ASTR 2021 CONFERENCE
OCTOBER 28-31, 2021
SAN DIEGO, CA
THE BEST IN NEW CANADIAN THEATRE

SEXUAL MISCONDUCT OF THE MIDDLE CLASSES
by Hannah Moscovitch • $19.95 • 9780369102300
The archetypal student-teacher romance is cleverly turned on its head for the post-MeToo era in this striking new play by the acclaimed author of What a Young Wife Ought to Know and Bunny.

OUR FATHERS, SONS, LOVERS AND LITTLE BROTHERS
by Makambe K Simamba • $16.95 • 9780369102433
A hoodlum, Skittles, and a can of iced tea. A Black teen goes on a journey through the afterlife. Our Fathers, Sons, Lovers and Little Brothers is a protest for all Black lives beyond headlines and hashtags, a prayer for all families left behind, and a promise to the community that all Black lives matter.

DIGITAL PERFORMANCE IN CANADA:
NEW ESSAYS ON CANADIAN THEATRE VOL. 11
edited by David Owen • $29.95 • 9780369102515
Especially necessary in a historical moment in which many theatre companies have been forced to move their work online, Digital Performance in Canada illuminates the influence and ubiquity of digital technology on performance practices in Canada. This collection of essays explores how digital technology forces us to reimagine our relationships to performance.

LONG LIVE THE NEW FLESH
edited by David Owen • $34.95 • 9780369102508
This exciting new anthology of Canadian digital theatre includes Alien Contagion: Alien of the Zombie Syndrome by Andy Thompson, Tyler Clarke, and Finn Ghost-Luedke; AVATAR by Freya Bjørg Olafsdóttir; Helen Lawrence; Chris Haddock and Stari Douglas; Town Choir by Theatre Replacement; Musé by Britton French; and You Are Very Star by Electric Company Theatre.

TAKE D MILK, NAH?
by Jivesh Parasarman • $17.95 • 9780369100986
In the first (known) Indo-Caribbean-Hindu-Canadian identity play, Jivesh Parasarman offers the Hindos and Hind-ons for those living in the margins and the mainstream.

THE BREATHING HOLE | AGLU | 4-3
by Colleen Murphy, with Siobhan Arnatsaq-Murphy, translated into Nattlinginmutut by Janet Tamalik McGrath • $19.95 • 9780369101110
For over five hundred years, a polar bear named Ang/Izua has been witness to history from a breathing hole in Nunavut. From his entry into an Inuit community in the sixteenth century, to an encounter with the Franklin Expedition in the mid-nineteenth century, to an oil-slicked struggle on a cruise ship in the twenty-first century.

THROUGH THE BAMBOO
by Andrea Mapili and Byron Abalos • $18.95 • 9780369102360
In this FilipinoCanadian tale inspired by Philippine mythology, a twelve-year-old mourning her Lola’s death is pulled into a fantastical world where stories are forbidden.

WHEN WORDS SING: SEVEN CANADIAN LIBRETTI
edited by Julie Salverson • $29.95 • 9780369101324
Meet the creators behind the words of Canadian opera in this exciting new collection of contemporary libretti. Featuring Ours by Robert Chea, Reckless Horse Winner by Anna Chatterton, Electric Chemistry by George Elliott Clarke, Missing by Marie Clements, Nigredo Hotel by Ann Marie MacDonald, Shelter by Julie Salverson, and Dog Days by Royce Vanek. When Words Sing turns the spotlight on everything that goes into libretti.

