WORKING SESSIONS: MUÑOZ

Disidentifying Borders: Coalitional Futurity and Migration (Muñoz Working Session)
Convenors:
Hilary Cooperman, Rollins College
Dominika Laster, University of New Mexico
Participants:
Hilary Cooperman, Rollins College
Performing (in)Security: Incarceration as Dispossession of West Bank Palestinians
Nicholas Fesette, Emory University
(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:
Kumi Adeyemi, University of Washington
Kareem Khusbhandani, 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
Wania 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
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

Afterlife and its Consequences: Repetition, Capital, and Public Life
Convenors:
Laura MacDonald, Michigan State University
Bryan Vanderveen, 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 Indo tense
Mary Lyon, Villanova University
Reviving Monsters, Reflecting the Marginalized: A Historical Analysis of The Crucible
Elizabeth Osborne, Florida State University
“Good fortune will follow. If we somehow survive”: Historical Revisions in Soft Power
Daniel Smith, Michigan State University
Le Misanthrope
Shadow Zimmerman, University of Washington
A Return to the Text, Literally: Sarah Kane’s 4.48 Psychosis and the (Medieval) Meaning of Manuscripts

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

Black Mothers of Performance Studies: Birth, Death and Rebirth in Early Black Women’s Performance Studies
Convenors:
Maisha S. Akbar, Fort Valley State University
Shondrika Moss-Bouldin
Rebecca Wear, University of California, Santa Barbara
Glamorous Commodities: Anna May Wong, Objecthood, and Flows of Capital
Stacy Wolf, Princeton University
Happily Ever After, or the Repeated Public Lives of Into the Woods

Alternative Medievalisms: Repetitions of the Medieval in Contemporary Performance
Convenors:
Carla Neuss, University of California, Los Angeles
Jesse Njus, Virginia Commonwealth University
Christopher Swift, NYU, CUNY
Participants:
Lina (Colin) Gibbings, University of Calgary
Wandering the Ruin: My Experience as a Performer of Medieval English Poetry
Elizabeth Sickerman, Independent Scholar
Approaching the Amateur: Community Performance in Noh Theatre
Shadow Zimmerman, University of Washington
A Return to the Text, Literally: Sarah Kane’s 4.48 Psychosis and the (Medieval) Meaning of Manuscripts

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

Disrupted Nationhoods and the Repetition of Change: Theatre and Performance In Central and Eastern Europe, and Russia
Convenors: Dennis Beck, James Madison University; Alisa Ballard Lin, Ohio State University; Rachel Merrill Moss, Northwestern University
Participants: Dennis Beck, James Madison University; Alisa Ballard Lin, Ohio State University; Rachel Merrill Moss, Northwestern University

Early Modern Performance After, Beyond, and Through Repetition
Convenors: Danielle Rosovally, University of Buffalo, SUNY; Donovan Sherman, Seton Hall University
Participants: Eric Brinkman, The Ohio State University; Rehearsing and Reinscribing Antiblackness in Othello
Rebecca Bushnell, University of Pennsylvania; Repetition in Shakespeare Videogames
Ofr Cahalan, University of California, Davis; "Mischief Thou art Afoot": YouTube, Use, and Live-Broadcasting

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

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
Elizabeth Laurie, Northwestern University; "I look forward to it all year": Repetition and Spectacle in Cosplay at Fan Conventions

Stephanie Shirlan, Syracuse University; Breathlessness and Faithfulness 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?

Rachel Shenko, Rutgers University; Hobbyhorses and Renaissance Body Puppetry
Erika T. Lin, The Graduate Center, CUNY; "Let Hell Spit Fire": The Blazing Star as Tragic Interruption

Gina DiSalvo, University of Tennessee; "Let Hell Spit Fire": The Blazing Star as Tragic Interruption
Nickie Orvis, Yale School of Drama; Immersion in Ruins: Repeating Roman Glory in the Early Modern Mediterranean

Anna Holman, University of California, Santa Barbara; Notes on-Site: Perception and Repetition in the Performance of The Performance of Protection
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

