Writing in a confusing time signature, simultaneously stretched out and compressed, I welcome you to a conference scheduled to begin on November 5, 2020, or what the mordant humor of counting days in COVID-time might call March 237. And I extend my advance welcome to the conference that will begin—in non-repetition—on October 28, 2021. This program documents “After Repetition” as planned by Soyica Colbert, Douglas A. Jones, Jr., Shane Vogel and their Program Committee, listing the plenary, concurrent, and working sessions gathered around this theme. All of the scholars and sessions listed here were invited to shift their participation to the 2021 conference, and I look forward to joining with many of you after this long delay, even as I regret the loss of opportunity to engage in person with those for whom the postponement is not feasible. We will be meeting in such a different space-time then, and I cherish hopes for our flourishing together.

This program also recognizes the efforts of working session organizers, some of whom will virtually convene their groups in 2020 for a first phase of shared research that they will continue to develop for the 2021 conference, while others will postpone their work for a year, and still others will complete their work together virtually. Thank you for the care that you have taken in crafting and then reconfiguring your sessions. I look forward to present and future encounters with the scholarship being nourished by these working sessions across all their varied circumstances.

Right now, I invite you to get to know the “After Repetition” program and the exciting work accepted for this conference. Soon, together with the ASTR Officers, Executive Committee, and our many committees, I will invite you to participate in the different virtual events that comprise the 2020 pre-conference. Even while I sorely miss our physical co-presence, I am sustained by all the ways that we’re finding to cultivate existing personal and professional relationships and to form new ones.

With my warm best wishes,

Marla Carlson
ASTR President

The decision by ASTR leadership to postpone the annual conference was guided by the health and safety realities of the COVID-19 pandemic, as well as the uncertainty surrounding employment and funding at many institutions. Since our announcement in June, the health emergency has not subsided and institutions of learning have responded in a number of ways, including, but not limited to: terminating contingent and adjunct faculty contracts; reducing graduate student support; eliminating positions and programs; cutting department and research budgets; and forcing some individuals to choose between employment and their health concerns. Through all of this, our membership has also adjusted to new academic calendars and embraced a combination of remote and hybrid teaching practices so that students across the nation and world can continue their educations in an equitable and accessible manner.

Additionally, it is important to note that the historic nature of this summer’s protests relating to the murders of George Floyd and Breonna Taylor (among the countless other unarmed Black people who have died at the hands of police) have forced us to rethink the ways our teaching and scholarship must move forward in support of social justice and anti-racist practices. These protests call for accountability against racism and bias at all levels of power in the United States, including higher education. This work is necessary and will continue to shape the efforts and directions of ASTR and its membership.

In the midst of these unprecedented challenges, many of our members face annual reviews and evaluations that affect funding, contract renewals, and promotion and tenure cases. Postponing a conference is a major decision and we are aware that it carries financial, professional, and personal repercussions that will impact individuals for years to come. For these reasons, this program book stands as a record of the intellectual labor and scholarly achievements of those that submitted work for the 2020 ASTR conference. All of the papers and contributions listed in this program underwent a peer-reviewed process in order to be accepted for presentation. ASTR requests that administrators, department and program chairs, graduate student supervisors, search committees, and tenure and promotion committees recognize these accomplishments and give credit to the individuals whose work is presented in this program.

I would like to thank Soyica Colbert, Douglas A. Jones, and Shane Vogel for all of their time and energy that they put into planning their conference (and for their willingness to continue in their roles as program chairs next year). So much labor went into the 2020 conference planning process and I want to thank everyone for their generosity and goodwill as we made this difficult transition. I look forward to repeating our work as we plan for “Theatre and Performance After Repetition” to take place in San Diego from October 28-31, 2021.
perhaps it is fitting that interruption marks our conference. Typically this page would include a note welcoming you to the annual ASTR destination and conference. This year, however, we write in dispersal due to the world-shifting impacts of Covid-19. Besides disrupting the rhythms, pace, and habits of everyday life, Covid-19 has also drawn attention to the deep structural inequalities that shape our nation and world. Through our conference theme, “After Repetition,” we seek to explore how theories of repetition inform theatre history across periods, methodologies, theoretical frameworks, and approaches to examining theatre history and historical practices. From descriptions of repetition-with-a-difference and performative iteration to twice-behaved behavior and staged revivals, repetition has become an axiomatic starting point for understanding the complex temporality of theatre—sometimes at the expense of other ways of imagining performance in time and as time. In toggling between line and cycle, repetition gives us seriality, division, memory, and difference. But there are other ways to contemplate and inhabit difference than via repetition. Our present conditions offer ready examples to theorize performance after repetition.

While appreciating the inestimable value that theories of repetition have contributed to the study of theatre and performance, the conference seeks to center other time signatures that may be related to, but diverge from, repetition. We seek to understand time signatures that account for disruption, divergence, and delay. Repetition is but one way that past/present/future can be configured in relation to each other, but it is not the only one. The ecstatic, the messianic, and the apocalyptic, for example, are three other time signatures that govern the tempos of performance differently than repetition, and others may be felt if we can so attune our critical and institutional values. This year’s plenary panels, curated panels, and working sessions all begin to do this work. This conference theme developed out of the first José Esteban Muñoz Targeted Working Group, a multiyear ASTR initiative to increase the diversity of the organization and the research produced under its auspices. The development of the Muñoz Working Groups provides an opportunity for the organization to take stock of the state of the field and the institution of ASTR, shaping both moving forward. Our present conditions offer ready examples to theorize performance after repetition.

As we continue to plan the repeating 2020 conference, we wish to thank our Conference Program Committee, all of whom have agreed to continue along this journey with us. Their work has shaped what would have been in New Orleans and what will be in San Diego. We would also like to thank the ASTR 2021/2022 Program Chairs for their willingness to postpone their conference, too. We appreciate the support, camaraderie, and expertise of the VP for Conferences, Jimmy Noriega as well as Aimee Zygmonski, Shaun Franklin-Sewell, and Devon Binder who provided valuable logistical and organizational support.

The next time we write this note, it will be filled with conference details. For now, we sit in the meantime, a space familiar to the rhythms wrought after repetition. We hope you will join us here and there.
PLENARY PANELS

STATE OF THE PROFESSION ROUNDTABLE: THEATER, POLITICS, AND PEDAGOGY AFTER DONALD TRUMP

Elin Diamond, Rutgers University
Citizen Spectators: Rehearsing Natality

Enzo E. Vasquez Toral, Northwestern University
Hybridity and Indigeneity in Queer Fiesta Performance: Decentering Views from the (Academic) North

Christopher Jones, Chicago Tribune and New York Daily News
Theater Criticism in the Age of Fury: The Pressures of Artistic Response in an Era of Protest and Polarization.

Patricia Ybarra, Brown University
Teaching Performance Today: Reflections on the Present from the Recent Past

CHAIR: Soyica Diggs Colbert, Georgetown University

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Rebecca Chaleff, University of California, San Diego
Reperforming Dance’s Racial Futures: Bebe Miller’s Digital Archives

Harmony Bench, The Ohio State University, and
Kate Elswit, University of London
Bodily Dis/Continuities and Granular Complexity in Dunham’s Data

Douglas Eacho, Stanford University
What Was Computer Choreography?

CHAIR: Julia Fawcett, University of California, Berkeley

TIME SIGNATURES: MYTH, ANACHRONISM, EFFORT, AND THE EVERYDAY

Charlotte McIvor, National University of Ireland, Galway
Moving from Efficacy Towards Effort: Conceptualizing Repetition as Renewal in Socially Engaged Performance and Activism

Aparna Dharwadker, University of Wisconsin, Madison
Repetition and Difference: Myth, Modernity, Modernism

Kelli Shermeyer, University of Virginia
Against Time: Performance, Activism, Anachronism

Laura Edmonson, Dartmouth College
The Afterlives of Silence

CHAIR: Shane Vogel, Indiana University

CIRCLES AND LINES: MOVING IN PLACE THROUGH TIME

Nina Angela Mercer, The Graduate Center, CUNY
In the Fugitivity of Becoming: The Ringshout as a Tactical Choreographic and Improvised Technology of Intimacy and Activism.

Alesha Clavera, University of California, Santa Barbara
Performing In Circles: Ritual Repetition in Native North American Drama

Maurya Wickstrom, The Graduate Center and the College of Staten Island, CUNY
The Disobedient Procession Changes Time

CHAIR: Patrick Maley, Independent Scholar

NEW ORLEANS IN DEEP TIME

Joseph Roach, Yale University
Dreaming New Orleans; or, the Repetition of High-Risk Behavior

Loren Kruger, University of Chicago
Step Mother Cities: Repetition, Difference, and Disavowal in New Orleans and Cape Town

Sara Warner, Cornell University
My-O-My, Look What the Dew Drop(ped) Inn: New Orleans’ Vintage Queer History

CHAIR: Douglas A. Jones, Jr.