ASTR attendees get 40% off all books on playwrights canada.com from October 28-31 with the discount code ASTR2021!
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Here we are again. A year ago, we wrote to you in dispersal due to the world-shifting impacts of Covid-19. As we write today, we are still experiencing disruptions of the rhythms, pace, and habits of everyday life. Covid-19 also continues to draw attention to the deep structural inequalities that shape our nation and world. It gives our conference theme—"After Repetition"—a new context within which to consider some perennial questions of our field. Through this theme, we seek to explore how theories of repetition inform theatre history across periods, methodologies, theoretical frameworks, and approaches to examining theatre history and historical practices. From descriptions of repetition-with-a-difference and performative iteration to twice-behaved behavior and staged revivals, repetition has become an axiomatic starting point for understanding the complex temporality of theatre—sometimes at the expense of other ways of imagining performance in time and as time. In toggling between line and cycle, repetition gives us seriality, division, memory, and difference. But are there other ways to contemplate and inhabit difference than via repetition? Our present conditions offer ready examples to theorize performance after repetition. While appreciating the inestimable value that theories of repetition have contributed to the study of theatre and performance, the conference seeks to center other time signatures that may be related to, but diverge from, repetition. We seek to understand time signatures that account for disruption, divergence, and delay. Repetition is but one way that past/present/future can be configured in relation to each other, but it is not the only one. The ecstatic, the messianic, and the afterlife, for example, are three other time signatures that govern the tempos of performance differently than repetition, and others may be felt if we can so attune our critical and institutional values. This year’s conference includes plenary and curated panels as well as working sessions and a keynote conversation all meant to return to and extend our collective conversation.

The conference theme developed out of the first José Esteban Muñoz Targeted Working Group, a multiyear ASTR initiative to increase the diversity of the organization and the research produced under its auspices. The development of the Muñoz Working Groups provides an opportunity for the organization to take stock of the state of the field and the institution of ASTR, shaping both moving forward. Our conference, now expanding over two years, aimed and aims to extend the conversations originating from the Muñoz Working Groups to the organization as a whole. This program offers an outline for what would-have-been and what-will-be, both anticipating and mourning the sessions, conversations, debates, performances, music, conviviality, eating and drinking—our repeated conference behaviors—we curated for New Orleans and now San Diego.

We are excited to gather together in San Diego and host our conference in a global city. San Diego stands upon the lands of Kumeyaay people and is thirty minutes from the United States and Mexico border. San Diego is a site filled with ecological beauty, with parks, beaches, and regional landmarks. It also highlights the intercultural nature of our larger society and we are excited about the vibrant conversation about immigration and indigenous experience that our location will bring. San Diego has a deep theatre and performance history and serves as the home for regional theatres, art galleries and museums as well as a robust community of local artists, activists and scholars that will provide a rich context for the conference.

We would like to thank the ASTR 2021/2022 Program Chairs Jenny Kokai, Sam O’Connell, and Tom Robson for their willingness to postpone their conference, too. We are grateful for the support of ASTR President Marla Carlson and the organization’s leadership. We appreciate the camaraderie and expertise of the VP for Conferences, Jimmy Noriega as well as Aimee Zygmonski, Shaun Franklin-Sewell, and Devon Binder who provided valuable logistical and organizational support. We are grateful to our conference committee for their ongoing engagement: Joshua Chambers-Letson, Julia Fawcett, Ellen Mackay, Patrick Maley, Jade Power-Sotomayor, Alexis Riley, Rachel Smiley, and Catherine Young. We welcome you to San Diego.
O
ver the past three years, as ASTR’s Vice President for Conferences, I’ve sent out many messages about the challenges that we have faced as an organization: 2019 saw the society trying to recover from the loss of meeting together the previous year; in 2020, COVID-19 postponed our gathering in New Orleans; and now in 2021, we face San Diego this fall with mixed emotions and a lot of uncertainty. Even as I write this letter, I understand that there is no way to know whether or not we will meet, what a conference would look like under these conditions, or even if ASTR will ever be the same after such turbulent years. While I have tried to remain hopeful that I will see colleagues and peers that I’ve missed over the last 18 months, I also know that for many of our vulnerable and concerned members, being together is not an option this fall.

In the midst of these unprecedented challenges, our colleagues have continued to face annual reviews and evaluations that affect funding, contract renewals, and promotion and tenure cases. All of our conference decisions carry financial, professional, and personal repercussions that will impact individuals for years to come. For these reasons, this program book stands as a record of the intellectual labor and scholarly achievements of those that submitted work for the 2021 ASTR conference. All of the papers and contributions listed in this program underwent a peer-reviewed process in order to be accepted for presentation. ASTR requests that administrators, department and program chairs, graduate student supervisors, search committees, and tenure and promotion committees recognize these accomplishments and give credit to the individuals whose work is presented in this program.

