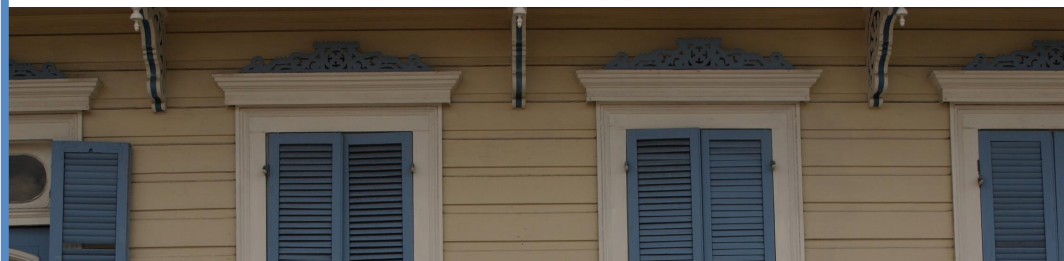


AMERICAN SOCIETY FOR THEATRE RESEARCH

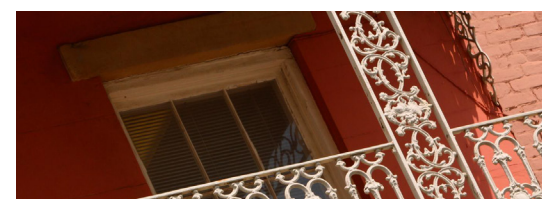
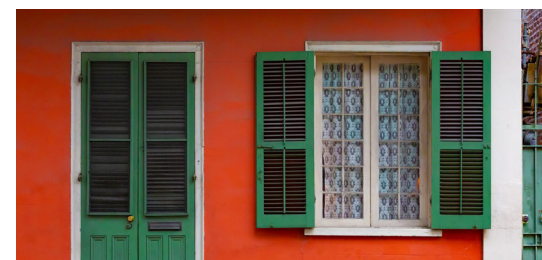
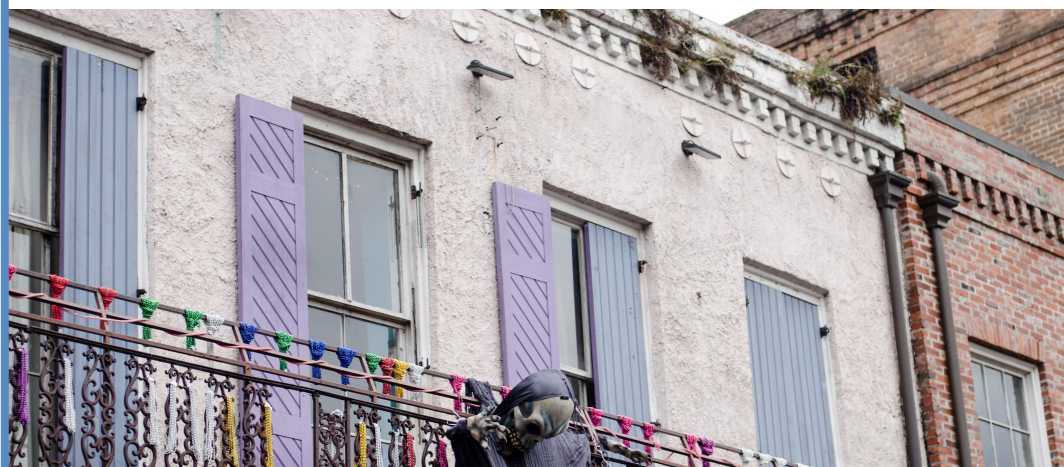


Theatre & Performance

After

REPETITION

2020 CONFERENCE PROCEEDINGS





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 the 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.



ASTR 2020 Program Chairs
Soyica Colbert
Douglas A. Jones
Shane Vogel

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 afterlife, 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 conference aimed and aims to extend the conversations originating from the Muñoz Working Groups to the organization as a whole. This program offers an outline for what would-have-been, both conjuring and mourning the sessions, conversations, debates, performances, music, conviviality, eating and drinking—our repeated conference behaviors—we had curated. While we will not be able to gather together in November, we encourage members to continue to devise work within the extended timeframe of the conference. What methodologies, concepts, and networks may form through ASTR in an extended dispersal?

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 Zygmanski, 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.

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Catherine Young
Princeton Writing Program

ASTR Staff

Aimee Zygmanski
Executive Director

Devon Binder
Conference Planner

Shaun Franklin-Sewell
Website / Member Services

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.