ASKEW LINES OF DESCENT: NEW GENEALOGIES OF GENEALOGY

Kareem Khubchandani, Tufts University
Auntological Time: Aunties, Erotics, and Fabricated Nostalgia

Coleman Nye, Simon Fraser University
Revisioning Relation: Inheriting a Different Future in Wangechi Mutu’s Family Tree

Alexandra Vazquez, New York University
The Florida Room

CHAIR: Jade Power-Sotomayor, University of California, San Diego

UNTIMELY HUMANS

Leon J. Hilton, Brown University
Feral Performatives

Christopher Grobe, Amherst College
Meisner 2.0: Impulsive Actors, Responsive Robots, and the Crisis of Repetition

Tina Post, University of Chicago
Buster Keaton’s Black Deadpan

CHAIR: Joshua Chambers-Letson, Northwestern University
CURATED PANELS

AFTER SHAKESPEARE: NEW EMBODIMENTS AND NEW THEORIES OF CLASSICAL THEATRE

Carla Della Gatta, Florida State University
Staging Shakespeare For a Borderlands Epistemology

Louise Geddes, Adelphi University
The Thing Itself: Performing the Celebrity Text

Chris Klippenstein, Columbia University
Mythical Geographies: Race, Nationalism, and Shakespeare’s Pronunciation

CHAIR: Ellen MacKay, University of Chicago

LOOKING BACKWARD, PROJECTING FORWARD: HADESTOWN AND CONTEMPORARY THEATRE

Ken Cerniglia, Dramaturg and Independent Scholar
“We’re Gonna Sing it Again”: Hadesstown Repeats Myth in Place

Lindsey Barr, University of Maryland
Temporality as Feminist Praxis and a Basis for the Theorization of a Narrative Patriarchal (Re/dis)Placement

Lainie Marsh, Independent Scholar
Green Theater: A Remedy for Repetition

CHAIR: Shane Vogel, Indiana University

NEW DIRECTIONS IN THEATRE AND PERFORMANCE STUDIES: A GRADUATE STUDENT RESEARCH SHOWCASE

Jenna Gerdsen, University of Maryland, College Park
Huaka’i Mo’o’olelo: Theatre in Hawaii During the 21st Century

Leesi Patrick, Bowling Green State University
Exploration of the Evolution of Music in Nigerian Musical Theatre Performances

Leticia Ridley, University of Maryland, College Park
Digital Shapeshifting: Beyoncé’s Performance Doubles

CHAIR: Alexis Riley, University of Texas, Austin

RETHINKING REPETITION: PERFORMANCES OF THE CRESCENT CITY

Jan Gilbert, Curator, Artist and Educator, New Orleans
Aimee Hayes, Producing Artistic Director, The Southern Rep Theatre, New Orleans
Ryan Mast, Director of Environmental Health, Albuquerque; previously, Hazard Mitigation Administrator, New Orleans

CHAIRS: Stuart Andrews, Brunel University, London, UK and Patrick Duggan, Northumbria University, Newcastle, UK

SITUATING STREETCAR AND REVISITING BELLE REPRIEVE AT 30: A ROUNDTABLE DISCUSSION

Jessica Brater, Montclair State University
Benjamin Gillespie, The Graduate Center, CUNY
David Roman, University of Southern California
Shonni Enelow, Fordham University
Kristen Wright, Cornell University

CHAIR: Catherine Young, Princeton University
WORKING SESSIONS: MUÑOZ

Disidentifying Borders: Coalitional Futurity and Migration (Muñoz Working Session)
Convenors:
Hilary Cooperman, Rollins College
Dominika Laster, University of New Mexico

Participants:
Hilary Cooperman, Rollins College
Performing (in)Security: Incarceration as Dispossession of West Bank Palestinians
Nicholas Fesette, Emory University
Performing Deterrence: Holot Detention Center Israel-Palestine
Dominika Laster, University of New Mexico
Carceral Borders: Displacement, Abolitions, and Coalitional Solidarities
Kathryn Morris, Louisiana State University
Performing Abolitionist Futures in the Louisiana State Penitentiary

Queer Nightlife (Muñoz Working Session)
Convenors:
Kemi Adeyemi, University of Washington
Kareem Khubchandani, Tufts University
Ramón Rivera-Servera, Northwestern University

Participants:
Michelle Carriger, University of California, Los Angeles
Paige Johnson, Barnard College/Columbia University
Asli Kobane, Istanbul Technical University
Courtney Lau, Brown University
Mary Lyon, Villanova University

Repetition in Queer-Feminist Psychedelic Performance
Christina Rodriguez de Conte, Florida State University

Afterlife and its Consequences: Repetition, Capital, and Public Life
Convenors:
Laura MacDonald, Michigan State University
Bryan Vandeveder, Bucknell University

Participants:
Trevor Boffone, University of Houston
"Martha Dumptruck in the Flesh": TikTok, Heathers, and the Vitality of Digital Musical Theatre Fandom
Barrie Gelles, The Graduate Center, CUNY
"American Rags": Jewish American Narratives and the Progressive Era Garment Industry in New York City
Britta Hanson, University of Texas at Austin

Alternative Medievalisms: Repetitions of the Medieval in Contemporary Performance
Convenors:
Carla Neuss, University of California, Los Angeles
Jesse Njus, Virginia Commonwealth University
Christopher Swift, NYU, CUNY

Participants:
Lina (Colin) Gibbings, University of Calgary
Wandering the Ruin: My Experience as a Performer of Medieval English Poetry
Elizabeth Sickerman, Independent Scholar
Approaching the Amateur: Community Performance in Noh Theatre
Kyle A. Thomas, Missouri State University
Apocalypse When?: “Total Immediate Collective Imminent Terrestrial Salvation” and Medieval Apocalyptic Dramaturgy
Shadow Zimmerman, University of Washington
A Return to the Text, Literally: Sarah Kane’s 4.48 Psychosis and the (Medieval) Meaning of Manuscripts

Black Mothers of Performance Studies: Birth, Death and Rebirth in Early Black Women’s Performance Studies
Convenors:
Maisha S. Akbar, Fort Valley State University
Shondrika Moss-Bouldin

Rebecca Wear, University of California, Santa Barbara
Glamorous Commodities: Anna May Wong, Objecthood, and Flows of Capital
Stacy Wolf, Princeton University
Happily Ever After, or the Repeated Public Lives of Into the Woods

Af - Bi: WORKING SESSIONS

Whiting, Mark

American Society for Theatre Research 2020 Conference Participants
**WORKING SESSIONS: Di - Ea**

**Disrupted Nationhoods and the Repetition of Change: Theatre and Performance In Central and Eastern Europe, and Russia**

*Convenors:* Dennis Beck, James Madison University  
Alisa Ballard Lin, Ohio State University  
Rachel Merrill Moss, Northwestern University

*Participants:*  
Dennis Beck, James Madison University  
Alisa Ballard Lin, Ohio State University  
Rachel Merrill Moss, Northwestern University

*Participants:*

- **Stephen Wilmer**, Trinity College, Dublin  
The Baltic Way as a Performative Act of Redefining National Boundaries

- **Aniko Szucs**, Yale University  
The Artist in Exile as a Brand Name at Home

- **Yana Meerzon**, Southern Illinois University  
“When the House is in Ruins”: Tadeusz Kantor’s Archive of Performing Objects as Living Repetition of the Destroyed Multicultural Poland

- **Alisa Ballard Lin**, The Ohio State University  
Performing the KGB: Theater’s Repetitions and Ruptures of the Soviet Police State

- **Julia Liestegarten**, University of Central Florida  
Reperforming History: Repetitions and Re-Imaginings in Contemporary Russian Theatre

- **Yana Meerson**, University of Ottawa  
Repeat, Perform, Engage: Staging History in Kirill Serebrennikov’s Political Theatre

- **Rachel Merrill Moss**, Northwestern University  
A Polish Dybbuk, or Between Two Nationalisms

- **Julija Pesic**, University of Toronto  
The Artist in Exile as a Brand Name at Home

- **Aniko Szucs**, Yale University  
Repetition of Hope or Repetition of Change? Protest Movements and Performances in Central and Eastern Europe

*Ea - Ec: WORKING SESSIONS*

**Stephanie Shirilin, Syracuse University**  
**Breathlessness and Faithlessness in the Henriad**

**Jim Short, University of California, San Diego**  
**Against Repetition and Towards Unpredictability: Spectator Driven Early Modern Performance**

**Elizabeth E. Tavares, University of Alabama**  
The Arbor and the Rose: Site-Specific Violence in the 1594 Lord Admiral’s Repertory

**Chad Thomas, University of Alabama, Huntsville**  
Radical Performance, Queer Repetition, and Citizens’ Shakespeare

**Dan Venning, Union College**  
Mike Lew’s Teenage Dick and Richard (of) Gloucester, Again

**Katherine Williams, University of Toronto**  
Writing Disability, Adapting Shakespeare

**Rachel Wolfe, Utica College**  
Bloody Medea: Romanesque Spectacle and French Imports in England, Or, Who are the Ancients?