I want to take this opportunity to express my deep gratitude to everyone in ASTR for all of the hard work and support necessary to keep the organization running during these difficult times. We operate on volunteer labor and serve a wide range of members with varying and competing needs. It is difficult work, much of which is often invisible to the larger membership, and it is too often taxing and time consuming. For me, COVID-19 has demonstrated the commitment that people have to this society and the extent to which they will sacrifice and labor to ensure that it can continue to serve its members. It is not easy work, but it is necessary work.

I thank Soyica Colbert, Douglas A. Jones, Jr., and Shane Vogel for all of the time and energy that they put into planning their conference for two years in a row. They did not sign up for this, but they were dedicated, focused, and thoughtful through it all. I thank Marla Carlson for her leadership as President over these past three years, as well as all of the other Officers and Executive Committee members whose work and dedication kept ASTR afloat. I also owe gratitude to the many committee members and volunteers who contribute so much to all of us without always being acknowledged. Last, but certainly not least, I thank our membership for their patience, support, and understanding as we all navigated these unfamiliar waters together. I wish you all well and look forward to a time when we can celebrate our community and resilience together.

**Jimmy A. Noriega**

Vice President for Conferences
I am delighted to welcome you to San Diego for “After Repetition,” a conference planned and then re-planned by Soyica Colbert, Douglas A. Jones, Jr., Shane Vogel, and their Conference Committee. I am deeply grateful to the program co-chairs and committee, all of the working session organizers, the Field Conversations committee and conveners, and all of my fellow ASTR Officers and Executive Committee members for their patience, flexibility, and dedication over the past two pandemic years. Thank you for the care that you have taken in crafting and then reconfiguring this program and its infrastructure. This conference marks the end of my presidency, begun at our cancelled 2018 San Diego conference, and I am struck by the obstacles to repetition over these three years. Even when we held a conference in Arlington following the established processes, we did so in the midst of establishing a new management structure. The conference theme as articulated at the start of this process helps me to look at these disruptions in a positive light, as (necessary) opportunities for ASTR and our field to evolve. Focused on the “after” and the possibilities that open up when we stop repeating the actions and structures that don’t serve us well, I look forward to sharing my recent scholarship on blindness, excrement, and abjection in the theatre with you during my presidential address on Friday evening.

With my warm best wishes,

_Marla Carlson_

ASTR President
ASTR COMMITTEES & STAFF

ASTR Executive Committee 2020-2021

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Marla Carlson

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Jimmy A. Noriega

VP for Publications
Dorothy Chansky

VP for Awards
Katherine Zien

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Analola Santana
Margaret L. Werry

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Jimmy A. Noriega, President
Laura MacDonald, VP for Conferences
Michelle Liu Carriger
Angela Marino
Lilian Mengesha
Jonah Winn-Lenetsky
Cole Cook, Graduate Student Representative

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Julia Fawcett
Ellen MacKay
Patrick Maley
Jade Power-Sotomayor
Alexis Riley
Rachel Smiley
Catherine Young

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Devon Binder, Conference Planner
Shaun Franklin-Sewell, Website and Communications Manager

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Program
Joel Litwin, Redcandle Photography and Design, redcandle.net
Dillon Yruegas, Copyediting
GENERAL INFORMATION

Westin Gaslamp Accessibility
The hotel’s main entrance on 910 Broadway Circle, San Diego, CA is accessible.
Parking: The parking structure is valet-parking only.
Guest rooms: 22 accessible rooms.
Meeting Rooms: All meeting rooms are ADA accessible.
In case of emergency, please call 0 from any hotel phone.

All-Gender Restrooms
All are welcome to use the restroom that best fits their identity. All-gender restrooms will be available on the second floor near the elevators and adjacent to the California Ballroom.

Business Meeting
All ASTR members with up-to-date membership are encouraged to attend the annual business meeting on Saturday, October 30 immediately following the award luncheon.

Code of Professional Conduct
ASTR is committed to creating and maintaining a harassment-free environment for all participants in the Society’s activities, regardless of their actual or perceived sex, gender, gender expression, gender identity, sexual orientation, marital status, race, ethnicity, nationality, ability, socioeconomic status, veteran status, age, or religion. All members and participants, including employers, contractors, vendors, volunteers, and guests, are expected to engage in consensual and respectful behavior and to preserve ASTR’s standard of professionalism at all times.