Repetition Compulsion: Medium Specificity and/as Medium Convergence in Kit Monkmian's Chomakoye Macbeth (2018)
Gina DiSalvo, University of Tennessee; “Let Hell Spit Fire”: The Blazing Star as Tragic Interruption

Christina Gutierrez-Denneny, 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

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 Kâşifî’s Rawât al-Šuhâdâ’
Nicole Shenko, Rutgers University; Hobbyhorses and Renaissance Body Puppetry

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
Education Research
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

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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; Repet Together: The Entangled Spaces of Rock Climbing in Performance

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WORKING SESSIONS: Ec - En

Ecology and Performance Working Group

Convenors:
Ashley Chang, Yale School of Drama
Antonia Kneuger, 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 crici 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
Living Trash: Puppetry, Ecology, and More-than-Human

Enveloping Worlds: Toward a Discourse of Immersivity and Participatory Performance

Convenors:
Elizabeth Hunter, San Francisco State University
Theatricalizing Everyday Space with Augmented Reality

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

Wade Hollingshaus, Brigham Young 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

Malin Palani, Independent Scholar
Overdose and Depression 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 Schiffer, University of California, Los Angeles
Between and with Sticky Hands and Beating Wings: Nonhuman Gesture and Future Remains in 5,000 Year Old Honey

Abby Schroening, Columbia University

"Nobody loves me and the sun's going to kill me": The End of/drama

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

Kirsten 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

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 BAWINA

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
TraillOff: Immersive Audio Performances in the Natural World

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

Cindy Rosenthal, Hofstra University
Innovating in Cyberspace: Arlekin Players’ STATE VS NATASHA BAWINA

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

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

Experiment After Replication ( Experimental Methods Working Session)

Convenor:
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

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

"Polynesian" Pop: American Tiki Bars and Immersive Escapism

NATASHA BANINA

STATE VS NATASHA BAWINA

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Immersive Intimacy: Towards a Broader Discourse of the Spectrum of Consent

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Immersive Intimacy: Towards a Broader Discourse of the Spectrum of Consent
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
Astor's Child at the Altar: A Performance Art Project

Dan Niels, 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 Rees, 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
Svetlana 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 Caving 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

Tarynn 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
Searching for a Global Place -- Soh29 the Epic in Bali

Jyana S. Browne, University of Maryland
The Choreography of Poetic Dissent: Exploring Space and Its Political Aesthetics in Indian Street Theatre

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

Convenors:
Growing Out of Repetition: Aging as Method and Praxis
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 Wynia, Babson College

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

Weiyu Li, University of Washington
Staging Racial and National Revolutions and Blackness: China’s Adaptation and Performance of Uncle I’m From’s Cabin

Jessica Nakamura, University of California, Santa Barbara
Disconnected 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

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

Growing Out of Repetition: Aging as Method and Praxis
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Doria Charlson, Brown University
Suzahn Ebrahimian, Brown University
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 Byer, Northwestern University
"An Act Which is to Go into History": The Freedmen’s Memorial Monument and the Repetition of White Supremacy

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

Convenors:
Jasmine Mahmoud, Seattle University
Patrick McElvoge, University of Pittsburgh
Sarah Willbur, Duke University

Participants:
Hala Baki, University of California, Santa Barbara
Too [insert excuse] to Produce: Arab American Theater and its Infrastructures

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 Mistrife: Perishing Park as Failed Performative

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

Aremu Jeong, Sichuan University and Pittsburgh Institute
Performing "trauma's Timelessness" in South Korea

Carol Martin, New York University
"The Doll is Definitely Dead: House Museums, Public Space, and Personal Memory"

Elise Morrison, Yale University
Painting with the Ashes of 1000 Paper Cranes: Intergenerational Memory, Mourning, and Performances of Pacifism in Hiroshima

Heather Nathans, Tufts University
Memory Squared: Intersections of Jewish, White Southern, and African Diasporic Performance

Aviva Neff, The Ohio State University
En souvenir de.... Memory, Race, and Sex in New Orleans’ Storyville District

Rebecca Rowit, University of Kansas
Camp Commemoration: Embodied Remembrance and Performing Identity at Mauthausen

