecca Chaleff (University of California, Riverside)
The Limits of the Ordinary

Doria Charlson (Brown University)
On Dust and Dance: Breathing in the Archive

Joanna Das (Washington University in St. Louis)
The Dangerous Banality of Branson, Missouri: Choreographing the Civil War in Dolly Parton’s Dixie Stampede

Reginald Jackson (University of Michigan)
Spectacular Mortality: Witnessing the Ends of Life and Dance in Yasuko Yokoshi’s Hangman Takuzo

Cynthia Ling Lee (University of California, Santa Cruz)
Decolonial Destabilizations and Immigrant Solidarity: Subverting Dominant Representations of Indigenous and Immigrant Others

Mara Mandradjieff (Texas Woman’s University)
Killer Puppets and Dancing Corpses: Exploring Objecthood in Crystal Pite’s Dark Matters

Ariel Osterweis (Cal Arts)
“Bad” as Good: Freakery and Iconicity in Desmond Richardson’s Dance with Michael Jackson

Tony Perucci (University of North Carolina at Chapel Hill)
The Horizontal Laboratory: Mary Overlie and The Viewpoints

Katherine Profeta (Queens College, CUNY)
The Alleged Failures of Untrained Bodies Dancing: Elevator Repair Service 1997-2002

Meghan Quinlan (Kennesaw State University)
The “People” in Gaga/People Classes: Ordinary Bodies?

Priya Venkat Raman (University of Texas at Austin)
Bharatanatyam’s Female Dancing Body in the Liminality of Boring and Extra/Ordinary

Sarah Wilbur (Brown University)
On Administrative Activism: A Manifesto for Mundane to the Point of Boring Bodies

Natalie Zervou (University of Wisconsin, Madison)
Discovering New Creative Frameworks: The Political Agency of Untrained Participants
Working Session 20: Feminist Playwriting in the Twenty-First Century: Staging the Extra/Ordinary

Saturday, November 18 | 10:00 AM - 12:00 PM | Highland 1

Conveners:
Penny Farfan (University of Calgary)
Lesley Ferris (The Ohio State University)

Participants:
Wendy Arons (Carnegie Mellon University)
Carla and Lewis by Shonni Enelow

Ryan Claycomb (West Virginia University)
Let Me Down Easy by Anna Deavere Smith

Tanya Dean (Ulster University)
Madame Geneva by Jo Egan

Jessica Del Vecchio (James Madison University)
O, Earth by Casey Llewellyn

Sharon Friedman (The Gallatin School, New York University)
Dog and Wolf by Catherine Filloux

Sharon Green (Davidson College)
Roe by Lisa Loomer

Juliet Guzzetta (Michigan State University)
Blood at the Root by Dominique Morisseau

Katie Johnson (Miami University)
Indecent by Paula Vogel

Beth Kattelman (The Ohio State University)
The Beebo Brinker Chronicles by Kate Moira Ryan and Linda S. Chapman

Antonia Krueger (Eckerd College)
Sila by Chantal Bilodeau

Rosemary Malague (University of Pennsylvania)
Escaped Alone by Caryl Churchill

Meenakshi Ponnuswami (Bucknell University)
Sweet Cider by Emteaz Hussain

Sheila Rabillard (University of Victoria)
Escaped Alone by Caryl Churchill

Alice Reagan (Barnard College)
Really by Jackie Sibblies Drury

Working Session 21: On Their Own Terms: Extraordinary Responses to Stigmatized Bodies in the Nineteenth Century Dramaturgy of Americas

Saturday, November 18 | 10:00 AM - 12:00 PM | Highland 2

Conveners:
Heather Nathans (Tufts University)
Ricardo Rocha (University of California Irvine)
Kate Neff Stone (Santiago Canyon College)
Katie Turner (San Diego University)

Participants:
Cynthia T. Bates (SUNY Empire State College)
Bowery B’hoys and Bowery G’hal on New York City’s 19th Century Street and Stage

Jennifer R. Collins (Ohio State University)
Emily Bishop: Redefining Societal Structures for Women Through Physical Expression

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

Christian Harkulich (Miami University of Ohio)
Living Ruins: Indigenous Bodies, the Supernatural, and the American Gothic on Stage in the Early Nineteenth Century

Chandra Owenby Hopkins (Converse College)
The Natural Stage: Fanny Kemble’s Journal of a Residence on a Georgian Plantation, 1838-1839
Lisa Merrill (Hofstra University) and
Theresa Saxon (University of Central Lancashire)
Representing Mixed-Race Bodies in 19th-Century
(Post)Colonial Spaces: Reactions to Staging The
Octoroon in the US and Colonial Australia

Monica Ndounou (Dartmouth College)
The Future of Playing Back the Past: Black Playwrights
and Performers’ 21st Century Repertoires

Marlis Schweitzer (York University)
The Four Mowbrays: Extraordinary Child Actresses
and the Performance of Boyhood

Max Shulman (University of Colorado, Colorado
Springs)
Complementing the Fallen Woman: The Drug Addict in
Haddon Chambers’s John-a-Dreams

Seth Soulstein (Cornell University)
And the Crowd Goes Wild: Wild Man Acts and their
Audiences

Working Session 22: Performing Extra/Ordinary
Bodies of Data and Surveillance

Saturday, November 18 | 10:00 AM - 12:00 PM |
Highland 3

Conveners:
James Harding (University of Maryland College Park)
Elise Morrison (Texas A & M University)

Participants:
James Ball (Texas A&M University)
The Magic of the Data Body

Lindsey Brand Hunter (University at Buffalo SUNY)
Witnessing the Real: Periscopic Spectacle and Peri-
televisionality.