COVID Protocol
* Keep seating at least three feet away from others.
* Masks must be worn indoors for participation in the conference. Masks are available at the registration desk if you need extras.
* Please make sure your sessions end on time so the hotel has appropriate time to clean rooms between sessions.
* If you experience any COVID symptoms, we ask that you quarantine in your room until your return flight home.

Fragrance
Please help us to accommodate attendees who are sensitive to fragrances by refraining from wearing scented products.

Lost and Found
Any items left behind will be turned into the ASTR registration desk or the hotel’s security.

Photo/Video/Audio Policy
We reserve the right to use any photograph/video taken at our events, without the expressed written permission of those included within the photograph/video. We may use the photograph/video in publications or other media material produced, used or contracted including but not limited to: brochures, invitations, books, newspapers, magazines, television, websites, etc. To ensure the privacy of individuals, images will not be identified using full names or personal identifying information without written approval from the photographed subject. If you see any photos or profiles about yourself that you would like removed, please contact our main office at info@astr.org or 628-222-4088.

Quiet Room
ASTR has made a quiet room available from 8am - 6pm, Friday, October 29 and Saturday, October 20 in the hotel’s Balboa room, located on the third floor. It is available for all conference attendees as a place to sit for a few minutes of quiet time.

Social Media
To facilitate virtual conversations arising from the conference, ASTR encourages attendees to tweet using #ASTR2021. Participants are encouraged to share their Twitter handles. Speakers presenting material that they do not wish to be live tweeted should make a request to the audience at the beginning of their presentations.

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### THURSDAY, OCTOBER 28

8:00 a.m. — 2:30 p.m.
**ASTR Executive Committee Meeting**  
*Harbor A/B, Third Floor*

11:00 a.m. — 8 p.m.
**Registration**  
*California Foyer, Second Floor*

1 p.m. — 3 p.m.
**Working Sessions**

- **Afterlife and its Consequences: Repetition, Capital, and Public Life**  
  *Plaza A, Second Floor*

- **Disrupted Nationhoods and the Repetition of Change: Theatre and Performance in Central and Eastern Europe, and Russia**  
  *Plaza B, Second Floor*

3:30 p.m. — 5:30 p.m.
**Working Sessions**

- **Early Modern Performance After, Beyond, and Through Repetition**  
  *Santa Fe, Second Floor*

- **“F” Word Backlash: Repetition and Beyond in Feminist Performance**  
  *Sierra B, Second Floor*

- **In Memoriam, Part 2.5: Repetition and Remembrance**  
  *San Diego Ballroom, Fourth Floor*

- **Repetition and its Afterlives: Perspectives in/from the Global South**  
  *Plaza B, Second Floor*

- **Ritual Reversals: Unraveling Temporalities through Performance**  
  *Plaza A, Second Floor*

- **Transformational Repetitions: Analysis, Criticism, and Archiving Transfeminist Performance**  
  *Plaza C, Second Floor*

5:30 p.m. — 7:00 p.m.
**Break // Dinner on your own**

7 p.m. — 8:30 p.m.
**Conference Welcome**  
*California Ballroom*

**State of the Profession Plenary: Theater, Politics, and Pedagogy after Donald Trump**

8:30 p.m. — 9:30 p.m.
**Opening Reception**  
*Garden Terrace, Fourth Floor*

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### FRIDAY, OCTOBER 29

7:30 a.m. — 5:00 p.m.
**Registration**  
*California Foyer, Second Floor*

7:45 a.m. — 9:00 a.m.
**Coffee and Tea**  
*Garden Terrace, Fourth Floor*

8:00 a.m. — 6:00 p.m.
**Quiet Room**  
*Balboa, Third Floor*

8:30 a.m. — 9:45 a.m.
**Plenary: Untimely Humans**  
*California Ballroom A/B*

10:15 a.m. — 12:15 p.m.
**Graduate Student Caucus Meeting**  
*Coronado, Third Floor*

10:15 a.m. — 12:15 p.m.
**Working Sessions**

- **Alternative Medievalisms: Repetitions of the Medieval in Contemporary Performance**  
  *Plaza A, Second Floor*