**Echoes of Place: Repetition and Spectatorship in Site-Specific and Immersive Performance**

*Convenors:*  
Kelley Holley, University of Maryland, College Park  
Dave Mancini, University of California, Santa Barbara

*Participants:*  
Sara Taylor, Webster University  
Repetition, Revision, and Resurrection in Historical Performances of Mickiewicz’s Forefather’s Eve

- **Elizabeth Laurie**, Northwestern University  
“I look forward to it all year”: Repetition and Spectacle in Cosplay at Fan Conventions

- **Dave Mancini**, University of California, Santa Barbara  
The Only Way Out is Through: The Labyrinth of Memory and Third Rail Projects’ Ikaros

- **Robert Motum**, University of Toronto  

**Nicholas Orvis**, Yale School of Drama  
Character, Choice, and Agency: Investigating the Claims of Immersive Performance

**Dan Rupple**, Roger Williams University  
Immersion in Ruins: Repeating Roman Glory in the Early Modern Mediterranean

**Nahuel Telleria**, Yale School of Drama  
Urban Memories: Biographic Interventions and the City as Museum in Buenos Aires

**Elizabeth Laurie, Northwestern University**  
“Breathlessness and Faithlessness in the Henriad”

**Jim Short, University of California, San Diego**  
“Against Repetition and Towards Unpredictability: Spectator Driven Early Modern Performance”

**Elizabeth E. Tavares, University of Alabama**  
The Arbor and the Rose: Site-Specific Violence in the 1594 Lord Admiral’s Repertory

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Immersion in Ruins: Repeating Roman Glory in the Early Modern Mediterranean

**Nahuel Telleria**, Yale School of Drama  
Urban Memories: Biographic Interventions and the City as Museum in Buenos Aires
WORKING SESSIONS: Ec - En

**Ecology and Performance Working Group**

*Convenors:*
Ashley Chang, Yale School of Drama
Antonia Kneuer, Eckerd College
Kelli Shermeyer, University of Virginia

*Participants:*
Talin Abadian, University of California, Irvine
Rethinking Climate Activism Through Queer Performance

Vivian Appler, College of Charleston
Familiar Forms: Subverting the Interplanetary Patriarchy with Punch, Jeff, and Martha

Christine cici Bellerose, York University
Somatic Fables and Other Somatic Sensitivities in Service of Social Justice

Katrina Dunn, University of Manitoba
Biomimesis: Rethinking Training, Rethinking Representation

Michelle Granshaw, University of Pittsburgh
Shipwrecked: Ocean as Actor in Nineteenth-Century Performance

Catherine Kalinoski, New York University
Exhibitions of Extinction: Plant Life

Emily Lathro, George Washington University
Climate Change, Audience Engagement, and the Oregon Shakespeare Festival

Gabriel Levine, Glendon College, York University
Living Trash: Puppetry, Ecology, and More-than-Human Performance

Joanna Mansbridge, City University of Hong Kong
Performance in/of the Technosphere: Repetition, Extinction, and Going on In Kris Verdonck’s Conversations (at the end of the world) and SOMETHING (out of nothing)

Beth Osnes, University of Colorado, Boulder
Swallowed Whole: An Interspecies Exploration of Friendship and Survivability

Malin Palani, Independent Scholar
Overdose and Depirvitation from Rural Iowa to the Gulf of Mexico: When Water is (Human) Life and (Animal) Death

Alexandra Perkins, Texas State University
The Borders of the Body: An Ecocultural Feminist Reading of the Performances of Ana Mendieta and Regina José Galindo

Elizabeth Schiffer, University of California, Los Angeles
Between and with Sticky Hands and Beating Wings: Nonhuman Gesture and Future Remains in 5,000 Year Old Honey

Abby Schoren, Columbia University
"Nobody loves me and the sun's going to kill me": The End of Our Drama

Angenette Spalink, Texas A&M University
Ecological Diversity in Performance: Partnering with More-than-Human Matter in Messengers Ovinos

Kristen Tregar, Independent Scholar
Geographies of the Often Unseen: Reclamations of Space as Calls for Change

Marsha Williams, Tennessee State University
Green Theater as a Remedy for Repetition

**Enveloping Worlds: Toward a Discourse of Immersivity and Participatory Performance**

*Convenors:*
Elizabeth Hunter, San Francisco State University
Scott Magelssen, University of Washington

*Participants:*
Sarah Klein, University of Waterloo
Yelena Gluzman, University of California, San Diego

**Experiment After Replication (Experimental Methods Working Session)**

*Convenor:*
Cole Remmen, University of California, Santa Barbara
Scientific Thought Experiments in Experimental Performance: Reading Einstein on the Beach through Gedankenexperiments

*Participants:*
Serap Erinin, Louisiana State University
Ephemeral Repetitions: Choreographing the Technologized Body

NATASHA BANINA
STATE VS
Innovating in Cyberspace: Arlekin Players’ "Atlanta’s Most Modern Department Store"

Laura Ferdinand, Northwestern University
The Golden Harvest Sale: An Encounter with the Old South in "Atlanta’s Most Modern Department Store"

Barbara Wallace Grossman, Tufts University
Innovating in Cyberspace: Arlekin Players’ "STATE VS NATASHA BANINA"

Wade Hollingshaus, Brigham Young University
Rhythmanalysis of Enveloping Worlds: Flotation Tanks and Immersive Theatre

Elizabeth Hunter, San Francisco State University
Theatralizing Everyday Space with Augmented Reality

Adrienne Mackey, Swim Pony Performing Arts
"TrailOff: Immersive Audio Performances in the Natural World"

Erin Mee, New York University
Take-Away Theatre En Su Casa

Cindy Rosenthal, Hofstra University
"Take-Away Theatre En Su Casa"

Wanda Strukus, Two Roads Performance Projects
Imagination into Immersion: Priming the Mind for Strange Attractor’s Back to the Work

Randi Evans, University of California, Berkeley
New Immersive Performance in the Era of COVID-19

Laura Ferdinand, Northwestern University
The Golden Harvest Sale: An Encounter with the Old South in "Atlanta’s Most Modern Department Store"

Barbara Wallace Grossman, Tufts University
Innovating in Cyberspace: Arlekin Players’ "STATE VS NATASHA BANINA"

Wade Hollingshaus, Brigham Young University
Rhythmanalysis of Enveloping Worlds: Flotation Tanks and Immersive Theatre

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Imagination into Immersion: Priming the Mind for Strange Attractor’s Back to the Work

Susan Tenneriello, Baruch College, CUNY
The Immersive Archive of Popular Entertainment: Nineteenth-Century Painted Panoramas in Museum Display

Amanda Rose Villarreal, University of Colorado, Boulder
Immersive Intimacy: Towards a Broader Discourse of the Spectrum of Consent

**En - Ex: WORKING SESSIONS**

*Participants:*
Serap Erinin, Louisiana State University
Ephemeral Repetitions: Choreographing the Technologized Body

Cole Remmen, University of California, Santa Barbara
Scientific Thought Experiments in Experimental Performance: Reading Einstein on the Beach through Gedankenexperiments

Ben Spat, University of Huddersfield
Two Cuts: For a Post-Technoscientific Laboratory
WORKING SESSIONS: Fo - Fw

**Forgetting, Again...Repeating Queer History**

Convenors:
- AB Brown, Colby College
- Jaclyn Pryor, Pennsylvania State University, Abington College
- Peggy Shaw, Split Britches
- Lois Weaver, Split Britches

Participants:
- Rebecca Adelsheim, Yale School of Drama
- Michael Breslin, Yale School of Drama
- Zachary Dorsey, James Madison University

Joy Brooke Fairfield, Rhodes College, and Leigh Hendrix i am a queer archive: Connecting LGBTQ+ Students to their History through Performance