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

CHAIR: Soyica Diggs Colbert, Georgetown University

111001010010: THE MOVEMENT OF DATA, THE DATA OF MOVEMENT

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

PLENARY PANELS

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 Claveria, 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

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’: *Hadestown* 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’ōlelo: 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



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
(Non)Violence and Abolition in Rick Cluchey's *The Cage*

Misha Hadar, University of Alabama
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
Fanny and Stella's Next Act

Carina Guzman, University of Toronto
Queer Women's Nightlife: A Conversation About the Desi Butch and Macha Archives

Paige Johnson, Barnard College/Columbia University
Waria Nights: Refashioning the Self While Re-Performing the Past

Asli Kobaner, Istanbul Technical University
Embodiments of Resistance: Queering the Spaces of Nightlife in Istanbul through bodily Interactions

Courtney Lau, Brown University
When Tomboys Rest: The Labor of Gender Performance in *The Aggressives*

Deni (Denise) Li University of California, Irvine
Repetition in Queer-Feminist Psychedelic Performance

Christina Rodriguez de Conte, Florida State University
Dragging the Lesbian Bodies through Space

Gwyneth Shanks, Colby College
Remembering the Club: Moving Towards the Archive or the Pulse of Past Time

Joshua Truett, The Ohio State University
Muxe Fiestas and Queer Migrations: Performing Indigenous Trans/Queer Resistance



Afterlife and its Consequences: Repetition, Capital, and Public Life

Convenors:

Laura MacDonald, Michigan State University
Bryan Vandevender, Bucknell University

Participants:

Trevor Boffone, University of Houston
"Martha Dumptruck in the Flesh": TikTok, *Heathers*, and the Virality 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
Adapted, After All

Stephanie Lim, University of California, Irvine
Historicizing the Jewish American Journey: The Music of Paula Vogel's *Indecent*

Mary Lyon, Villanova University
Reviving Monsters, Reflecting the Marginalized: A Historical Analysis of *The Crucible*

Elizabeth Osborne, Florida State University
Magnifying the Past/Activating the Present: The Afterlife of *It Can't Happen Here*

Anne Potter, Columbia University
"Good fortune will follow. If we somehow survive": Historical Revisions in *Soft Power*

Daniel Smith, Michigan State University
Le Misanthrope

Aaron Thomas, Florida State University
Hygge and Homonormativity

Victoria Thoms, Coventry University
The Afterlife of the Dying Swan: Anna Pavlova, Femininity and Death in the Shadow of the Great War

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*

Alternative Medievalisms: Repetitions of the Medieval in Contemporary Performance

Convenors:

Carla Neuss, University of California, Los Angeles
Jesse Njus, Virginia Commonwealth University
Christopher Swift, NYCCT, 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

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
Imagining National Identity Again: How Czech Alternative Theatres of the 1980s and 2020s Compose a Past and Propose a Future

Anna Dulba-Barnett, University of Oregon
Between Peace and War, Forgetting and Remembering, Presence and Absence: Polish Theatre and the Post-War Experience

Jacob Juntunen, 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 Listengarten, University of Central Florida
Reperforming History: Repetitions and Re-Imaginations in Contemporary Russian Theatre

Yana Meerzon, 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

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

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

Early Modern Performance After, Beyond, and Through Repetition

Convenors:

Danielle Rosvally, University of Buffalo, SUNY
Donovan Sherman, Seton Hall University

Participants:

Eric Brinkman, The Ohio State University
Rehearsing and Reinscribing Antiracism in *Othello*

Rebecca Bushnell, University of Pennsylvania
Repetition in Shakespeare Videogames

Ofir Cahalan, University of California, Davis
"Mischief Thou art Afoot": YouTube, Use, and Live-Broadcasting

Tom Cartelli, Muhlenberg College
Repetition Compulsion: Medium Specificity and/as Medium Convergence in Kit Monkman's *Chromakey Macbeth* (2018)

Gina DiSalvo, University of Tennessee
"Let Hell Spit Fire": The Blazing Star as Tragic Interruption

Christina Gutierrez-Dennehy, Northern Arizona University
Now Quit You of Great Shames: *Henry V* and the Mad French King

Erika T. Lin, The Graduate Center, CUNY
Locating Performance and Affect in Early Modern Non-Dramatic Texts

Kenneth Molloy, Brown University
"Adam, How Do You Know Muhammad?": Temporality, Mimesis, and Ontological Screenality in Kāshifī's *Rawḥat al-Shuhadā'*

Nicole Sheriko, Rutgers University
Hobbyhorses and Renaissance Body Puppetry

Stephanie Shirilan, 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 Christian, Louisiana State University
The Performance of Protection: How to Keep the Rougarou Away

Kelley Holley, University of Maryland, College Park
Notes on-Site: Perception and Repetition in the Performance of the Boston Massacre

