

**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

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 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