Matthew Causey (Trinity College)
The Data Crimes of Post-Digital Culture, Part II: A
Ceaseless Traumatic Event

Douglas Eacho (Harvard University)
Wanting Becoming Data: Individuation, Seriality, and
the Ordinary Metropolis of “100%”

Kate Elswit (Royal Central School of Speech and
Dance)
Curious Choreographies of the Quantified Self: Breath

and Biofeedback
Shonni Enelow (Fordham University)
Acting and Surveillance

Jacob Gallagher-Ross (University of Toronto)
Watching Ourselves Disappear: The Body Becoming
Data in Big Art Group’s Opacity

Carol Martin (New York University)
Dead but Alive: The Art of Luv

Ali Na (University of Portland)
Flipping Surveillance: Transient Strangers, Desire, and
the Minoritarian Body

Paul Rae (University of Melbourne)
Synthetic Naturalism: Watching Miss Julie,
Postdigitally

Ariel Sibert (Yale University)
Vast Bodies of Big Data: Performing for Algorithmic
Intelligences

Clio Unger (The Graduate Center, CUNY)
Extra/Ordinary Orgasms: OMGYES and the Virtual
Disciplining of Sexual Pleasure

Saturday, November 18 | 10:00 AM - 12:00 PM | Highland 4

**Conveners:**
Eric Mayer-Garcia (Louisiana State University)
Solimar Otero (Louisiana State University)

**Participants:**
Guillermo Aviles-Rodriguez (California State University, Northridge)
Don Quixote y la mancha de la locura/Don Quixote and the Stain of Madness

Daniel Ciba (Tufts University)
Unlearning Repression: Williams’s *Fan Mail* and Collective memory

Erin Davenport (Davidson College)
How Institutional Memory can be Reclaimed as Identity Performance

Giorelle Diokno (University of Toronto)
The Curious Case of the Cariñosa: Historicizing Gender and Identity in Filipino Folk Dance

Lillian Manzor (University of Miami)
Transnational Residual Transgressions and the Cuban Theater Digital Archive

Chris Martin (University of Kansas)
Protecting Memory and Whiteness in German Narratives of Nation

Julie Matheson (York University)
Towards a Theatre of Taxidermy: the Past and Presence of Dead(ish) Animals

Avia Moore (York University)
Uncatalogued: Creating New Cultures for Old Memories and New Memories for Old Cultures

Prerna Pradhan (Jawaharlal Nehru University)
Kumari and the Liminal Body: Transgressing Social Stigma by (Un)performing Puberty

Elliott Turley (The University of Texas at Austin)
Blasted and Blessed: The Paradox of Sarah Kane’s Transgressive Canonicity

Stephanie Vella (The Graduate Center, CUNY)
Genealogies of Primitivist Performance Studies: Antonin Artaud’s Avant-Garde Ethnography

Jonelle Walker (The University of Maryland, College Park)
The Irreconcilable Volatility of Bloody Betty & the Online Archive

Jessica Watkin (University of Toronto)
The Body as Pedagogical Repertoire: Disability-Identified Approaches to Performance Practise

Working Session 24: The Transtemporalities of Minoritarian Performance II: Extra/Ordinary Bodies across Time (Muñoz Working Session Winner Selected for 2016)

Saturday, November 18 | 10:00 AM - 12:00 PM | Highland 5

**Conveners:**
Soyica Diggs Colbert (Georgetown University)
Douglas Jones (Rutgers University)
Shane Vogel (Indiana University)

**Participants:**
Patricia Herrera (University of Richmond)
Sounding out the Radical Past in Universes’ Party People

Mario LaMothe (University of Illinois, Chicago)
Witnessing Queer Fights and Flights: Josué Azor’s Photo-Documentary of Dwòl Images in the Contemporary Era of Anti-Homosexual Unrest in Haiti

Daphne Lei (University of California, Irvine)
Off-whiteness vs. Performative Yellow: Strategic Invisibility and Imagined Humanity in Higher Education

Christine Mok (University of Rhode Island)
Asian/American Futures in the Asian Century

Tina Post (Yale University)
Joe Louis’s Utopic Glitch

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

Saturday, November 18 | 10:00 AM - 12:00 PM | Azalea

Conveners:
Matthew Moore (Muhlenberg College)
Lindsey Mantoan (Linfield College)

Participants:
Camila Aschner-Restrepo (Universidad de los Andes)
The Thing of the King: Theater of Ghosts and the Performance of Memory
Sara Brady (Bronx Community College, CUNY)
Between the Baby and the Bullet: Pro-Life and Pro-Gun in America
Elizabeth Coen (Independent Scholar)
A Theatrical Exorcism: Casting out the Ghost of a Prince to Create a Public Theater
Madeline Fanton (California State University, Northridge)
"Is this what you’d call alive?: The Living Dead Body of Maisie Duggan
Sascha Just (New York City College of Technology)
Jazz Funerals, Performances against the Dismissal of Black Lives
Jennifer Low (New York University)
Spirit, Breath, and Mutism Identifying the Title Character of The Medium
Lindsey Mantoan (Linfield College)
Extraordinary Bodies After the End: Machine, Animal, and Human Hybrids in Post-Apocalypse Narratives
Matthew Moore (Muhlenberg College)
Oedipus Pharmakos: Plague, Performance, and the Athenian Intellectual Revolution
Kristin O’Malley (University of Pittsburgh)
The Performing Corpses of Santa Maria della Concezione
Eleanor Owicki (Indiana University)

Working Session 26: “I’m the Witch, You’re the World”: The Stage Witch as a Sign of Shifting Paradigms of Embodiment

Saturday, November 18 | 10:00 AM - 12:00 PM | Library

Conveners:
Chrystyna Dail (Ithaca College)

Participants:
Marissa Andrews (Florida State University)
Invisible Woman, Visible Impact: Margarita as the Queen Witch in Mikhail Bulgakov’s The Master and Margarita
David Bisaha (Binghamton University, SUNY)
Boundary Figures, Beautiful Bodies: Stage Witches in NYC Immersive Theatre
Penelope Cole (Independent Scholar)
Witch or Woman: The Visionary Female in the Plays of Rona Munro
Working Session 27: Staging Difference & Alliance: Latinx, Indigenous, and Beyond
Saturday, November 18 | 2:30 PM - 4:30 PM | Ivy 1