- **Black Mothers of Performance Studies: Birth, Death and Rebirth in Early Black Women’s Performance Studies**  
  *Sierra A, Second Floor*
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8 p.m.—9 p.m.
*Theatre Survey Reception*
Garden Terrace, Fourth Floor

9:30 p.m.
*RUSH: Queer Nightlife Celebration at The Rail*
Off-site Location: 3796 Fifth Ave, San Diego

**SATURDAY, OCTOBER 30**

7:30 a.m.—6:00 p.m.
*Registration*
California Foyer, Second Floor

7:45 a.m.—9:00 a.m.
*Coffee and Tea*
Garden Terrace, Fourth Floor

8:00 a.m.—6:00 p.m.
*Quiet Room*
Balboa, Third Floor

8:30 a.m.—9:45 a.m.
*Plenary: The Myths of Repetition and the Repetitions of Myth*
California Ballroom

10:15 a.m.—12:15 p.m.
*Working Sessions*

*Enveloping Worlds: Toward a Discourse of Immersivity and Participatory Performance*
Sierra A, Second Floor

*Global Cities: Performance as Reiteration in Public Space, Virtual Session*

*Growing Out of Repetition: Aging as Method and Praxis*
Sierra B, Second Floor

*Navigating the River*
Plaza A, Second Floor

*New Repetitions: Towards an Intersectional Rehearsal Pedagogy*
Plaza B, Second Floor

*Pre-Gutenberg Performance: Orality as Repetition & Beyond, Virtual Session*

**SCHEDULE AT A GLANCE**
**FRIDAY OCT 29 & SATURDAY OCT 30**

Repetition and the Human
Coronado, Third Floor

Repetition, Readiness, and the Future Effects of Rehearsal
Harbor B, Third Floor

“We Interrupt Your Regularly Scheduled Program”: The Politics and Aesthetics of Interruption
Harbor A, Third Floor

10:15 a.m.—12:15 p.m.
*Curated Panel: After Shakespeare: New Embodiments and New Theories of Classical Theatre*
San Diego Ballroom, Fourth Floor

10:15 a.m.—12:15 p.m.
*Field Conversation: Qualifying Comprehensivity*
Santa Fe, Second Floor

12:15 p.m.—2:30 p.m.
*Awards Ceremony and Luncheon ASTR Annual Business Meeting*
California Ballroom

3 p.m.—5 p.m.
*Working Sessions*

*Disidentifying Borders: Coalitional Futurity and Migration (Muñoz Working Session)*
Coronado

*Experiment After Replication*
Sierra A, Second Floor

*Once More, in a Lifetime: Renewing Dance Studies at ASTR*
Sierra B, Second Floor

*Queer Nightlife (Muñoz Working Session)*
Plaza B, Second Floor

*Repetition at Scale: Humans/Machines/Systems*
Plaza A, Second Floor

*Repetition, Realization, Remediation*
Harbor A, Third Floor
3 p.m.—5 p.m.
Curated Panel: New Directions in Theatre and Performance Studies
San Diego Ballroom, Fourth Floor

3 p.m.—5 p.m.
Field Conversation: Academic Publishing
Santa Fe, Second Floor

5:15—6:45 p.m.
Plenary: Ecstatic Choreographies: Dance In and Out of Time
California Ballroom

6:45 p.m.—8:00 p.m.
Break // Dinner on your own

8 p.m.—9:30 p.m.
In Conversation: Aleshea Harris and Branden Jacobs-Jenkins
California Ballroom

SUNDAY, OCTOBER 31

7:45 a.m.—9:00 a.m.
Coffee and Tea
Garden Terrace, Fourth Floor

8:00 a.m.—12:00 p.m.
Registration
California Foyer

9:00 a.m.—11:00 a.m.
Working Sessions

“It was Funnier the Second Time:” A Working Group on Repetition in Comedy Studies
Santa Fe, Second Floor

Touching History Redux: Embodying the Archive in Reenactment and Performance
Sierra B, Second Floor

Tourism as Repetition: Entanglements of Placemaking, Performance, and Cultural Economies
Plaza A, Second Floor
ASTR acknowledges and offers special thanks to all of our sponsors and advertisers of the 2021 Conference.