Mario LaMothe, The University of Illinois at Chicago

Dan Nield, University of Chester

UnConvenTional Habits: The Queer Ritual Practice of The Sisters of Perpetual Indulgence

Charles O’Malley, Yale University

Dispatches from 1976: Remembering & Reconceiving a Queer Liberation Collective

Jo Rezes, Tufts University

“you’d hardly notice that the fellow’s black:” Camping with Brecht and Fanon on the Dark Side of Churchill’s Cloud Nine

Kyra Smith, Louisiana State University

Alleged Lesbian Activities (Yet to Occur): Oral History, Performance, and Dyke Nightlife in New Orleans

Jenna Tamimi, University of California, Los Angeles and Lewis and Clark College

Flirting with a Lesbian Past: Resurrecting the Dyke Bar

Laine Ziskman-Newman, Brock University

Have Another Go: Reproducing and Repeating a National Queer Theatre Conference

"F" Word Backlash: Repetition and Beyond in Feminist Performance

Convenors:
- Victoria P. Lantz, Sam Houston State University
- Angela Sweitag-Gallagher, St. Lawrence University
- Melissa C. Thompson, University of Maine, Farmington

Participants:
- Jessica Del Vecchio, James Madison University
- Andrea Dudziak, Independent Scholar

The Performance of White Tears, an Intersectional Investigation of Interactions between White Women and Black Men

Jaime Gray, University of California, Santa Barbara

Reclaiming my Time: Performances of Mass Loitering On- and Off-line

Sharon Green, Davidson College

Time, Memory, Trauma: Staging Sexual Assault in the Era of #MeToo

Emily Klein, Saint Mary’s College of California

A New Feminist Absurd?: Returning to the Ridiculous through Protest, Panic, and White Feminist Futility

Stefka Mihaylova, University of Washington

The Posttraumatic Subject of the Feminist Fourth Wave

Adrienne Oehlers, The Ohio State University

Shut Up and Dance: One Rockette’s Unlikely Voice

Annika Speer, University of California, Riverside

Jane Again: The Shape-Shifting Context of Paula Kemn’s Activist Docudrama Jane

Maureen Weiss, Alfred University

Finley Feminism

**Global Asian Performance Beyond Repetition**

Convenors:
- Jyana S. Browne, University of Maryland
- Po-Hsien Chu, University of Maryland
- Amanda Culp, Vassar College

Participants:
- Jyana S. Browne, University of Maryland
- Po-Hsien Chu, University of Maryland
- Amanda Culp, Vassar College

"The Battles of Congyang In and Out of Time"

Sukanya Chakrabarti, San Francisco State University

The Choreography of Poetic Dissent: Exploring Space and Its Political Aesthetics in Indian Street Theatre

"Mischievous Imagination": Elaborative Abhinaya on the Global Stage

Jessica Nakamura, University of California, Santa Barbara

Disrupted Futures and Unproductive Everydays: The Hikikomori in Contemporary Japanese Theater

Seth Powers, The Graduate Center, CUNY

"Post-Wave Pop Feminist Performance: Repetition and Revision as Feminist Resistance"

Andrea Dudziak, Independent Scholar

"He Has Aged Considerably": Faded Youth and Horrific Aged Emotional Recall and How It Shapes Humanity

Beth Wynstra, Babson College

"What We Choose, What We Leave Behind: An Excavation of the Politics of Old Age"

Alexis Webb, University of Illinois at Urbana-Champaign

"Sixty, Selfies, and Sexting: a Personal Performance of Coming of Old Age"

Deborah Kochman, University of South Florida

"Dancing Between Asian and Asian American"

Nia Wilson, Texas A&M University

"Growing Out of Repetition: Aging as Method and Praxis"

Doria Charlson, Brown University

"F" Word Backlash: Repetition and Beyond in Feminist Theatre Conference

Suzahn Ebrahimian, Brown University

"Growing Out of Repetition: Aging as Method and Praxis"

Deborah Kochman, University of South Florida

Siux, Selves, and Sexting: a Personal Performance of Coming of Old Age

Alexis Webb, University of Illinois at Urbana-Champaign

"What We Choose, What We Leave Behind: An Excavation of the Aged Emotional Recall and How It Shapes Humanity"

Beth Wynstra, Babson College

"He Has Aged Considerably": Faded Youth and Horrific Understanding in the Marriage Plays of Eugene O’Neill

Weiyu Li, University of Washington

Staging Racial and National Revolutions and Blackness: China’s Adaptation and Performance of Uncle Tom’s Cabin

Jessica Nakamura, University of California, Santa Barbara

Disrupted Futures and Unproductive Everydays: The Hikikomori in Contemporary Japanese Theater

Seth Powers, The Graduate Center, CUNY

"Post-Wave Pop Feminist Performance: Repetition and Revision as Feminist Resistance"

Andrea Dudziak, Independent Scholar

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"He Has Aged Considerably": Faded Youth and Horrific Understanding in the Marriage Plays of Eugene O’Neill
Images and Repeatability: Theatre, Performance, and Visual Culture

Convenors:
Hesam Sharifian, Tufts University
Kyna Hamill, Boston University

Participants:
Annie Holt, University of Central Oklahoma
Wearing it Again: Body, Costume, Repeat
Jennifer Low, Florida Atlantic University
Print Journalism in the Tableau Vivant: A Recursive Series and a Critique
Mona Merhi, University of Washington
Death Comes Through the Eyes: Teatron... Shutter... Repetition... Circularity?

Presentations:
Daniel Ciba, Ramapo College
Queering Pride: Stonewall Forever as Monument and Archive
Amy Cook, Stony Brook University
Silence at the End of the Phone: Absence and Technology During the Plague
Amanda Dawson, Utah State University
Remembering the Remembered: Vietnam War Memorials
Madeline Fanton, University of California, Santa Barbara
Memorial Misfire: Perishing Park as Failed Performative
James Harding, University of Maryland, College Park
Artistic Expression Beneath a Blue Shadow: Performance, Violence and the Policed Environment
Areeum Jeong, Sichuan University and Pittsburgh Institute
Performing "trauma’s Timelessness" in South Korea
Carol Martin, New York University
"The Doll is Definitely Dead: House Museums, Public Space, and Personal Memory"
Elise Morrison, Yale University
Painting with the Ashes of 1000 Paper Cranes: Intergenerational Memory, Mourning, and Performances of Pacifism in Hiroshima
Heather Nathans, Tufts University
Memory Squared: Intersections of Jewish, White Southern, and African Diasporic Performance
Aviva Neff, The Ohio State University
En souvenir de...: Memory, Race, and Sex in New Orleans’ Storyville District
Rebecca Rowit, University of Kansas
Camp Commemoration: Embodied Remembrance and Performing Identity at Mauthausen

In Memoriam, Part 2: Repetition and Remembrance

Convenors:
D.J. Hopkins, San Diego State University
Shelley Orr, San Diego State University
Alison Urban, University of California, San Diego

Participants:
Chase Bringardner, Auburn University
Atlanta on My Mind: Memorials, Memory, and the Performance of Loss
Rebekah Byer, Northwestern University
“An Act Which is to Go into History”: The Freedmen’s Memorial Monument and the Repetition of White Supremacy
Timmia Hearn-Feldman, University of Kansas
"Can I Talk To You?" - Performing and Practicing Consent on the University Stage
Maiza Hisson, University of California, Santa Barbara
The Performance of Cities: Public Art Policy and Gentrification
Megan Johnson, York University
"Thinking Infrastructurally": Administrative Assemblages in Canada’s Disability Performance Ecology
Derek Miller, Harvard University
Theater Infrastructures in the United States: Sources and Problems
Marcos Steuernagel, University of Colorado, Boulder
"Petrobras Presents”—Extractive Capital and Progressive Performance in the Rise and Fall of the Brazilian Left
Jennifer Thompson, The Graduate Center, CUNY
The Politicization of Teatro de Chile’s Pue

Infrastructural Sites and Cites: Interrogating Unattended Methods and Policies in Performance Research

Convenors:
Jasmine Mahmoud, Seattle University
Patrick McKelvey, University of Pittsburgh
Sarah Wilbur, Duke University

Participants:
Hala Baki, University of California, Santa Barbara
Too [insert excuse] to Produce: Arab American Theater and its Infrastructures
Kari Barclay, Stanford University
Managing Sexuality in Contemporary Theater: Intimacy Directing and Abject Labor
David Calder, University of Manchester
Street Theatre’s Infrastructures: Support for Public Space
Rachel Carrico, University of Florida
Marching in the Streets: Parades and Protests in 1960s New Orleans
Danielle Drees, Columbia University
Under the Stars: Shelter, Land Sovereignty, and Site-Specific Performance
Stephanie Engel, Tufts University
Pandemic Exposures: A Rumination on the Disordered Body in Neoliberal Spaces