Conveners:
Carla Della Gatta (University of Southern California)
Courtney Elkin Mohler (Indiana University-Purdue University Indianapolis)

Participants:
Lisa Jackson-Schebetta (University of Pittsburgh)
Building Capacity: Pitfalls and Possibilities of Decolonizing Process, Production, and Pedagogy at the R1

Olga Sanchez Saltveit (University of Oregon)
Native Latinidad: The Medicine of Power Pipes and Princess Pocahontas

Patricia Ybarra (Brown University)
Coalitional Casting: Looking at a Concept through the Eyes of Latinx-Indigenous Concerns

Kathy Nigh (Independent Scholar)
Placing Contested Memories: Indigenous/Victims Identities at the Lugar De Memoria in Lima, Peru

Melissa Huerta (Denison University)
Contextualizing the Scene: Extra/Ordinary Subjects in Karen Zacarías’ Destiny of Desire

Gina Sandi-Diaz (California State University, Fresno)
Performing Identity and Cultural Memory in Costa Rica’s “el juego de los diablitos”

Dale Seeds (The College of Wooster)
Performing the Edge: The Dead White Zombies Collective

Elan Marchinko (York University)
Dancing “Red” in Ballet’s Pink World: The Undercover Skin of Canadian White Supremacy

Janna Haywood (Teatro Travieso)
Creating Alliance Against Femicide in Teatro Travieso’s Women of Ciudad Juárez

Carla Della Gatta (University of Southern California)
Staging Whiteness and Hearing Spanish in Hamlet, Prince of Cuba
Courtney Elkin Mohler (Indiana University-Purdue University Indianapolis)
Staging Native Presence: Leveraging University Privilege to Transform the Narrative

Bethany Hughes (Northwestern University)
But Is It Redface?: Character, Casting, and Revision in Annie Get Your Gun

Eleanor Skimin (Brown University)
Indigenous Dramaturgies and the Decolonization of Dramaturgical Training in the US

Nicholas Sheets (University of Miami)
Ingesting a Post-Mexican Identity: Desvenar by Richard Viqueira

Marcos Steuernagel (University of Colorado Boulder)
Occupying Bom Retiro - migration and site-specificity in the work of Teatro da Vertigem

Wade Hollinghaus (Brigham Young University)
Peter Gabriel's Real World Experience Park: Thinking the Ab/normality of the Human

Jennifer Kokai (Weber State University)
The Nemo-fication of The Living Seas: Performing the Ocean at Epcot

Rick Kenney (Augusta University)
Racializing Splash Mountain: Disney and the Problematic Legacy of the Uncle Remus Stories

Victoria Lantz (Sam Houston State University)
What's Missing in FrontierLand?: American Indian Culture and Indexical Absence at Walt Disney World

Shelby Lunderman (University of Washington)
Striving for EcoTourism, Stuck in Theme Park: SeaWorld Post-Blackfish

Jill Morris (Frostburg State University)
Easter Monday and After: How Racism Rhetorically Reshaped American Amusement Following Desegregation

Kimberly Richards (University of California, Berkeley)
The Calgary Stampede and the Petro-politicization of Alberta's Frontier Myth

Tom Robson (Millikin University)
The Future Is Truly in the Past: The Regressive Nostalgia of Tomorrowland

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Working Session 28: It's a “Normal” World After All? Theme Parks and the Performance and Aesthetics of “Difference”

Saturday, November 18 | 2:30 PM - 4:30 PM | Ivy 2

Conveners:
Jennifer A. Kokai (Weber State University)
Tom Robson (Millikin University)

Participants:
Becky Becker (Columbus State University)
Amusing Ourselves With(out) Depth: “Ghostings” and Aesthetics of Difference at Tivoli Gardens

Susan Bennett (University of Calgary)
When the City is a Theme Park: Civic Market and Public Bodies

Shiraz Biggie (The Graduate Center, CUNY)
No Privacy At All: The appeal of (Un)changing Nostalgic Ideals

Chase Bringardner (Auburn University)
Disney-fying Dixie: Finding Your Laughing Place at Splash Mountain

Joseph D’Ambrosi (Indiana University)
Perfecting Human Behavior with Non-Human Bodies: Walt Disney’s Audio-Animatronic and the Search for Utopia
Working Session 29: (Em)bodied Exclusions: Considering Questions of Ethical Representation in Performance

Saturday, November 18 | 2:30 PM - 4:30 PM | Azalea

**Conveners:**
Jess O’Rear (University of Texas at Austin)
Samuel Blake (Cornell University)

**Participants:**
Brandi Catanese (University of California, Berkeley)
Regionalizing Race with Ayad Akhtar’s *Disgraced*

Monica Cortés Viharo (University of Washington)
Every Girl’s a Hero: Troubling Normative Power Structures and Forging Tactical Coalitions

Sarah Grochala (Royal Central School of Speech & Drama)
UK Cast Offs: Disabled, Unable and Super-able Bodies in the Work of Jack Thorne

Huihui Huang (Indiana University)
Body and Stage: Racial Otherness in *The City Madam*

Teri Incampo (Tufts University)
The Phantasy of September 11th: Philippe Petit and Alternative Avatars for the Infallible American Spirit

Devair Jeffries (Florida State University)
Purposeful Production: Race-Conscious Casting and the Ethical Treatment of Documentary Material in *One Hundred Years of Hope*

Molly McPhee (University of Melbourne)
“The Here and Now is a Prison House”: Siting Criminal Bodies in the work of Clean Break Theatre Company

Stefka Mihaylova (University of Washington, Seattle)
Casting Stare-able Bodies: Dwarf Performers as Avant-Garde and Neo-Liberal Subjects

Jeremy Powell (Independent Scholar)
Students Performing: Power, Identity and A Way Forward