DIGITAL SPONSORS

Northwestern University Press
Founded in 1893, Northwestern University Press publishes works of enduring scholarly and cultural value, extending the university’s mission to a community of readers throughout the world. In 1963, the Press published Viola Spolin’s landmark volume, *Improvisation for the Theater: A Handbook of Teaching and Directing Techniques*. This notable text has sold more than one hundred thousand copies since its publication and, with several other Spolin titles, forms the foundation of a large body of theater and performance studies books the Press publishes, including works by playwrights Ike Holter, Tracy Letts, Mary Kathryn Nagle, Heidi Schreck, Lisa B. Thompson, and Mary Zimmerman. The Performance Works series publishes monographs in theater and performance studies, focusing in particular on the material conditions in which performance acts are staged, and to which performance itself might contribute.

TDR / Cambridge University Press
Mariellen R. Sandford, Associate Editor
Sara Brady, Managing Editor
tdr@nyu.edu

TDR, the journal of performance studies, publishes in-depth articles, original performance texts and artists’ pages, critical review essays, and interviews by scholars and artists—all fully illustrated. Each issue covers the broad spectrum of performance, from dance, theatre, music, performance art, media, sound, and other performative behaviors to politics, sports, ritual, and more: live performance in the arts and everyday life. With an emphasis on experimental, politically engaged, and intellectually challenging work, TDR is intercultural, interdisciplinary, and international. Cambridge University Press, the world’s leading publisher in theatre, drama and performance studies, has extended the journal’s global reach—bringing to TDR as of 2021 over 6,000 institutional subscriptions plus gratis subscriptions in developing nations. With an emphasis on rigorous scholarship and accessibility, TDR’s professional editors work closely with senior and junior scholars, as well as graduate students, to develop their work for publication. All submissions are considered on their own merit, without regard for the author’s academic position or publication credits. For the annual Student Essay Contest, TDR’s Contributing Editors—among the most highly regarded scholars in the field—offer comments and revision suggestions on all final-round essays and the winning student authors work with TDR editors to prepare their manuscripts for publication.

Theater, Duke University Press
For almost fifty years, Theater, published by Duke University Press on behalf of the David Geffen School of Drama at Yale/Yale Repertory Theatre, has been the most informative, serious, and imaginative American journal available to readers interested in contemporary theater and performance. It has been the first publisher of pathbreaking plays from artists as diverse as Romeo Castellucci, Guillermo Calderón, Richard Foreman, W. David Hancock, Peter Handke, Elfriede Jelinek, Sarah Kane, Toshiki Okada, and Suzan-Lori Parks. Theater has also featured lively polemics and essays by dramatists including Dario Fo, Heiner Müller, and Mac Wellman. Special issues have covered site-specific performance, digital dramaturgies, contemporary Brazilian drama, theater and social change, new Polish directing, and the curation of performance.
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LeAnn Fields, Acquiring Editor for Theater
lfields@umich.edu

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The late performance theorist José Esteban Muñoz once described the limits experienced by minoritarian knowledge producers (including, especially, scholars of color) in the academy thus:

“Within majoritarian institutions the production of minoritarian knowledge is a project set up to fail. Mechanisms ensure that the production of such knowledge ‘misfires’ as it is misheard, misunderstood, and devalued... The need to produce minoritarian knowledge is a mode of utopian performativity, a certain striving that is both an ideality and a necessity.”

Recognizing this dynamic and this imperative, the Executive Committee of ASTR established competitive, funded, three-year working sessions in order to support, promote, and feature the production of research by and about people of color at ASTR. The EC placed particular emphasis on these working sessions as an opportunity to foster and forward intersectional work that also attends to and includes LGBTQ communities, disability communities, and scholars without regularized institutional support. The first session commenced its three-year cycle at the 2016 conference, with the second and third sessions beginning consecutively in 2017 and 2018.

This year, ASTR celebrates the work of the three Muñoz sessions with these events:

**Saturday, October 30, 8pm: In Conversation: Aleshea Harris and Branden Jacobs-Jenkins**

Moderated by conference program co-chair Douglas A. Jones, Jr., cutting-edge playwrights Aleshea Harris and Branden Jacobs-Jenkins will explore the state of contemporary theatre after the pandemic, the intersections of race and theatricality, and much more. We hope to see you at what promises to be an exciting evening!