"Can I Talk To You?" - Performing and Practicing Consent on the University Stage
**WORKING SESSIONS: It - La**

**“It was Funnier the Second Time”: A Working Group on Repetition in Comedy Studies**

*Convenors:*  
Matthew McMahen, Emerson College  
Grace Overbeke, Columbia College Chicago

*Participants:*  
Emma Adler, Harvard University  
You Gotta Get a Gimmick?: The Risks and Rewards of Gimmicky in Comedic Performance  
Sarah Balkin, The University of Melbourne  
Deadpan before Repetition  
Emily Banta, Rutgers University  
Comic Sovereignty: Dancing with William Henry Lane  
Tara Demmy, The University of Maryland at College Park  
Staging Radio: The Amateur Sketch Comedy of WWII Soldiers  
Maria De Simone, Northwestern University  
Racial Stereotyping, Comedy, and Repetition: The Elinoire Sisters  
Babasimmosiou Fadirepo, Louisiana State University, Baton Rouge  
“Na Joke O”: Examining the Use of Repetition in Nigerian Stand-Up Comedy  
Matt Folis, Albright College  
The Rise of Verbatim Satire  
Heather Grimm, Northwestern University  
On Bluegrass Humor: Creating and Reinforcing the Bluegrass Musician’s Persona Through Repetition  
Bob Jones, University of Texas at Austin  
Failing at Repetition in the English Early Modern Theater  
Anne Libera, Columbia College Chicago  
Funnier: A Theory of Comedy with Practical Applications  
Matthew McMahen, Emerson College  
Don’t Repeat This: Copyrighting Vaudeville Acts through the New York Clipper Registry

Grace Overbeke, Columbia College Chicago  
Caretaker vs. Comedian: The Jewish Mother as Stand-Up Comic  
Dave Peterson, Niagara University  
Camelia Pessi: Repeating and Revising the Masculine Clown  
Eleanor Russell, Northwestern University  
Standing Up to Ruth Draper: Comedy, Vocality, and the Politics of Expectation  
Jennifer Schmidt, Hanover College  
Comelia Ott Skinner’s “A Box of Powder” and Women’s Comedic Character Monologues  
Elliott Turley, University of California, San Diego  
Repetition after Comedy: Complicity and Contemplation  
Seth Wilson, University of Georgia  
Who Are We Laughing At? Repetition and Racism in Stand-Up Comedy

**Laissez les bon temps chauffer: Gastronomy, Performance, and Temporality in New Orleans**

*Convenors:*  
Joshua Abrams, Central School of Speech and Drama  
Kristin Hunt, Arizona State University

*Participants:*  
Joshua Abrams, The Royal Central School of Speech and Drama, University of London  
Cooking in Slow Time: Gustatory Practice(s) and the Arc of the Moral Universe  
Kristin Hunt, Arizona State University  
Gut Reactions: Syncopations of Culinary (In)Justice in Antiracism and White Supremacy  
Angela Pinkholtzer and Alli St. John, Arizona State University  
Feed Me: A Performative Study of Care, Intimacy, and Generosity

**Navigating the River**

*Convenors:*  
Anita Gonzalez, University of Michigan, Ann Arbor  
Iván A. Ramos, University of Maryland, College Park

*Participants:*  
Dasha Chapman, Davidson College  
Te Glise, Tay Tremblay: Exploring Relational Ecologies of Cultural Practice through Haiti-New Orleans Connections  
Jenny Henderson, Tufts University  
“Living With Water”: African American (Re)Memory and Performance Along New Orleans’s Lafitte Greenway  
Lilian Mengesha, Tufts University  
Building like the Mounds: Felt Knowledge and Indigenous Performance  
Kimberly Richards, University of the Fraser Valley  
The Embodied Practices and Performative Politics of Water Protection  
Jesus Valencia, University of California, Santa Barbara and Univalle  
Belonging Beyond Repetition in Tarell Alvin McCraney’s The Brothers Size

**New Repetitions: Towards an Intersectional Rehearsal Pedagogy**

*Convenors:*  
Karie Miller, Dickinson College  
Kelsea Miller, Lewis & Clark College  
Elizabeth Wellman, The Ohio State University

*Participants:*  
Tim Goell, DePauw University  
The Power of Play: Theatre Strategies for Community Building and Performance Training  
Matt Greenberg, The Ohio State University  
“It’s a Scandal! It’s an Outrage!” Confronting Systemically Privileged Old School Approaches in Musical Theatre with New Repetitions of Intersectional Rehearsal Pedagogy  
Catherine Heiner, University of Washington  
Walking in Space: Disorientation, Discomfort, and Reimagining Intimacy  
Audrey Neumann, The Ohio State University  
Speak Up! Pitch Down! Enunciate!: Vocal Hierarchy in the Rehearsal Room  
Jason Noer, University of Minnesota  
Intersectional Practices in Dance  
Alice Reagan, Barnard College  
Seeking Intersectional Rehearsal Methods  
Ricardo Rocha, University of California, Irvine and California State University, Dominguez Hills  
Valdezian Journeys: A Practical Means of Exploring Performance  
Francesca Spedaliere, Stony Brook University  
Bodies and Materiality in and Beyond Rehearsals: Queer Feminist Practices of Collaborative Creation  
Jessica Watkin, University of Toronto  
Co-Creating Slow Rehearsal Spaces
Nothing Changes if Nothing Changes: Perseverance and Perseveration in Activist Performance

Convenors:
Sonja Kuffner, University of Minnesota
John Fletcher, Louisiana State University

Participants:
Virginia Anderson, Connecticut College
Aging with the AIDS Epidemic on Broadway: The Perils of Nostalgic Performance
Chris Bell, University of Minnesota
Worlding for Social Change: Disrupting Cycles of Institutional Collaboration

Jill Carter, University of Toronto
Persistence of Violent Delights: “It’s All the Same Bullshit Again”

Tracy C. Davis, Northwestern University
Pretty Pictures

Allison Gibbs, University of Nevada, Las Vegas
Performance and Trolliness: Repetition and Disruption in Social Media Activism

Marc Jones, University of Arkansas, Fort Smith
Acting Up Again: Activist Erasure in the Federal Dance Project

Laura Ledewyck, North Central College
Repetition in ‘Unprecedented’ Times: Memory, Erasure, and the Theatrical Witness

Gary Luter, University of Tampa
Ignite, Extinguish, Repeat: Frisch’s Biedermann and the Fire Bugs Then and Now

Rashna Nicholson, The University of Hong Kong
Colonial Theatre Buildings in Hong Kong and a Theory of Spectrality

Jonathan Rizzardi, University of Washington
The Canterbury Female Boarding School: Motivating and Performing Nineteenth-Century Anti-Integration Protest

Emily Roxworthy, University of California, San Diego
The Persistence of Activist Performance in Zoopolis: Staging Interactive Diversity Theatre during COVID-19

Dani Snyder-Young, Northeastern University
Everything has Changed, Nothing is Different: Digital Performances, Amplified Inequalities, and the Performativity of Socially Distanced Spectatorship

Breton White, Colby College
Excessive Repetition: Luis Manuel Otero Alcántara, Biennial #00 and Activism in Cuba

Once More, in a Lifetime: Renewing Dance Studies at ASTR
Convenors:
Evleen Nasir, Texas A & M Health Science Center
Kirsten Pullen, University of Illinois at Urbana-Champaign

Participants:
Tolory D. Arendell, Missouri State University
Goat Island’s Repetitive Reproducibility of Pina Bausch’s Gesture: Staging a Post-Repetitive Stutter

Deniz Basar, Concordia University
From Edward Watson to Gregor Samsa: Disidentifications from/of the Ideal

Margarita Delcheva, University of California, Santa Barbara
Construction and the Score’s: Re-enacting Dance in the Again

Performing Data Disidentification
Anel Rakhimzanova, New York University

Performance in the Age of Surveillance Capitalism
Convenors:
Kevin Byrne, University of Arizona
Ana Martinez, Texas State University

Participants:
Devon Baur, University of California, Los Angeles
The Value of Privacy and the Performance of the Surveillance

Ada Gebhard, University of Minnesota
Performing Cybergasm and Surveillance: An Examination into Rimini Protokoll’s Remote Mitte

Matt Jones, University of Toronto
Hiding in Plain Sight: Race, Camouflage, and Surveillance

