

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



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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

To - Tr: WORKING SESSIONS

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**



We: WORKING SESSIONS

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