David Z. Saltz (University of Georgia)
The Ethics of Performing the Ethnic Other

Working Session 30: Embodying Transfeminisms: Trans Identities and Performance

Saturday, November 18 | 2:30 PM - 4:30 PM | Highland 1

**Conveners:**
Amy Meyer (Tufts University)
Sarah Bess Rowen (The Graduate Center, CUNY)
Janet Werther (The Graduate Center, CUNY)

**Participants:**
Kristofer Matthias Eckelhoff (The Graduate Center, CUNY)
The Transgender Singer: Embodied Dissonance, “Unnatural” Voices, and the Operatic Stage

Rye Gentleman (University of Minnesota)
“Once the game is over and the players have left the field, who am I?”: Transbecoming in Kate Bornstein’s *Virtually Yours*

Hyewon Kim (Yonsei University, Seoul, Korea)
Performing Homosexuality on the South Korean Musical Stage

Denise Li (University of California, Irvine)
Becoming a Nonbinary Feminist

Amy Meyer (Tufts University)
“Half the Men in the House take me for one of their own Sex”: Peggy Wildair’s Gender Transgression on the Eighteenth-Century English Stage

Aviva Helena Neff (Ohio State University)
“Silence or violence the choice is yours”: Violence, Gender, and the Fractured Self in Sarah Kane’s *Crave*

Kristin Perkins (University of Texas at Austin)
The Trans Child: *A Kid Like Jake* and the Intersection of Trans Identity and Childhood

Kara Raphaeli (University of California, San Diego)
“Is she he?” Contemporaneous and Contemporary Perspectives on Annie Hindle

Sarah Bess Rowen (The Graduate Center, CUNY)
Spectacularly Trans, Trans Spectacle: Staring and Trans Performance in *Untitled Feminist Show and O, Earth*

Daniel Sack (University of Massachusetts Amherst)
Tears and “Tears”: the Full Body Quotation of Wu Tsang
**Working Session 31: Extra/Ordinary Bodies and Medieval Performance**

**Saturday, November 18 | 2:30 PM - 4:30 PM | Highland 2**

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

**Participants:**
- Juliana Amorim Goskes (New York University)
  Dead Bodies, Performing Bodies: Queenship and Partition of the Body in Fourteenth-Century France
- Emily Ciavarella Kuntz (Columbia University)
  The Playing Beasts: Animal Performance in Medieval Cycle Drama
- Susannah Crowder (John Jay College, CUNY)
  Secret Lives and Medieval Drama: Finding Meaning in Difference and Discomfort
- 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
- Ernst Gerhardt (Laurentian University)
  Consuming Animals: Food and Audience in the English Noah Plays
- Jacqueline Jenkins (University of Calgary)
  Performing the Holy in a Secular World: the Challenge of Contemporary Performance of Medieval Religious Drama
- Ketu Katrak (University of California, Irvine)
  Floods of Desire: Medieval Saint-poets of India, Gender and Performance

**Working Session 32: Extraordinary Bodies: Listening to the Sonic Subaltern**

**Saturday, November 18 | 2:30 PM - 4:30 PM | Highland 3**

**Conveners:**
- Caitlin Marshall (University of Maryland College Park)
- Marci McMahon (University of Texas Rio Grande)

**Participants:**
- Ruthie Abeliovich (Haifa University)
  The Specters of Hebrew Language: Aural Remains from Modernist Theatre
- Christian DuComb (Colgate University)
  Sounding out the City: Hearing Subaltern Los Angeles in the Theatre of Heather Woodbury and Gabriel Kahane
- Rayya El Zein (University of Pennsylvania)
  Vamping Nostalgia in Palestine and Lebanon: Riffed Soundscapes and Aural Loops in Underground Musical Performance
- Yu-Yun Hsieh (University of Illinois at Urbana-Champaign)
  Sounding Out Race and Violence in Ping Chong’s *Baldwin/Now*
Karen Jean Martinson (Chicago State University)
I Am the Black Santa, for We Live in Troubled Times: El Vez as Sonic Subaltern in the Time of Trump

Alexander Murphy (University of Chicago)
Becoming Un-Japanese: Racialization and Nisei Performance in Interwar Japan and the United States

Jennifer Park (University of North Carolina at Greensboro)
Extraordinary Echoes: Acoustic Remains and the Early Modern Sonic Subaltern

Ivan Ramos (University of Maryland College Park)
Listening Without Sound: Punk and Metal in Mexico at the Limits of Performance Studies

Shannon Rose Riley (San José State University)
ONO Epistemologies: Resounding the “bleeding haints”

Matthew Stone (Stanford University)
The Last Castrato, the First Recording: Sonic Technologies of Otherness

Anna White-Nockleby (Harvard University)
“Tentativa Artaud,” Audio Surveillance, and the Echoes of the Future

Katelyn Hale Wood (University of Virginia)
Sonic Intimacies: Archiving Laughter and Cross-Racial Queer Resonance

Heather Kopelson (University of Alabama)
Durable Evanescence: An Inquiry into the Archive of Cultural Exchange in the Americas, 1500-1700

Jesus Levy (University of Minnesota - Twin Cities)
Choreographic Considerations: Restaging 17th Century Ballets

Erika Lin (The Graduate Center, CUNY)
Social Transgression, Festive Theatricality, and Premodern Performance Studies

Joseph Roach (Yale University)
Careless Husbands, Provoked Wives: Bodies Caught in the Act, 1668-1792

Ricardo Ernesto Rocha (University of California, Irvine and University of California, Sand Diego)
Under Duress—On a Forgotten Play that Captures California’s Latino-American Inception

Christofer Rodelo (Harvard University)
Exhibiting Brown: Maximo and Bartola, Archival Lingering, and 19th Century Latinx Performance

Daniel Ruppel (Brown University)
Present (in)Difference: Configuring a Labyrinth in the Document of a Royal Entry into Avignon