Maggie Gates, Carnegie Mellon University
Privacy and Cybersecurity in Performance and Arts Institutions

Madeline Pages, Yale University
Avant-Garde Visions of Tomorrow: The Artist in the New Space Era

Anel Rakhimzanova, New York University
Performing Data Disidentification
“Performance Literacy” and Public Writing
Convenors:
Christopher Grobe, Amherst College
Brian Herrera, Princeton University

Participants:
Marc Arthur, University of Michigan, Ann Arbor
What Is To Be Done?
Christin Essin, Vanderbilt University
Reading Labor
Kyle Frisina, College of the Holy Cross
A Theatrical Ethics of Attention
Daniel Lathiam, Saint Mary's College of California
Heroes in the Time of COVID-19
Laura Levin, York University
Performing Moostly

Performance the Parish Calendar: Ritual Enactment Beyond Repetition
Convenors:
 Kimberley Jannarone, Yale School of Drama
Rebecca Kastlem, University of Virginia
Dana Tanner-Kennedy, University of Alberta

Participants:
Joseph D'Ambrosi, Valencia College
God's Work on the Devil's Stage: Evangelism Through Performance in Contemporary Christian Theatre Companies

Lily Haje, Yale School of Drama
Rehearsing Radicalism, Staging Suicide: The Jonestown Massacre as Mass Performance
Rebecca Kastlem, Southern Methodist University
From Wine Lees to Burnt Cork: Religion, Race, and Evolutionary Theories of the Theater
Elliot Leffler, University of Toronto
The Politics and Poetics of Interfaith Bibliodrama
Kristin O'Malley, Oakcrest School
Holy Mary, Mother of All: Negotiating Identity through the Performance of Mary in Colonial Latin America
James Pek, Muhlenberg College
Historical and Sacred Time in Peter Sellars’ Staging of Bach’s St. Matthew Passion
Dana Tanner-Kennedy, University of Alberta
High Priestess of the Crossroads: Black Occulture and Afromysticism in Daniel Alexander Jones’s Black Light
Alex Vermillion, Yale School of Drama
Performing Satanism: The Satanic Temple, Political Activism, and Ritual Performance

Perverse Speculations and the Queer Sensorium
Convenors:
Jayna Brown, Pratt Institute
Eng-Beng Lim, Dartmouth University
Tavia Nyong'o, Yale University

Participants:
Julia Havard, University of California, Berkeley
Crip Glam: the Sparkling Sensorium of “Disability as Methodology” in Queer Crip Burlesque
Marlon Jiménez Oviedo, Brown University
Global But Not Always Mainstream: the Movements of Voguing in Neoliberalism
Erin Rachel Kaplan, University of California at Boulder
The Formation of a Subjectless Performative in Queer and Feminist Performance
Ali-Reza Mirsajadi, DePaul University
The Anonym as Queer Praxis: Identity, Authorship, and MENA Sexuality
Heath Pennington, University of California, Santa Barbara
Queer Leather Intimacies

Pre-Gutenberg Performance: Orality as Repetition & Beyond
Convenors:
Andrew Walker White, George Mason University
Allison Hedges, University of Maryland, College Park

Participants:
Emily Goodell, University of Illinois Urbana-Champaign
Wax, Women, and Wau’wan
Alison Hedges, University of Maryland, College Park
Orality and Performativity in Ancient Egyptian Drama: A Case Study
Alan Sikes, Louisiana State University
Medieval Romance and the Performativity of Chivalry
Andrew Walker White, George Mason University
Pre-Gutenberg Orality through Post-Gutenberg Eyes: Epic Tales, Oral Traditions and Their Texts
Puppets and Dead Kings in Brazilian Theatre: Heiner Müller, Mayumi Denise S. Ilari, University of Sao Paulo, Brazil

Olympic Games
The (Dis)Articulated Nation: Puppets and the 1992 Barcelona Olympic Games
Alicia Hernández Grande, Northwestern University

Appearance and Inward Soul
Kathy Foley, University of California, Santa Cruz

Ubu Roi and the Truth Commission
Alex Feldman, University of Haifa

Hands On: A Call for an Empirical Approach to Cognitive Studies of Puppet Theatre
Ana Díaz Barriga, Northwestern University

The Queer Art of Puppetry
Heather Denyer, California State University, Fullerton

Puppet Theatre of the Supernatural in Irish Drama
Matthew Isaac Cohen, University of Connecticut

Disrupting Predictive Processing: Puppets and the Uncanny Valley
Kate Brehm, imnotlost

Puppet Hitchcocks: On the Animation of the Already Animated
Jungmin Song, University of Connecticut

The Puppet Body as Archive of, and Instigator of Performance
Jane Catherine Shaw, The New School

'The Population' in Bread and Puppet's Repertoire
Denise Rogers Valenzuela, York University

Perverse Reproduction in Spiritualist Materialism
Hazel Rickard, University of Minnesota

The Potato People: Being-with and the Perils of Performing through Iterability
Mary McAvoy, Arizona State University

Women’s Labor in Lottie Blair Parker’s ‘Way Down East’
Sara D. Hooker, Carnegie Mellon University

Way Down East
Mary McAvoy, Arizona State University

Convenors: Lawrence Switzky, University of Toronto, Dassia N. Posner, Northwestern University, Claudia Wilsch Case, Lehman College, CUNY, Convenors: Rick DesRochers, Lehman College, CUNY, Claudia Orenstein, Hunter College/The Graduate Center, CUNY,

Alissa Mella, Independent Scholar
Claudia Orenstein, Hunter College/The Graduate Center, CUNY
Dassia N. Posner, Northwestern University
Lawrence Switzky, University of Toronto

Participants: Felice Amato, Boston University
Thinking Through Puppets: Material Performance as Transdisciplinary Arts-Based Research
Pia Barchfeld, Michigan State University

Disrupting Predictive Processing: Puppets and the Uncanny Valley
Kate Brehm, imnotlost

Pattern, Timing, Space, Control: Meaning Making in Puppetry
Scott McKenzie Campbell, University of Wisconsin, Madison

Wooden Flutes and Animating Breath: Constructing the Supernatural in Irish Drama
Matthew Isaac Cohen, University of Connecticut

Wayang and the Reinterpretation of Tradition
Matthew Isaac Cohen, University of Connecticut

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WORKING SESSIONS: Re - Rep

Alisha Gaines, Florida State University
Dennis Tyler, Fordham University

Participants:
Alisha Gaines, Florida State University
Two Days a Fugitive: Questions of Spectacle, Performance, and Participation in Dead Scat's Slave Rebellion Reenactment

Iyanna Hamby, University of California, Los Angeles
Black Performance Remains: Insurgent Mobilizations and Reenactments

Dennis Tyler, Fordham University
Fugitives in Flight

Reimaging Business Performance After Repetition

Convenors:
Nicole Edge, Mount Royal University
Joy Palacios, University of Calgary

Participants:
Nicole Edge, Mount Royal University
Step 1: Calling Out the Echo-Chamber of Celebrity CEOs in Staged Business Performance

Joy Palacios, University of Calgary
Salesforce “Trailblazers” and Immersive Business Performance

Sarah Sadder, Banuch College, CUNY
Romanticizing the Luxury Brand

Repetition and its Afterlives: Perspectives in/from the Global South

Convenors:
Paige Johnson, Barnard College
Rishika Mehrishi, Stanford University
Sharanvi Sastry, University of Chicago
Participants:
Sheetala Bhat, The University of Western Ontario

“Restart the play”: On Cyclical and the “Indian Woman” in the Theatrical Future of C Sharp, C Blunt

Gibson Alessandro Cima, Northern Illinois University
After Revivals: New Protest Theatre by “Born Free” South Africans

Emine Fige, Bogazici University
The Limits of Repetition: Istanbul Theatre after Memory

Julia Goldstein, Baruch College
Reenactment, Temporality, and the Humanitarian Imaginary: Théâtre Petrushka’s Collectively Created Works

Nic Hamel, University of Texas at Austin
White Artists in the Congo: Disability, Theatre, and Ethical Cross-Cultural Praxis

Kellen Howorth, Florida State University
Blackface Backwash; or, the Recurrent Tides of Minstrelsy

Suhaila Meera, Stanford University
Playing Children: Statelessness and the Performance of Childhood in The Jungle

Rishika Mehrishi, Stanford University
Refuse Refuse Repeat: Contemporary Cow Politics and Activism in India

Emran S. Morsi, Dartmouth College
Repetition as Self-Critique in Cuban and Egyptian Theater