Anna Holman, University of California, Santa Barbara
Roped Together: The Entangled Spaces of Rock Climbing in Performance

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
Site-Specific Nations: The Repetitive Acts of Micro-Nationhood

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

Dan Ruppel, 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



Ecology and Performance Working Group

Convenors:

Ashley Chang, Yale School of Drama
Antonia Krueger, 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 cricri Bellerose, York University
Somatic Fables and Other Somatic Sensitivities in Service of Social Justice

Katrina Dunn, University of Manitoba
Biomimesis: Retooling 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 Deprivation 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 Ecocritical Feminist Reading of the Performances of Ana Mendieta and Regina José Galindo

Elizabeth Schiffler, 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 Schroering, Columbia University
"Nobody loves me and the sun's going to kill me":
The End of/and Drama

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

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:

Sean M. Bartley, Florida State University
Spatial Play(s): Integration, Introduction, and Invention in Immersive Performance

Lauren Beck, University of New Haven
If I Could Have your Time and Attention: Immersive Elements in Telephone Performance

Chloë Edmonson, University of Central Florida
"Polynesian" Pop: American Tiki Bars and Immersive Escapism

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

Elizabeth Hunter, San Francisco State University
Theatricalizing 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
Re-thinking Remembrance: Insider/Outsider Perspectives on Immersivity

Wanda Strukus, Two Roads Performance Projects
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

Experiment After Replication (Experimental Methods Working Session)

Convenors:

Yelena Gluzman, University of California, San Diego
Sarah Klein, University of Waterloo

Participants:

Serap Erincin, 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



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
Cyclical Shame: Today's Playwrights Excavating the Archive

Michael Breslin, Yale School of Drama
Ridiculous Adaptations: Queer Adaptation in U.S. History

Zachary Dorsey, James Madison University
What Time is Drag Storytime?

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
Assotto's Child at the Altar: A Performance Art Project

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 Zisman 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 Sweigart-Gallagher, St. Lawrence University
Melissa C. Thompson, University of Maine, Farmington

Participants:
Jessica Del Vecchio, James Madison University
Post-Wave Pop Feminist Performance: Repetition and Revision as Feminist Resistance

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 Kamen'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 Browne, University of Maryland
The Battles of Coxinga 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

Po-Hsien Chu, University of Maryland
Experimenting with the Repetitive: Wu Hsing-kuo's Avant-Garde Xiqu Repertoire and Gao Xingjian's *Snow in August*

Tarryn Chun, University of Notre Dame
Iteration, Mediation, Citation: Contemporary Chinese Performance Beyond Repetition

Amanda Culp, Sonoma State University
(Re)creating History "For the Record"

Ruijiao Dong, The Graduate Center, CUNY
Rock the Folk: Second Hand Rose, Errenzhuan, and Queerness as Chineseness

Jennifer Goodlander, Indiana University
Searching for a Global Place -- *Soh29 the Epic* in Bali and Beyond

Yizhou Huang, Tufts University
Sinicizing Cosmopolitan Sensibilities: Yuan Changying and *Southeast Flies the Peacock* (Kongque dongnan fei)

Kyueun Kim, The Graduate Center, CUNY
A Paranormal Dance with a Ghost?: Technology and Spirituality in Choy Ka Fai's *Unbearable Darkness* (2018)

Jieun Lee, Wake Forest University
Staging Transnational Adoption in Contemporary Korean Theater: Adoptees and Women Encounter U.S. Militarism

Weiyl 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 Everyday: The Hikikomori in Contemporary Japanese Theater

Seth Powers, The Graduate Center, CUNY
"Mischievous Imagination": Elaborative Abhinaya on the Global Stage

Jashodhara Sen, University of Colorado, Denver
The Representation of Goddess Sitala and Community Building Through the Interface of Ritual and Performance

Nia Wilson, Texas A&M University
Dancing Between Asian and Asian American

Growing Out of Repetition: Aging as Method and Praxis

Convenors:
Doria Charlson, Brown University
Suzahn Ebrahimian, Brown University

Participants:
Mysia Anderson, Brown University
Moonlight: Growing Out of Place

Deborah Kochman, University of South Florida
Sixty, Selfies, 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

WORKING SESSIONS: Im - In

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?