Jason Shaffer (US Naval Academy)
Celebrity, Populism, and the President’s Many Bodies: Andrew Jackson Onstage

Donovan Sherman (Seton Hall University)
Vibrant Withdrawal: The Radical Embodiment of Neo-Stoic Practice

Kristina Straub (Carnegie Mellon University)
Embodying Knowledge: Oxonians on the London Stage

Jarred Wiehe (University of Connecticut)
Disability Afterpieces and Afterlives: John Quick, Disability, and Ghosting the Eighteenth-Century Stage

Peng Xu (Swarthmore College)
The Arrival of Actresses: Courtesans’ Dance Repertoire in Chinese Elite Theatre, 1570-1599
Working Session 34: Playing the Extra/Ordinary: Video Games and Difference
Saturday, November 18 | 2:30 PM - 4:30 PM | Highland 5

Conveners:
Alan Filewood (University of Guelph)
Kimi Johnson (Independent Scholar)
Mike Sell (Indiana University of Pennsylvania)

Participants:
Kelly Aliano (Hunter College)
The Queer Digital Body: Considering the Performance of Gender in Video Gaming
Ahmed Asi (University of California Santa Barbara)
Re-Considering Role-play: Difference as Locus of Self-Fashioned Community
Gina Bloom (University of California, Davis)
Playing with the Digital Other: The Political Work of the Glitch
Rebecca Bushnell (University of Pennsylvania)
Performing Ability/Disability in the Game World
Alice Hofgren (University of Washington)
Digital Colonies: Link as Conqueror in Breath of the Wild
E.B. Hunter (Northwestern University)
Video Games as Born-Digital Theatre Research
William Lewis (University of Colorado Boulder)
Performativity 3.0: Data Role-Play and the Politics of Post-Digital Identity
Rachel Linn (Independent Scholar)
We Third-Rate Monsters: Twitch Streaming Trolls
Alex Miller (Independent Scholar)
Solo Journeys, Universal Experiences: Analysis of The End as an Extraordinary Single-Person Role-Play
Adrienne Mackey (Swim Pony Performing Arts)
Side Seat Gamers: An Analysis of the X-Box Copilot and the Digital Body
Ariel Watson (St. Mary’s University)
Reaping Complicity: Shameful Play in Lucien Bourjelly’s Vanishing State

Working Session 35: Extraordinary Players: Sports, Physical Training, and Performance
Saturday, November 18 | 2:30 PM - 4:30 PM | Library

Conveners:
Shannon Walsh (Louisiana State University)

Participants:
Sean Bartley (Florida State University)
“You’re Out!”: Extra/Ordinary Presence and Absence at the Ballpark
Kelsey Blair (Simon Fraser University)
Sport, Performance Genres, and Embodied Practices
Michelle Granshaw (University of Pittsburgh)
Those Plucky Pedestrians: Pedestrianism, Irishness, and Mobility on the Transnational Nineteenth Century Stage
Neal Hebert (Independent Scholar)
Embodied Patriotism and Extraordinary Performing Bodies: “Real” Americans, Evil Foreigners and Anabolic Steroids in U.S. Professional Wrestling
Kimberly Jannarone (University of California, Santa Cruz)
Gymnastic Clubs in the 19th Century: Strength and the Body Politic
Fatine Bahar Karlidag (Independent Scholar)
Populist Theatres’ Appetite for Sports Games’ Appeal
Scott Magelssen (University of Washington)
Extraordinary Aerobat: Bessie Coleman and the Sport of Flying as Transgression and Transcendence
Christine Mazumdar (University of Toronto)
Suck it Up: Virtuosic Bodies, Pain and the “Freak-tastic” in Competitive Sports
Patrick Midgley (Texas Tech University)
Performing Fitness: CrossFit and Performance Studies
Noe Montez (Tufts University)
I’m Coming Home: Lebron James’s Return to Cleveland and the Marketing of Black Identity, Sneakers, and Resistance
Bryan Reynolds (University of California, Irvine)
Comeback Magic: The Positive Force of Injury Recovery on Performance Capacities
Working Session 36: About Face: The Material History of Difference in Stage Makeup and Masks

Sunday November 19 | 10:00 AM - 12:00 PM | Ivy 1

Conveners:
Jane Barnette (University of Kansas)
Esther Kim Lee (University of Maryland)
Martine Kei Green-Rogers (SUNY, New Paltz)

Participants:
Angela Ahlgren (Bowling Green State University)
White Faces, Brown Bodies: Stage Makeup and Difference in Alwin Nikolais’ Imago

Philip Auslander (Georgia Institute of Technology)
The Index in Crisis: Film Acting, Makeup, and CGI

Jane Barnette (University of Kansas)
Facing the Witch: the Case of Sycorax

Jyana Browne (University of Washington)
Kabuki Barbarians

Le'Mil Eiland (University of Pittsburgh)

Martine Kei Green-Rogers (SUNY, New Paltz)
Maskturgy: The Dramaturgy of Masks in Korean Theatre

Miles Grier (Queens College)
Inkface: The Stage Moor and The Character Economy of the Early Atlantic

Siyuan Liu (University of British Columbia)
The Transformations of a Robber’s Face in the Chinese Jingji (Beijing Opera) Play Sanchakou (Crossroads Inn)

Sissi Liu (The Graduate Center, CUNY)
The Exotic, Fashionable, Queer Asians: Cosmetic Surgery, Reproduction, and Politics of the Face

Mary McAvoy (Arizona State University)
Whiting Up Popular Performance: The Titillating, Transgressive, Turn-of-the-Century Freeman Face Powder Campaign

Jesse Njus (Carnegie Mellon University)
Goldface: The Extraordinary Bodies behind Medieval Masks

Sharrona Pearl (The University of Pennsylvania)
Deglamming as Estrangement

Melinda Powers (John Jay College of Criminal Justice and The Graduate Center, CUNY)
“Executing” Makeup in Luis Alfaro’s Electricidad and Oedipus El Rey