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 Infrastructures in the United States: Sources and Problems

Marcos Steuernagel, University of Colorado, Boulder
"Petrobras Presents"—Extractive Capital and Progressive Performance in the Rise and Fall of the Brazilian Left

Jennifer Thompson, The Graduate Center, CUNY
The Politicization of Teatro de Chile’s Paz
WORKING SESSIONS: It - La

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

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

**Participants:**
Emma Adler, Harvard University  
You Gotta Get a Gimmick?: The Risks and Rewards of Gimmickly 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 Elinor Sisters
Basabamisisa 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  
Falling at Repetition in the English Early Modern Theater
Anne Libera, Columbia College Chicago  
Funnier. A Theory of Comedy with Practical Applications
Matthew Mcmahon, Emerson College  
Don’t Repeat This: Copyrighting Vaudeville Acts through the New York Clipper Registry

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

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

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

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

**Navigating the River**

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

**Participants:**
Dasha Chapman, Davidson College  
Te Glise, Tay Tremblay: Exploring Relational Ecologies of Cultural Practice through Haiti-New Orleans Connections
Jenny Henderson, Tufts University  
“Living With Water”: African American (Re)Memory and Performance Along New Orleans’s Lafitte Greenway
Lilian Mengesha, Tufts University  
Building like the Mounds: Felt Knowledge and Indigenous Performance
Kimberly Richards, University of the Fraser Valley  
The Embodied Practices and Performativity 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:**
Slipy Lynch, York University  
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:**
Katie 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
Audrey Neumann, The Ohio State University  
Speak Up! Pitch Down! Enunciate!: Vocal Hierarchy in the Rehearsal Room
Jason Noer, University of Minnesota  
Intersectional Practices in Dance

**Intersectional Practices in Dance**

**Convenors:**
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
WORKING SESSIONS: No - On

Nothing Changes if Nothing Changes: Perseverance and Perseveration in Activist Performance
Convenors: 
Sonja Kuffner, University of Minnesota
John Fletcher, Louisiana State University
Participants: 
Virginia Anderson, Connecticut College
Aging with the AIDS Epidemic on Broadway: The Perils of Nostalgic Performance
Chris Bell, University of Minnesota
Worlding for Social Change: Disrupting Cycles of Institutional Collaboration
Jill Carter, University of Toronto
Persistence of Violent Delights: “It’s All the Same Bullshit Again”
Tracy C. Davis, Northwestern University
Pretty Pictures
Allison Gibbes, University of Nevada, Las Vegas
Performance and Traillimsch: 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 Loderwyt, North Central College
Repetition in ‘Unprecedented’ Times: Memory, Erasure, and the Theatrical Witness
Gary Leter, 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 Zoontopia? 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
Brettion 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: 
Eveleen Nasir, Texas A & M Health Science Center
Kirsten Pullen, University of Illinois at Urbana-Champaign
Participants: 
Toloy 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 Drioisio, 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
Eveleen Nasir, Simulation Coordinator, Texas A&M University
Health
No Account For Taste: Sean Spicer and Political Nepotism on Dancing with the Stars

Ariel Nesrson, University at Buffalo, SUNY
Choreographed Crossings, 1954. Louis Johnson and Ilona Munir 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 > TiLKUM: Amber Hawk Swanson’s Disaster Art & the Plasticity of Interspecies Encounter
Amy E. Hughes, University of Michigan-Ann Arbor
Our Animals, Ourselves
Nanae 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 Runaway

Performance in the Age of Surveillance Capitalism
Convenors: 
Kevin Byrne, University of Arizona
Ana Martinez, Texas State University
Participants: 
Devon Baur, University of California, Los Angeles
The Value of Privacy and the Performance of the 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 Gates, Carnegie Mellon University
Privacy and Cybersecurity in Performance and Arts Institutions
Madeleine Pages, Yale University
Avant-Garde Visions of Tomorrow: The Artist in the New Space Era
Anel Rakhimzanova, New York University
Performing Data Disidentification

Conservation in Nunavut
Freeze/Melt: Disruptive Narratives of Climate Change and Surveillance
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