Matthew Randle-Bent, Northwestern University
Against Repetition: The ITI’s Third World Committee and the Internationalist Critique of World Theatre

Carlos Salazar-Zeledón, University of Washington
BEATIE MARIE VIRGINIS ANGELORUM: Religion, Public Sphere, and Politics in 21st Century Latin America

Joshua Williams, Brandeis University
Wanuri Kihiu, Cyrus Kabiru and the Time of the Posthuman

Repetition and the Human: Disavowals of “Humanity” in Performance

Melissa Blanco Borelli, University of Maryland, College Park
Leticia Ridley, University of Maryland, College Park

Participants:
Eman S. Morsi, Dartmouth College
Generic Bones: Motion Capture and the Use of the Human

Jordan Ealey, University of Maryland, College Park
Unveiling the Racial Imaginary: Queer Black Gilthood and Performing Human in Fairview

Liz Fairchild, University of Oregon
Revisiting Harvest: Posthumanism and the Material/Racialized Body

Amy Huang, Florida State University
Inscuretale Inhumanity and the Art of Acting

Virginie Magnat, University of British Columbia
Exploring (K)new Paradigms, Beyond Anthropocentric Repetitions of Performativity

Elyse Singer, The Graduate Center, CUNY
Playing “Savage”: Race, Resistance, and Reason

Priya Thomas, Texas Woman’s University
If the (Prosthetic) Shoe Fits: The Repetitive Sociopolitical Currency of Enlightenment Feet, Footwear, and Footwork

Monica Yadav, Jawaharlal Nehru University
Repetition and Plague: A Study of Hijikata Tatsuni’s Hôsôtan

Melissa Blanco Borelli, University of Maryland, College Park
Inside The Shimmer: Dance and Humanity’s Disappearance in

“Annihilation”

Repetition at Scale: Humans/Machines/Systems

Convenors:
Miriam Felton-Dansky, Bard College
Lindsay Brandon Hunter, University of Buffalo, SUNY

Participants:
Jacob Gallagher-Ross, University of Toronto
Interface Theater: Small Lives, Big Data

Levin Kim, University of Washington
Algorithms, Voices, and Bodies: Understanding Voice Assistants as Characters

Sarah Lucie, The Graduate Center, CUNY
The Expanded Human in the Datasphere

Tony Perucci, University of North Carolina at Chapel Hill
Diagraming Capital (at Scale): Performance Between Index Cards and Algorithm

Bella Poynton, University at Buffalo, SUNY
The Posthuman Problem: Jordan Harrison’s Marjorie Prime, the Non-human Subject, and the Possibility of Object Performance

Ariel Sibertt, Yale School of Drama
CASTING THE I-CHING AS AN ALGORITHM: Repetition and Information in Cagean Performance

W.B. Worthen, Barnard College, Columbia University
Media, Archaeology, Theatre

Repetition, Readiness, and the Future Effects of Rehearsal

Convenors:
Melissa Blanco Borelli, University of Maryland, College Park
Leticia Ridley, University of Maryland, College Park

Participants:
Elyse Singer, The Graduate Center, CUNY
Playing “Savage”: Race, Resistance, and Reason

Priya Thomas, Texas Woman’s University
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Inside The Shimmer: Dance and Humanity’s Disappearance in

“Annihilation”
WORKING SESSIONS: Rep

Convenors:
Natalie Alvarez, Ryerson University
Patrick Anderson, University of California, San Diego
Paige McGinley, Washington University in St. Louis
Katherine Zien, McGill University

Participants:
Stephanie Batiste, University of California, Santa Barbara
Lydia Borowicz, University of California, Santa Barbara
Reciprocal Temporalities in Rehearsals of Climate Change Futures
Lindsay Goss, Temple University
Covert Rehearsal: Training the Spectator as Activist Practice
Lindsay Livingston, Bowdoin College
Rehearsing Reasonableness: Performance and the Production of Legal Immunity
Samantha Pinto, University of Texas at Austin
Freedom Plots on Repeat: Phillis Wheatley, Instructional Futures, and Rehearsals for Anti-Racism
Alexis Riley, University of Texas at Austin
Rehearsing the All-Campus Cure: Disability Futurity in the Cognito At-Risk Higher Education Suite

Repetition, Realization, Remediation: Theatre and Visual Culture in the Long Nineteenth Century

Convenors:
Jim Davis, University of Warwick
Kate Newey, University of Exeter
Patricia Smyth, University of Warwick
Kate Holmes, University of Exeter

Participants:
Ruthie-Abeliovich, Haifa University
A Gramophone in the Shelf: Popular Yiddish Theatre Sound Performances, 1880-1920
Stephen Cedars, The Graduate Center, CUNY
Monster on the Mantelpiece: Victorian Freakshow Portraiture and Audience Complicity
Meredith Conti, University at Buffalo, SUNY
From the Stage to the Page: Contemporary Visual Depictions of the Lincoln Assassination
Christopher Corbo, Rutgers University
Monstrous Melodrama
Penny Farfan, University of Calgary
Ibsen Postcards / Postcard Ibsens
Daniel Johnson, Rutgers University
Translating the Mounted Knight: Romance Emblems, Early Melodrama
Elise Robinson, University of Georgia
Repetition, Realization and Race: Negotiating Whiteness in Cicely Hamilton’s A Pageant of Great Women
Jonelle Walker, University of Maryland
Women in White

Re-Visualizing The Echo of Westminster Bridge: Elizabeth Polack, Antisemitism, and the Toy Theatre
Gavin Whitehead, Yale School of Drama
The Gothic Ghost Scene and the Show Stopping Swoon

Revenance–The Monster Always Returns

Convenors:
Michael Chemos, University of California, Santa Cruz
Analola Santana, Dartmouth University

Participants:
Sarah Campbell, University of Idaho
Ghosts, Hauntings, and The Specter of Tourism in the Riviera Maya
Madeline Charne, Yale School of Drama
All Too Human: Staging Disability, Monstrosity, and the Super-Human

Grant Dempsey, University of Western Ontario
Can You Introduce Me as Joker? On Joker (2019), Performativity

Activism, and Intricacies of (Non)violent Resistance
Sean Edgecomb, The Graduate Center, CUNY
“Mermaids Have No Tears”: Hybridity and Transition in Contemporary Queer Performance
Elizabeth Kurtzman, University of Pittsburgh
Monstrous Labors: The Physical Toils and Training Techniques of the Haunt Community
Mia Levenson, Tufts University
Exterminating the Phantom: Nativist Constructions of Contagion and Monsters in Nineteenth-Century New York City
Helen Lewis, The Boston Conservatory at Berklee
Undeviating Deviant: Ryan Landry’s Gold Dust Orphans and Queer Camp as Cultural Monstrosity
Julia Matas, University of Toronto
Unnuly Exotics: Performing Exoticism and Monstrosity in Neo-burlesque Strip tease
Alexander Miller, University of Maryland, College Park
The Wicked Witch of the Web: Monstrosity and Remastery in The Builder’s Association’s Elements of Oz
Christofer Rodelo, Harvard University
Race, Monstrosity, and the Spectacular Legacy of Julia Pastrana
Nathan Stenberg, University of Minnesota, Twin Cities
Suffering, Inc.: Exposing Repetitious Institutionalized Violence Against People with Disabilities at the Pennhurst Asylum
Jared Strange, University of Maryland, College Park
We Kill Monsters: Dungeons & Dragons Takes a Public Turn
Aoise Stratford, Cornell University
Postcolonial Gothic Drama—Again: Climate Crisis and the Land-As-Monster in Australian Theatre
Samuel Yates, George Washington University
"Turn It Off": Topsy’s Legacy, Black Embodiment, and the AIDS Musical Ritual Reversals: Unraveling Temporalities through Performance
CONVENORS: Eric Mayer-Garcia, Indiana University
Solemar Otero, Indiana University

Participants:
Payne Banister, Washington University in St. Louis
Camping Utopia: Performing Critique and Identity
Gad Guterman, Webster University
Nothing So Theatrical: The Supreme Court Building and Embodied Performance
Saeed Halim, Indiana University
The Negoro: Behind the Mask: Retracing the Subversive Practice of Black Minstrelsy in 20th Century Cuba and the United States
Lisa Jackson-Schebetta, Skidmore College
Ecological Disruptions, Ritual Temporality: The “Cocaine Hippo’s” Performance, and Post-2016 Peace Making in Colombia
Eric Mayer-Garcia, Indiana University
Time in the Aftermath: Thinking Temporally through the Critic’s Labor
Celia Meredith, Indiana University
Queerly Beloved: Embodiments, Genders, and Pleasures through Tango Queer
Solemar Otero, Indiana University
Hechos Reversibles and Time in the Anti-Conga: Unraveling Cuban History and Futurity
Jon Reimer, University of California, San Diego
Repetition in Acting Pedagogy: Toward the Shamanic Potentiality of Japanese Performance