Daniel Smith (Michigan State University)
Making Up Moliere: Historical, Theatrical, and Sexual Difference

Iris Tuan (National Chiao Tung University)
Make-up, Masks, Race and Performance

Ante Ursic (University of California, Davis)
A Pie in the Face—A Strategy to Subvert the Abstract Machine of Faciality
Working Session 37: Feeling Extra Ordinary: Populist Activism and Performance

Sunday November 19 | 10:00 AM - 12:00 PM | Ivy 2

Conveners:
Sona Arsham Kuftinec (University of Minnesota Twin Cities)
John Fletcher (Louisiana State University)

Participants:
Natalie Dollison (University of Minnesota Twin Cities)
Disposable and Indispensable: The Populist Performance of the Pondicherry Regiment in 18th-century Cape Town

Ben Fink (Appalshop)
Democratic Populism, Technocracy, and Authoritarian Populism—or: Rock, Paper, Scissors

Debbie Goldgaber (Louisiana State University)
The New Left: Populisms or Pessimisms

Christopher Grobe (Amherst College)
The Art of the Ordeal, or, What Does (and Should) “Performance Art” Mean Today?

Macy Jones (Louisiana State University)
Theatre for the Populous: The Federal Theatre Project’s Extraordinary Populist Experiment

Megan Sanborn Jones (Brigham Young University)
A Chosen Generation: Mormon Youth Culture as Celebratory Populism

Keith Byron Kirk (Virginia Commonwealth University)
Extra-Ordinary Passings: Performing the Populist Mobilization Machine

Laura Levin (York University)
On Political Performance Art and Rob Fordian Performatives

Lindsay Livingston (Brigham Young University)
Extra Ordinary Rights: Spectacular Gun Ownership and the Politics of Popular Sovereignty

Angela Marino (University of California, Berkeley)
Populism and the Body: Constructing the “We” over an Effigy of Spectacular Effects

Elizabeth Osborne (Florida State University)
A Fiery Cross? The Clansman, Birth of a Nation, and the Populist Resistance of the Ku Klux Klan

Working Session 38: Imagining an Other “Eastern Europe”: Performances of Difference in Central-Eastern Europe, Eurasia, and Russia

Sunday November 19 | 10:00 AM - 12:00 PM | Library

Conveners:
Jacob Juntunen (Southern Illinois University)
Margarita Kompelmakher (University of Minnesota)

Participants:
Alisa Ballard (The Ohio State University)
Humans vs. Machines, Theater vs. the Everyday: Theorizing the Actor’s “Difference” in 1920s Russia

Karen Berman (Georgia College)
Captcha and Human Rights or When Czech Bodies are Robots: The Plays of, and About, Vclav Havel and Karel apek

Jane Duncan (Nova South Eastern University)
Dismantling “The Camp”: Drug Abuse and Homelessness in Romanian Youth

Isabella Draghici (Institute of Art History, Romanian Academy)
Extraordinary Bodies under the Iron Curtain. Romania: Theatrical Life in the Archive of the Former Communist Security
Julia Listengarten (University of Central Florida)
Pussy Riots Political Phenomenon: Transgressing National Boundaries Toward Creating Performances of Global Resistance

Rachel Moss (Northwestern University)
Commemoration in Bloom: Embodying the Other in Akoja onkile

Joanna Matuszak (Bucknell University)
Russian Artist Abroad: Negotiation of the Image of the Other in Russian Performance Art

Selim Rauer (University of Minnesota)
Heiner Mlller: An Anatomy of Europe and its Specters

Rebecca Rovit (University of Kansas)
Liberated or Occupied Theatrical Bodies? Central European Memory and Cultural Diplomacy in post-WWII Vienna.

Adam Siegel (University of California Davis)
Craig in Bohemia: Loutka, Uber-Marionette, and the Czech Stage

Cheryl Stephenson (University of Chicago)
Taming the Jester: Puppet Theater and Patriotism in the First Czechoslovak Republic

Rebeka Switala (University of Texas at Austin)
Central-East European Performances in Contemporary Western Gonzo Pornography

Ioana Szeman (University of Roehampton)
Black and White Are One': Roma Slaves as Extra/Ordinary Bodies in Mid-Nineteenth-Century Eastern European Theatre

Aniko Szuks (Haverford College)
Against the Melancholic Grain: Liberal Activism in Central Eastern Europe

Ryan Tvedt (Nazarbayev University)
The Human Form in Malevich's Simultaneous Death

Working Session 39: Arabs and Muslims: Problems, Methods and Strategies in Theatre and Performance Studies

Sunday November 19 | 10:00 AM - 12:00 PM | Veranda

Conveners:
Samer Al-Saber (Florida State University)
George Potter (Valparaiso University)
Sonali Pahwa (University of Minnesota)

Participants:
Samer Al-Saber (Florida State University)
Intercultural Baggage: Hyphenated Identities, Native Anxieties and Historical Burdens

Roaa Ali (Independent Scholar)
Interculturalism as Intervention: Performing the Arab and Muslim Hyphen

Margaret Aziza (Pappano Queen's University)
A beard! A beard!: Muslim Stand-up Comedy and the Risk of Performance

Hala Baki (University of California, Santa Barbara)
Discourse and Process in Arab American Theater Research

Jeffry Casey (Norwich University)
Once More to the Barbary Coast: Islam, the US, and Historical Imagination

Hilary Cooperman (Rollins College)
The Somatic Reflection: Drama-Based Research with Palestinians in Beit Jala, West Bank

Gary English (University of Connecticut - Al Quds University)
A Case Study in Research and Practice in Palestinian Theatre: The Freedom Theatre of Jenin Camp

Rana Esfandiary (University of Kansas)
Bewildered They Stood, Like an Empty Oath, Like a Solemn Kurd: Mountain Language and Its Plea for Justice