Rashida Shaw McMahon, Wesleyan University
Looking for Alberta: Visual Culture of Slavery and Colonialism in Captive Performance

Laurence Senelick, Tufts University
Teaching Theatre and Visual Studies

Christine Snyder, The Graduate Center, CUNY
Seeing Civil War: Photography as Production Archive and Notions of Truth in Theater Production

Sunny Stalter-Pace, Auburn University
Mobility and Disappearance at the New York Hippodrome

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 Bryer, Northwestern University
"An Act Which is to Go into History": The Freedmen's Memorial Monument and the Repetition of White Supremacy

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: Pershing Park as Failed Performative

James Harding, University of Maryland, College Park
Artistic Expression Beneath a Blue Shadow: Performance, Violence and the Policed Environment

Areum 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 Rovit, University of Kansas
Camp Commemoration: Embodied Remembrance and Performing Identity at Mauthausen

In - It: WORKING SESSIONS

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

Timmia Hearn-Feldman, University of Kansas
"Can I Talk To You?" - Performing and Practicing Consent on the University Stage

Maiza Hixson, 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 Infrastructure 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 *Prat*



"It was Funnier the Second Time:" A Working Group on Repetition in Comedy Studies

Convenors:

Matthew McMahan, Emerson College
Grace Overbeke, Columbia College Chicago

Participants:

Emma Adler, Harvard University
You Gotta Get a Gimmick?: The Risks and Rewards of Gimmickry 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 Elinore Sisters

Babasinmisola Fadirepo, Louisiana State University, Baton Rouge
"Na Joke O": Examining the Use of Repetition in Nigerian Stand-Up Comedy

Matt Fotis, 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 McMahan, 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
Camilla 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
Cornelia Otis 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 Pinholster 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
Tè 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*

Necessary Rehearsals and Repetitions: Performance Criticism and/as Infrastructure

Convenors:

Paul Bonin-Rodriguez, University of Texas at Austin
Kristin Leahey, Boston University

Participants:

Slgny Lynch, York University and
Michelle MacArthur, University of Windsor
Antidotes to Bad Medicine: Towards More Inclusive and Diverse Models of Theatre Criticism in Canada

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 Good, 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

Aubrey 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 Spedalieri, 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 Kuftinec, 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 Gibbes, University of Nevada, Las Vegas
Performance and Trollmanship: Repetition and Disruption in Social Media Activism

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

Laura Lodewyck, 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 Zoomtopia? 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

Bretton 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:

Telory D. Arendell, Missouri State University
Goat Island's Repetitive Reproducibility of Pina Bausch's *Gesture*: Staging a Post-Repetitive Stutter

Deniz Başar, 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 *Again*: Re-enacting Dance in the Work of Christopher-Rasheem McMillan and Trisha Brown

Adrianna DiRisio, University at Buffalo - SUNY
Dance in Times of Crisis: The Shanghai International Dance Center Theater's Response to COVID-19

Victoria Fortuna, Reed College
Miriam Winslow, Universalism, and Modern Dance in Argentina

Evleen Nasir, Simulation Coordinator, Texas A&M University Health
No Account For Taste: Sean Spicer and Political Nepotism on *Dancing with the Stars*

Ariel Nereson, University at Buffalo, SUNY
Choreographed Crossings, 1954: Louis Johnson and Ilona Murai Navigate Broadway

Kirsten Pullen, University of Illinois at Urbana-Champaign
Mandy Moore's Extraordinary Choreography: Re-citing and Repeating Lyrical Dance in Broadcast TV

Amy Rodgers, Mt. Holyoke University
Bring Up The Bodies: Dance as Revenant History and Performance Archive

Anna Waller, Columbia University
Unity, Repetition, Precision: The Rockettes as Institution and Interchangeable Parts

Performance and the Cyclical Spectacle of Disaster: Animals, Ecosystems, and Swamplands

Convenors:

Kim Marra, University of Iowa
Jen Parker-Starbuck, Royal Holloway, University of London

Participants:
Nazli Akhtari, University of Toronto
Pre-Internet Cats: Performing Interspecies Histories

Dominic Dongilli, University of Iowa
Amber Doll > TILIKUM: Amber Hawk Swanson's Disaster Art & the Plasticity of Interspecies Encounter

Amy E. Hughes, University of Michigan-Ann Arbor
Our Animals, Ourselves

Narae Kwon, SUNY-Buffalo
Saving the Life-Saving Resilience in Art after Hurricane Katrina

Kim Marra, University of Iowa
Performance, Stillness, and Accessibility: Exhibiting Human-Horse History in the Time of COVID

Lisa Moravec, Royal Holloway, University of London
The Performance of Dressage: Nature Strikes Back!