Spectatorial Interruption: Audience Research as Revision

CONVENORS: Kelsey Blair, McGill University
Kelsey Jacobson, Queen’s University
Scott Mealey, University of Toronto

Participants:
Lisa Aikman, University of Toronto
Are Talk Backs Member Checks? Audience Research and Validation Strategies in Documentary Theatre
Kelsey Blair, McGill University
Emerging Twenty-First Century Audience Practices and How to Research Them
Natalia Eslin, University of British Columbia
Merging Methods in Artistic Research and Empirical Audience Research: Audiences as a Practice of Embodied Sensemaking
Emily Green, University of Texas at Austin
Re-Centering Spectators: An Analysis of Theatregoing Motivations and Heterogeneity in Empirical Audience Studies
Kelsey Jacobson, Queen’s University
Privacy, Intimacy, and Sociality: Rethinking Qualitative Approaches in 21st-Century Theatre Audience Research
Will Jones, University of California, San Diego
The Recalcitrant Spectator: Spectatorial Engagement as Active Resilience
Ellen Kress, University of Oregon
Once More, but Clearly: An Empirical Investigation into Audience Perception of Non-Native Accents Onstage
Heidi Liedke, University of Koblenz-Landau
Spectatorial Interruptions, Attention and Distraction in the Context of Live Theatre Broadcasting
Scott Mealey, University of Toronto
Hui Peng, The Graduate Center, CUNY
The Ethic of Participation: Commitment, Risk-Taking and...
### WORKING SESSIONS: Ti - To

#### Time and Again: The Politics of Theatrical Temporality

**Participants:**
- Rustem Ertuğ Altınyay, Kadir Has University
- Contest for the National Utopia on the Turkish Stage: Theatrical Temporality and Afterlives of the Oghuz Khagan Epic

**Convenors:**
- Michael Bennet, University of Wisconsin, Whitewater
- Julie Burrell, Cleveland State University
- Performing Diasporic Time

#### Witnessing History in, and through, Theatrical Time

**Participants:**
- Sharon Friedman, New York University
- Temporal Displacements and Estrangement in Paula Vogel’s Don Juan Comes Home from Iraq: Dismantling the Metanarrative of the War Story

**Convenors:**
- Matthew Jamison, University of California, Berkeley
- The Temporality and Power of Aversion in Slave Play

#### Temporality and Afterlives of the Oghuz Khagan Epic

**Participants:**
- Derek Gingrich, York University
- Jeff Kaplan, Manhattanville College
- Theatre History as Theatre: Dorothy Sands and the Reenactment of Stages Past

**Convenors:**
- Jeff Kaplan, Manhattanville College
- "It’s a lifetime ago, last Saturday night": Temporal Manipulation as Political Tool in Zoot Suit

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### Working Sessions: To - Tr: WORKING SESSIONS

#### Touching History: Reenactment & the Embodiment of the Archive

**Participants:**
- Angela Marino, University of California, Berkeley
- Revolution Replay: From the Streets to the New Theaters of State

**Convenors:**
- Angela Marino, University of California, Berkeley
- Revolution Replay: From the Streets to the New Theaters of State

#### Tourism as Repetition: Entanglements of Placemaking, Performance, and Cultural Economies

**Participants:**
- Mariel Martinez Alvarez, University of Michigan
- Inhabiting the Acoustic Ruins of the Revolution in Cuban Contemporary Theater

**Convenors:**
- Chelsea Phillips, Villanova University
- Celebrity Casting in Sheridan’s Pizarro

#### The Archive

**Participants:**
- Chelsea Phillips, Villanova University
- Celebrity Casting in Sheridan’s Pizarro

**Convenors:**
- Chelsea Phillips, Villanova University
- Celebrity Casting in Sheridan’s Pizarro

#### The Archive

**Participants:**
- Angela Marino, University of California, Berkeley
- Revolution Replay: From the Streets to the New Theaters of State

**Convenors:**
- Angela Marino, University of California, Berkeley
- Revolution Replay: From the Streets to the New Theaters of State

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### Transformational Repetitions: Analysis, Criticism, and Archiving Transfeminist Performance

**Participants:**
- Bryan Schmidt, St. Olaf College
- Weston Twardowski, Northwestern University

**Convenors:**
- Rye Gentleman, University of Minnesota
- Amy Meyer, Tufts University
- Kara Raphaeli, University of California, San Diego
- Bess Rowen, Villanova University
- Janet Werther, The Graduate Center, CUNY

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### Transpacific Performance Working Group: Pacific Time

**Participants:**
- Rye Gentleman, University of Minnesota
- Amy Meyer, Tufts University
- Kara Raphaeli, University of California, San Diego
- Bess Rowen, Villanova University
- Janet Werther, The Graduate Center, CUNY

**Convenors:**
- Rye Gentleman, University of Minnesota
- Amy Meyer, Tufts University
- Kara Raphaeli, University of California, San Diego
- Bess Rowen, Villanova University
- Janet Werther, The Graduate Center, CUNY
WORKING SESSIONS: Transpacific Trauma and Identity in Frances Ya-Chu Cowhig’s Snow in Midsummer

Diana Looser, Stanford University
Jenna Gerdsen, University of Maryland, College Park
Shannon Steen, University of California, Berkeley

Participants:
Zach Dailey, Texas Tech University
“F*ck Me, It’s Snowing:” Transpacific Trauma and Identity in Frances Ya-Chu Cowhig’s Snow in Midsummer

Colleen Kim Daniher, San Francisco State University
The Pacific Cold War Eurasian: Contingent Time and Overlapping Empires

Jeffrey Gan, The University of Texas at Austin
Tempo Doohe: Performing Colonial Nostalgia in Indonesian Diaspora

Daphne Lei, University of California, Irvine
This Pacific Time Is Not That Pacific Time: Asynchronicity, Polyrythm, and Affect in Asian American Pandemic Performances

Qiannu Li, University of California, Irvine
Culleding Times: The Shooting of Akai Gurley

Siyan Liu, University of British Columbia
Cleansing Cantonesse Opera’s Transpacific Modernity

in the 1950s
Sharon Mazer, Auckland University of Technology
After the Pandemic is Past, What Then?

Sean Metzger, University of California, Los Angeles
Oriental Sensitivity

Katherine Mezur, University of California, Berkeley
In Girl Time: Performing ‘trans’ Asia in J-K-C Pop and Contemporary Dance

Kee-Yoon Nahm, Illinois State University
“Why’d You Change Your Name?:” Diaspora, Translation, and Historiography in the Work of Mo Bahc/Bahc Yiso

Paul Rae, University of Melbourne
Island Time? The Transpacific Temporalities of Balinese Legong

Tara Rodman, University of California, Irvine
The Temporality of Fantasy: Itō Michio Goes to Egypt

Crystal Song, University of California, Berkeley
Performing the Impossibility of Innocence: Asian American Bodies and the Biopopics of Pandemic

“We Interrupt Your Regularly Scheduled Program”: The Politics and Aesthetics of Interruption

We: WORKING SESSIONS

Convenors:
Victoria Scrimer, University of Maryland, College Park
Rebecca Stuch, University of California, Berkeley

Participants:
Lindsay Cummings, University of Connecticut
Interuption and Identity Making: Resisting the Neoliberal Case for Continuity

Bianca C. Frazier, University of Illinois at Chicago
Interuption as Non-Apparent Disability Aesthetic

Linnea Ingalls, Seattle University
Visceral & Virtual: Tensions of Grief and Discovery in Embodied Arts of the COVID-19 Era

Cason Murphy, Iowa State University
“Everything We’ve Done is Nothing”: Interruption as Inspiration in Re-re-re-performing The Method Gun

Talley Murphy, Brown University
Interuption on Death Row

Colleen Rua, University of Florida
Disrupting Interruption: Y No Había Luz, Recovery, and Performance

Victoria Scrimer, University of Maryland, College Park
Dramaticus Interruptus: The Self-Immolation of David Buckel

Kate Neff Stone, San Diego City College
“Sorry My Paper is Late:” The Student and the Interruption

Shannon Walsh, Louisiana State University
Thespis Interruptus: Zooming Towards a New Aesthetic

Wind Woods, University of Puget Sound
Percussive Intermittions: the Aesthetics of Disturbance