Misha Hadar (University of Minnesota)
The Problem of Culture: The Turkish Ensemble in Berlin

Dominika Laster (University of New Mexico)
Cities of Refuge: The Praxis of Hospitality in the Wake of the Syrian Refugee Crisis
Working Session 40: Mobilizing Difference Within Community Engaged Performance

Sunday November 19 | 10:00 AM - 12:00 PM | Cascade

Conveners:
Catherine Ming Duffly (Reed College)
Elliott Leffler (Reed College)
Charlotte McIvor (National University or Ireland-Galway)

Participants:
Peter Campbell (Ramapo College of New Jersey)
The Chorus as Resistance in a Mediated Age

Sharyn Emory (Indiana University Southeast)
Were They the Ones We Were Waiting For? The Third World Women's Alliance and the Performance of Solidarity

Nic Hamel (University of Texas at Austin)
Extra/Ordinary Methods of Community-Engagement In Disability Performance

Ming Lauren Holden (University of California Santa Barbara)
Jacqueline and the Negative Imagination: Playing “The Bad Guy” in Nairobi's Refugee Community

Jayme Kilburn (Cornell University)
Community-Engagement: Bearing the Burden of Representation

Andrew Kimbrough (Oklahoma State University Department of Theatre)
Learning through Difference: RoundUP Theatre & Film and its Work with Artists of Mixed Learning Abilities

Samantha Lazar (Yale University)
Headlong Dance Theater: Community Choreography

Katie Morris (Louisiana State University)
Mobilizing a Captive Audience: Renegotiating the Divide between Imprisoned and Free at Angola State Penitentiary

Emily Sahakian (University of Georgia)
Restaging Black Histories: Dialogue and Difference from Martinique to the U.S.

Claire Syler (University of Missouri)
A (Campus) Counter Tour: Rewriting Institutional Narratives

Sara Taylor (Indiana University)
Visible Difference: Poland's Teatr21 and the Performance of Disability in the Public Sphere
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A Note From the Coordinators

Some of you may note that the “Career Sessions” of years past have been replaced by “Field Conversations.” We initiated this change with the support of the EC in light of the fact that these sessions have become more expansive in scope over the years. Not solely providing career advice for graduate students and junior faculty (though these topics continue to be addressed), these conversations offer an opportunity to reflect on professional challenges that arise at all stages of the career, as well as to gather with colleagues to discuss issues we share in our classrooms, on our campuses, and in our research. We are also experimenting with a change in format this year: in addition to the conversations listed here in the program, be on the lookout for informal and impromptu field conversations taking place throughout the conference. Holding off on listing them in the program allows us to be more responsive to the immediate needs of the membership and to allow events to “pop up” closer to the conference itself. We will be publicizing these informal conversations on social media and at the conference itself; do be alert and plan to join one or two!

It is our hope that this new name and format reflect the inclusivity and flexibility to which we aspire. In light of this, we invite you to be in touch with us about Field Conversations you would like to see curated in future years.

Coordinators:
Gad Guterman (Webster University)
Paige McGinley (Washington University in St. Louis)

Field Conversation 1: Teaching Extra-Ordinary Students

Friday, November 17 | 12:00 PM - 1:15 PM | Ivy 1

In this session, inspired by the conference’s theme, a panel of instructors with varied experiences will offer practical advice for teaching “extra-ordinary” students. How is our field succeeding (or not) in engaging marginalized students? How do we improve our efforts to build inclusive classrooms and studios for at-risk students, students with disabilities, and other populations who have been historically marginalized in university and theatre settings? Please come with questions; there will be plenty of time for conversation.

Moderators:
Michelle Cowin Gibbs (St. Olaf College)
Kareem Khubchandani (Tufts University)
Ellen C. Mareneck (Bronx Community College, CUNY)
Patrick McKelvey (Florida State University)
Courtney Elkin Mohler (Butler University)

Field Conversation 2: Juggling It All

Friday, November 17 | 12:00 PM - 1:15 PM | Ivy 2

This session addresses the challenges faced and strategies developed by folks living full lives who are making space not only for the demands of scholarly and professional work, but also for elder care, parenting, artistic work, activism, passionate hobbies, and more. Rather than emphasizing how to achieve “balance,” we recognize that meeting such multiple demands is often more of a juggling act. Strategies for self-care as well as for advocating for institutional change and equity will be discussed. Please come with questions; there will be plenty of time for conversation.

Moderators:
Robin Bernstein (Harvard University)
Catherine Ming T’ien Duffy (Reed College)
Robert Henke (Washington University in St. Louis)
Christopher Swift (New York City College of Technology, CUNY)
Field Conversation 3: Publishing in Academic Journals

Friday, November 17 | 12:00 PM - 1:15 PM | Highland 3

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.

Moderators:
Kathy Foley (Asian Theatre Journal / University of California, Santa Cruz)
Jennifer Parker-Starbuck (Theatre Journal / University of Roehampton)
Marlis Schweitzer (Theatre Survey / York University)
James Wilson (Journal of American Drama and Theatre / LaGuardia Community College and the Graduate Center, CUNY)

Field Conversation 4: Making it Work in Atlanta

Friday, November 17 | 12:00 PM - 1:15 PM | Library

This session invites professionals living in the Atlanta area to reflect on their diverse career trajectories. Imagining and pursuing opportunities beyond or in addition to a tenure-track job will be emphasized, as will learning how to access professional support in artistic paths, curatorial work, and more. Please come with questions; there will be plenty of time for conversation.

Moderators:
Celise Kalke (Alliance Theatre)
Cindy Lutenbacher (Morehouse College / Freedom University)
Pellom McDaniels III (Rose Library, Emory University)
Donya K. Washington (Alliance Theatre)

Field Conversation 5: Applying for a Tenure-Track Job: Interviewing (co-sponsored by the Graduate Student Caucus)

Friday, November 17 | 12:00 PM - 1:15 PM | Azalea

Applying for a tenure-track job is a daunting task, but one that becomes more manageable through positive and practical guidance. In this session, panelists share best practices and strategies for interviewing successfully in our field. Additionally, three graduate students will share their “elevator” pitches and receive feedback in order to hone this important tool. Please come with questions; there will be plenty of time for conversation.