Jennifer Parker-Starbuck, Royal Holloway, University of London
Under the Sea: Machinic Crustaceans and Ecological Promises

Sarah Standing, New York City College of Technology
The Specter of Animals in Natural Disaster Capitalism

Clara Wilch, University of California, Los Angeles
Freeze/Melt: Disruptive Narratives of Climate Change and Conservation in Nunavut

Performance in the Age of Surveillance Capitalism

Convenors:

Kevin Byrne, University of Arizona
Ana Martínez, Texas State University

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

Greta Gebhard, University of Minnesota
Performing Cyborgism and Surveillance: An Examination into Rimini Protokoll's *Remote Mitte*

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

Maggie Oates, 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

WORKING SESSIONS: Pe

"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 Larlham, Saint Mary's College of California
Heroism in the Time of COVID-19

Laura Levin, York University
Performing Moistly

Performing the Parish Calendar: Ritual Enactment Beyond Repetition

Convenors:

Kimberly Jannarone, Yale School of Drama
Rebecca Kastleman, 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 Kastleman, 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 Peck, 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



Pe - Pre: WORKING SESSIONS

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 Colorado 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'waan

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



WORKING SESSIONS: Pu

Alissa Mello, 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 Banzhaf, Michigan State University
Disrupting Predictive Processing: Puppets and the
Uncanny Valley

Kate Brehm, imnotlost
Pattern, Timing, Space, Control: Meaning Making in Puppetry

Scott McKenna 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

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

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

Alex Feldman, University of Haifa
"A Soft Golden Cord...and the Law of the State": Puppetry and
Jurisprudence in *Ubu Roi* and the Truth Commission

Kathy Foley, University of California, Santa Cruz
Dressing for History in Wayang Golek Cepak: Outward
Appearance and Inward Soul

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

Mayumi Denise S. Ilari, University of Sao Paulo, Brazil
Puppets and Dead Kings in Brazilian Theatre: Heiner Müller,

Deus ex Machina, New Hamletian Machines

Emmy Kreilkamp, Centralia College
Don't Cut Off My Wings: Performances of Hope in Nazi
Labor Camps

Carlos Ortiz, University of Wisconsin, Madison
Listening to the Past in the Puppetry of Silencio Blanco

Josiah Pearsall, Louisiana State University
How Does the Object Make You Move? Methods of Encounter

Dassia Posner, Northwestern University
Theorizing Material Performance

Laura Purcell-Gates, Bath Spa University, UK
Puppetry and New Materialisms: Towards a Material Dramaturgy

Kara Reilly, University of Exeter
Ghost in the Machine or the Grain of a Voice?: Audio Drama
Performer as Puppeteer

Paulette Richards, Center for Puppetry Arts,
Intellectual Property and the Muppets: Immortality
through Iterability

Hazel Rickard, University of Minnesota
Perverse Reproduction in Spiritualist Materialism

Denise Rogers Valenzuela, York University
The Potato People: Being-with and the Perils of Performing
'The Population' in Bread and Puppet's Repertoire

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

Jungmin Song, University of Connecticut
Things that Act Shakespeare

Skye Strauss, Northwestern University
Looking Again at Alwin Nikolais the "Puppeteer:" From Mastery
to Material Listening

Lawrence Switzky, University of Toronto
Puppet Hitchcocks: On the Animation of the Already Animated

Qu - Rec: WORKING SESSIONS

Jane Taylor, University of Western Cape
Pan Troglodyte: Performing Consciousness in the Puppet

Chee-Hann Wu, University of California, Irvine
When I Become You - I Am Another Yourself

**Qualifying Comprehensivity: Repetition and PhD
Candidacy**

Convenor:
Arianna Gass, University of Chicago

Participant:
Sarah Hoover, National University of Ireland, Galway
Introducing a 'Reflective Affective' Model of Participatory
Performance

**Re-Inventing the Rules: Theatrical Labor Conflicts in the
Progressive Era**

Convenors:
Claudia Wilsch Case, Lehman College, CUNY
Rick DesRochers, Lehman College, CUNY

Participants:
Michael Lueger, Emerson College
Women's Labor in Lottie Blair Parker's *Way Down East*

Mary McAvoy, Arizona State University
Children on the March: Theatricalized Young Protestors in
Progressive-Era Labor Activism

Jennifer Scheier, University of Illinois
Professional Progress: Arbitrating Actors' Equity Membership

Max Shulman, University of Colorado, Colorado Springs
How the Vigilante Rose Livingston Discovered the Limits of
"Reform" Work

**Reaching the End Station: Planning, Building, and
Finishing Digital Research Projects**

Convenors:
Debra Caplan, Baruch College, CUNY
Kalle Westerling, The Graduate Center, CUNY

Participants:
Shiraz Biggie, The Graduate Center, CUNY
Folklore Performance Forum

Sarah Fahmy, University of Colorado, Boulder
Creating the First Middle Eastern North African Theatre Database

Matthew Franks, University of Warwick
New Uses for Old Data

Kalle Westerling, The Graduate Center, CUNY and
Cameron Crookston, University of Toronto
A Dissemination and Collaboration Platform for Drag Studies