Moderators:
Eero Laine (University at Buffalo, SUNY)
Katherine Lieder (University of Wisconsin, Madison)
Sissi Liu (The Graduate Center, CUNY)
Khalid Yaya Long (University of Maryland, College Park)
Hillary Miller (California State University, Northridge)
Patricia Ybarra (Brown University)
Field Conversation 6: Instructional Resources in the Twenty-First Century (co-sponsored by the Theatre Library Association and the ASTR Ad Hoc Committee on Libraries)

Friday, November 17 | 12:00 PM - 1:15 PM | Veranda

This session extends the conversation from last year’s Transforming Research Literacies career session, inviting librarians, archivists, and educators to explore freely accessible Open Educational Resources (OER) options available for teaching, learning, and research. Given the high cost and often limited diversity of content in textbooks, as well as the sometimes prohibitive expense for licensed databases that limits access for institutions unable to afford them, what open access resources are available to students and faculty for instruction and research? We will discuss current challenges to availability and use of OER in different formats for the performing arts, as well as efforts to improve visibility and access to archival content for local/regional collections.

Moderators:
- Susan Brady (Yale University)
- Michelle Liu Carriger (University of California, Los Angeles)
- Nancy Friedland (Columbia University)
- Wade Hollingshaus (Brigham Young University)
- Diana King (University of California, Los Angeles)

Field Conversation 7: Empowering Your Career: Institution-Specific Negotiations (co-sponsored by the Empowerment Committee)

Friday, November 17 | 12:00 PM - 1:15 PM | Highland 1 & 2

The ability to negotiate and feel empowered to do so is essential for every career path. However, academe offers a unique set of challenges to women and people of color pursuing a career in higher education. Furthermore, the type of academic institution at which one is employed demands specific negotiation tactics. This field conversation will begin with a 20-minute panel by empowered individuals in positions across the academic spectrum, from contingent faculty members to deans. The conversation will then break out into smaller institution and position-specific groups (R1, SLAC, Community College, Contingent/Adjunct opportunities) in order to offer people at every stage of academic employment—or underemployment—the opportunity to discuss successful negotiation strategies for empowering careers.

Moderators:
- J. Ellen Gainor (Cornell University)
- Petra Kuppers (University of Michigan)
- Aoise Stratford (Cornell University)
Field Conversation 8: Mid-Career and Senior Faculty Breakfast: Mentoring and Being Mentored After Tenure (co-sponsored by the Mentorship Committee)

Saturday, November 18 | 7:00 AM - 8:00 AM | Veranda

Co-sponsored by the Mentorship Committee, this field conversation invites mid-career and senior faculty to discuss how to be an effective mentor of tenured colleagues, as well as how to benefit from being a mentee at mid-career. Topics to be addressed include: finding a mentor at mid-career, preparing for promotion to full professor, career planning, and institutional initiatives designed to foster stronger mentor/mentee relationships. ASTR's coffee and breakfast offerings will be available prior to the start of the session. Please help yourself and come prepared with questions; there will be plenty of time for conversation.

Moderators:
Patrick Anderson (University of California, San Diego)
Henry Bial (University of Kansas)
Tracy C. Davis (Northwestern University)
Suk-Young Kim (University of California, Los Angeles)


Saturday, November 18 | 10:00 AM - 12:00 PM | Veranda

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.

Moderators:
Natalie Alvarez (Brock University)
Robin Bernstein (Harvard University)
LeAnn Fields (University of Michigan Press)
Gianna F. Mosser (Northwestern University Press)

Field Conversation 10: Surviving the Dissertation

Sunday, November 19 | 10:00 AM - 12:00 PM | Grand Ballroom 3

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.

Moderators:
Donatella Galella (University of California, Riverside)
Noe Montez (Tufts University)
Dassia Posner (Northwestern University)
Puppetry Museum Tour

Special Event: Center for Puppetry Arts Museum and Behind-The-Scenes Tour

Friday, November 17 | 1:30 PM - 5:15 PM (Including Transportation Time)
Address: 1404 Spring St NW, Atlanta, GA

This ASTR field trip to the Center for Puppetry Arts, the premier exhibit and performance space devoted to puppetry in the US, includes admission to the Worlds of Puppetry Museum and an ASTR-only Behind-the-Scenes Tour. Participants will spend half of their visit viewing the Center’s international puppet collection, which features Muppets, War Horse’s Topthorn, and a special exhibit, curated by Professor Kathy Foley, on Indian puppetry. During the other half, participants will take a guided tour into the puppet storage areas, research library, puppet building workshop, and performance spaces. Participants will meet in the hotel lobby at 1:15 and depart by 1:30 in order to travel together via the MARTA rail system ($5-7 roundtrip). The Metropolitan Atlanta Rapid Transit Authority (MARTA) is wheelchair accessible and all Center for Puppetry Arts events are ADA compliant. All members of the group must be present at the Center for Puppetry Arts before the tour/exhibit stroll can begin. Please contact the event organizers, Dassia Posner (d-posner@northwestern.edu) and Claudia Orenstein (corenste@hunter.cuny.edu) in advance if you need to travel a different way (by taxi, for instance) so they are aware of your plans and can work with you. Participants are responsible for their own travel costs.
Hotel Info & Maps

Contact & Registration Hours

Grand Hyatt Atlanta in Buckhead
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Registration Hours
Thursday, November 16  |  11:00 AM - 7:00 PM
Friday, November 17   |  7:00 AM - 7:00 PM
Saturday, November 18 |  7:00 AM - 7:00 PM
Sunday, November 19   |  7:00 AM - 12:00 PM

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Exhibit Hall Map

Exhibit Hall Hours

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