Catherine M. Young, Princeton University
Understanding and Visualizing Performing Animal Archival Data

**The Recurring Arts Events: National Economy and Gaps
Between Fantasies**

Convenors:
Luo Huihui, Peking University
Li-Min Lin, Shanghai Jiao Tong University

Participants:
So-Rim Lee, Columbia University
Body as (Art) Object: Neoliberal Rhetoric and Plastic Surgery in
South Korea

Li-Min Lin, Shanghai Jiao Tong University
Ancestral Shrines, Modern Players, and National Economy: A
Case Study on Cultural Heritage and Place-making Project in
Chebei, Guangzhou

Reenacting Revolt, Reimagining Freedom
Convenors:

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 Dread Scott'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

Reimagining 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 Saddler, Baruch 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
Sharvari Sastry, University of Chicago

Participants:
Sheetala Bhat, The University of Western Ontario

"Restart the play": On Cyclicalities 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 Fişek, Boğaziçi University
The Limits of Repetition: Istanbul Theatre after Memory

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

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

Kellen Hoxworth, 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

Eman 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-Zeledon, University of Washington
BEATAE MARIAE VIRGINIS ANGELORUM: Religion, Public Sphere, and Politics in 21st Century Latin America

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

Repetition and the Human: Disavowals of "Humanity" in Performance

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

Participants:
Alicia Corts, Saint Leo University
Generic Bones: Motion Capture and the Use of the Human

Jordan Ealey, University of Maryland, College Park
Unraveling the Racial Imaginary: Queer Black Girlhood and Performing Human in *Fairview*

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

Amy Huang, Florida State University
Inscrutable 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 Tatsumi's Hôshôtan

Melissa Blanco Borrelli, 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 Sibertm, Yale School of Drama
CASTING THE I-CHING AS AN ALGORITHM: Repetition and Information in Cagney Performance

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

Repetition, Readiness, and the Future Effects of Rehearsal



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
L.A. 1992: Witness Witness Again

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

Fraser Stevens, University of Maryland, College Park
Subverting Online Steering: Homegrown Performances in Counterespionage

Stephanie Vella, The Graduate Center, CUNY
Rehearsing in the Pastoral Mode at the Supermarket

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 Shtetl: 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



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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

Sharon Weltman, Louisiana State University
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 Chemers, 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), Performative

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 Matias, University of Toronto
Unruly Exotics: Performing Exoticism and Monstrosity in Neo-burlesque Striptease

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

<p><i>Convenors:</i> Eric Mayer-García, Indiana University Solimar Otero, Indiana University</p> <p><i>Participants:</i> Payne Banister, Washington University in St. Louis Camping Utopia: Performing Critique and Identity</p> <p>Gad Guterman, Webster University Nothing So Theatrical: The Supreme Court Building and Embodied Performance</p> <p>Saeed Halim, Indiana University The Negro(e) Behind the Mask: Retracing the Subversive Practice of Black Minstrelsy in 20th Century Cuba and the United States</p> <p>Lisa Jackson-Schebetta, Skidmore College Ecological Disruptions, Ritual Temporality: The "Cocaine Hippos," Performance, and Post-2016 Peace Making in Colombia</p> <p>Eric Mayer-García, Indiana University Time in the Aftermath: Thinking Temporally through the Critic's Labor</p> <p>Celia Meredith, Indiana University Queerly Beloved: Embodiments, Genders, and Pleasures through Tango Queer</p> <p>Solimar Otero, Indiana University Hechos Reversibles and Time in the Anti-Conga: Unraveling Cuban History and Futurity</p> <p>Jon Reimer, University of California, San Diego Repetition in Acting Pedagogy: Toward the Shamanic Potentiality of Japanese Performance</p> <p>Spectatorial Interruption: Audience Research as Revision</p>	<p><i>Convenors:</i> Kelsey Blair, McGill University Kelsey Jacobson, Queen's University Scott Mealey, University of Toronto Scarborough Jenny Salisbury, University of Toronto</p> <p><i>Participants:</i> Lisa Aikman, University of Toronto Are Talk Backs Member Checks? Audience Research and Validation Strategies in Documentary Theatre</p> <p>Kelsey Blair, McGill University Emerging Twenty-First Century Audience Practices and How to Research Them</p> <p>Natalia Esling, University of British Columbia Merging Methods in Artistic Research and Empirical Audience Research: Audiencing as a Practice of Embodied Sensemaking</p> <p>Emily Green, University of Texas at Austin Re-Centering Spectators: An Analysis of Theatregoing Motivations and Heterogeneity in Empirical Audience Studies</p> <p>Kelsey Jacobson, Queen's University Privacy, Intimacy, and Sociality: Rethinking Qualitative Approaches in 21st-Century Theatre Audience Research</p> <p>Will Jones, University of California, San Diego The Recalcitrant Spectator: Spectatorial Engagement as Active Resistance</p> <p>Ellen Kress, University of Oregon Once More, but Clearly: An Empirical Investigation into Audience Perception of Non-Native Accents Onstage</p> <p>Heidi Liedke, University of Koblenz-Landau Spectatorial Interruptions, Attention and Distraction in the Context of Live Theatre Broadcasting</p> <p>Scott Mealey, University of Toronto Immersion in Absence: What Empirical Investigations of Engagement Suggest about the Nature of Spectatorial Presence</p> <p>Hui Peng, The Graduate Center, CUNY The Ethic of Participation: Commitment, Risk-Taking and</p>	<p>Feedback Loop</p> <p>Jenny Salisbury, University of Toronto In Their Own Words: Audience Sense-Making and Community Justice through Semi-Structured Interviews</p> <p>Megan Snell, Utah State University "It's a real baby!": Audience Immersion, Interruption, and Live Infants in the Theatre</p> <p>Mark Swetz, University of British Columbia Grounded Theory and Understanding the Experiences of Disabled Audiences for Practice-Based Performance Research</p> <p>Natalie Tenner, University of Mary Washington Early Modern Performance, American Horror Story, and the Marvel Universe: Actor/Character Repetition</p> <p>Sublimation, Again <i>Convenors:</i> Shonni Enelow, Fordham University Martin Harries, University of California, Irvine Julia Jarcho, Brown University</p> <p><i>Participants:</i> David Bruin, Yale School of Drama "Well, I'm here now, in heaven": Sublimation in the Work of Reza Abdoh</p> <p>Ryan Hatch, California Polytechnic State University Tableaux Jouissants: Theatre, Perversion, Sublimation</p> <p>Mark Pizzato, University of North Carolina, Charlotte Inner/Outer Theatre Sublimations</p> <p>Dan Poston, Univeristy of Tuebingen "I did you the honor, sir, of touching your sword": Ironic Sublimation in Early Liberalisms' Dramatic Rewritings</p> <p>Tim Reid, New York University No Such Thing as a Clown: Bodies, Parts, and the Erotics of Disintegration</p> <p>The Repeated Self: Autobiography, Performance, Pedagogy</p>	<p><i>Convenors:</i> Ryan Claycomb, Colorado State University Nikki Cesare Schotzko, University of Toronto Ariel Watson, St. Mary's University</p> <p><i>Participants:</i> Kelly Aliano, Long Island University Post Campus Building the Critical Self through Mindful Performance and Dialogue</p> <p>Rhonda Blair, Southern Methodist University The Non/Repeated Self: Solo Performance and Pedagogy</p> <p>Krista Miranda, Independent Scholar Returning to Dance During the Pandemic: Access Intimacy and Mental Illness</p> <p>Stephanie Morley, Saint Mary's University Who Are You Wearing?</p> <p>Theatre and Revolution <i>Convenors:</i> Logan Connors, University of Miami Lillian Manzor, University of Miami Emily Sahakian, University of Georgia</p> <p><i>Participants:</i> Jennifer R. Collins, The Ohio State University at Newark <i>Sans-culottes</i> and Johnny Reb: Repurposing the Reign of Terror and Reliving Gettysburg</p> <p>Juliet Guzzetta, Michigan State University Franca Rame's Revolution on Stage and in Life</p> <p>Ruth Hellier, University of California, Santa Barbara Ruptures, Re-visions, Palimpsests and Memory in Collective Mexican Theatre: Examining Repetitions of Revolutions in <i>Zapata, Death Without End</i></p> <p>Fatine Bahar Karlıdağ, Yeditepe University Theatre Workshop's 'Relational Acting' – Liveness of the Theatre Workshop Stage and Joan Littlewood's 'Faith in a Sense of Truth'</p> <p>Lilianne Lugo Herrera, University of Miami Performing Tropicana: A Cabaret Revolution</p>
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WORKING SESSIONS: Ti - To

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

Mariel Martínez Alvarez, University of Michigan
Inhabiting the Acoustic Ruins of the Revolution in Cuban Contemporary Theater

Chelsea Phillips, Villanova University
Celebrity Casting in Sheridan's *Pizarro*

Time and Again: The Politics of Theatrical Temporality

Convenors:

Alex Ferrone, Duke University
Derek Gingrich, York University

Participants:

Rustem Ertug Altinay, Kadir Has University
Contest for the National Utopia on the Turkish Stage: Theatrical Temporality and Afterlives of the Oghuz Khagan Epic

Michael Bennet, University of Wisconsin, Whitewater
Witnessing History in, and through, Theatrical Time

Julie Burrell, Cleveland State University
Performing Diasporic Time

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

Matthew Jamison, University of California, Berkeley
The Temporality and Power of Abjection in *Slave Play*

Jeff Kaplan, Manhattanville College
Theatre History as Theatre: Dorothy Sands and the Reenactment of Stages Past

Rosa Schneider, Hostos Community College
"It's a lifetime ago, last Saturday night": Temporal Manipulation as Political Tool in *Zoot Suit*

Touching History: Reenactment & the Embodiment of the Archive

Convenors:

Caitlin Kane, Cornell University
Erin Stoneking, University of Alabama

Participants:

Patrick Denney, Yale School of Drama
Looking Backwards, Falling Forwards: Sir Babygirl, Reenactment, and the Creation of Childish Utopias

Caitlin Kane, Cornell University
Acts of Co-Performative Witnessing in Albany Park Theater Project's *Learning Curve*

Shelby Lunderman, University of Washington
Meiji, Mannequins, and Inmates: The Ethics of Japan's Abashiri Prison Museum

Heidi Nees, Bowling Green State University
Present-ing the Past: Depictions of Cherokee (Hi)Stories at the Oconoluftee Indian Village

Jen Shook, Penn State Center for Humanities and Information
Land Runs, Land Renewal, Land Revisions: Historical Reenactment and Activist Commemoration of Settler Colonialism and Indigenous Survivability

Erin Stoneking, University of Alabama
What to the Slave is the Fourth of July?: Black Reenact-ivism, Historical Interpretation, and Protest

Rebecca Struch, University of California, Berkeley
Confounding Chronology: Performing Black Eco-Aesthetics in *Slave Rebellion Reenactment*

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

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Convenors:

Bryan Schmidt, St. Olaf College
Weston Twardowski, Northwestern University

Participants:

Patrice Amon, California State University, San Marcos and Christopher Murillo, Loyola Marymount University
There Will Never Be Another Disneyland

Joanna Das, Washington University in St. Louis
Making America Great Again Since 1907: Touristic Performance and Repetition in Branson, Missouri

Robyn Horn, University at Buffalo, SUNY
Chautauqua Institution and Palestine Park: Performing the Jewish Imaginary as Tourism

Ric Knowles, University of Gueph
Cultural Tourism and the Reiterative Economy of the International Festival Circuit

Megan Lewis, Colorado State University
Staging Africa Again and Again: Safari and/as Performance

Robert Ormsby, Memorial University of Newfoundland
Newfoundland as Tourist Place: Nostalgic Repetition and 'The Cultural Revival' at Ontario's Stratford Festival

Teresa Simone, Florida State Univeristy
Confederate Pageantry in Natchez, Mississippi

James Stanley, Harvard University
Analog AR: Bent Histories for New Realities

Transformational Repetitions: Analysis, Criticism, and Archiving Transfeminist Performance

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

Participants:

Kairos Looney, University of Texas at Austin
Learning to Fear the Witch: The Witch in Performance as Historical Device for Codifying Settler Colonialism Narratives Toward Gender Diversity

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

Jesse Murphy, Tufts University
Lives Lived Monstrously Through Death: Trans Death and Horror Media

Kara Raphaeli, University of California, San Diego
Charlotte Charke's 18th Century Genderfuckery, or, The Many Faces of an 18th Century Trans Performer

Sarah Bess Rowen Villanova University
For There Could Be No Doubt of His Sex: Remembering, Repeating, and Working Through Trans Identity in Orlando

Selby Schwartz, Stanford University
Not One Less, Again: the Transfeminist Repetitions of Non Una di Meno

Janet Werther, The Graduate Center, CUNY
Embodying Fantasies, Envoicing Histories: The Problems and Pleasures of Trans Roles in Musical Theatre

Transpacific Performance Working Group: Pacific Time
Convenors:

WORKING SESSIONS: Tr

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: Contrapuntal Time and
Overlapping Empires

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

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

Qianru Li, University of California, Irvine
Colliding Times: The Shooting of Akai Gurley

Siyuan Liu, University of British Columbia
Cleansing Cantonese 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 Biopoetics of Pandemic
**"We Interrupt Your Regularly Scheduled Program":
The Politics and Aesthetics of Interruption**



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Convenors:
Victoria Scrimmer, University of Maryland, College Park
Rebecca Struch, University of California, Berkeley

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

Bianca C. Frazer, University of Illinois at Chicago
Interruption 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-performing *The Method Gun*

Talley Murphy, Brown University
Interruption on Death Row

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

Victoria Scrimmer, 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
Thespi Interruptus: Zooming Towards a New Aesthetic

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