Aleshea Harris’s *Is God Is* (directed by Taibi Magar at Soho Rep and Ola Ince at the Royal Court) won the Relentless Award and an OBIE Award. *What to Send Up When It Goes Down* (directed by Whitney White, produced by The Movement Theatre Company/BAM and Playwrights Horizons) was featured in the April 2019 issue of *American Theatre* and received a rare special commendation from the Susan Smith Blackburn Prize. Awards include: Windham-Campbell Literary Prize, Mimi Steinberg Playwriting Award, Hermitage Greenfield Prize, Horton Foote Playwriting Award.

Branden Jacobs-Jenkins’s plays include *Girls, Everybody, War, Gloria, Appropriate, An Octoroon,* and *Neighbors.* A Residency Five playwright at Signature Theatre and a 2020 Guggenheim fellow, his honors include a USA Artists fellowship, the Charles Wintour Award, the MacArthur fellowship, the Windham-Campbell Prize for Drama, and the inaugural Tennessee Williams Award. A proud member of the Dramatists Guild council, he serves on the boards of Soho Rep and the Dramatists Guild Foundation and is an Associate Professor of Practice at the University of Texas at Austin.

Curated by the inaugural Muñoz session “The Transtemporalities of Minoritarian Performance” convened by Soyica Diggs Colbert, Douglas A. Jones, Jr., and Shane Vogel.

“In Conversation” is made possible with generous support from:
MUÑOZ EVENTS (CONT’D)

Friday, October 29, 9:30pm: RUSH: Queer Nightlife Celebration

A night of music, dance, and drag, launching Queer Nightlife (University of Michigan Press), showcasing San Diego’s queer and trans of color performers, and commemorating the Muñoz Working Sessions at ASTR. This event will be held at The Rail, 3796 5th Avenue, in the heart of Hillcrest and one of San Diego’s oldest gay nightlife spots. Featuring the music of DJ Zareen and performances curated by Dwan Production.


Saturday, October 30: 3:00 - 5:00pm: Disidentifying Borders: Coalitional Futurity and Migration, featuring Marc Bamuthi Joseph.

Join the Muñoz Working Session “Disidentifying Borders,” convened by Dominika Laster and Hillary Cooperman with featured speaker Marc Bamuthi Joseph, formerly the Chief of Program and Pedagogy at YBCA in San Francisco, Bamuthi currently serves as the Vice President and Artistic Director of Social Impact at The Kennedy Center.

Marc Bamuthi Joseph is a 2017 TED Global Fellow, an inaugural recipient of the Guggenheim Social Practice initiative, and an honoree of the United States Artists Rockefeller Fellowship. He is also the winner of the 2011 Herb Alpert Award in Theatre, and an inaugural recipient of the Doris Duke Performing Artist Award. In pursuit of affirmations of Black life in the public realm, he co-founded the Life is Living Festival for Youth Speaks, and created the installation “Black Joy in the Hour of Chaos” for Creative Time. Joseph’s opera libretto, We Shall Not Be Moved, was named one of 2017’s “Best Classical Music Performances” by The New York Times. His evening length work, /peh-LO-tah/, successfully toured across North America for three years, including at BAM’s Harvey Theater as a part of the 2017 Next Wave Festival. His piece, “The Just and the Blind” investigates the crisis of over-sentencing in the prison industrial complex, and premiered at a sold out performance at Carnegie Hall in March 2019. Bamuthi is currently working on commissions for the Perelman Center, Yale University, and the Washington National Opera as well as a new collaboration with NYC Ballet Artistic Director Wendy Whelan. An emergent on screen talent, he is among the featured performers in HBO’s screen adaptation of Between the World and Me by Ta-Nehesi Coates.
Two years ago, three conference planners suggested the theme “catastrophe.” At the time, we did so partially tongue-in-cheek. Two pandemic years and 600,000+ deaths in the U.S. later, the idea of catastrophe—though still socially debated—feels pretty devoid of humor. But as ASTR returns to New Orleans, a city no stranger to catastrophes, we believe it is even more important to interrogate what catastrophe signifies in the Anthropocene era.

Our daily lives are haunted and complicated by seemingly unfixable issues of environmental devastation, racist populism, and economic inequality on a massive scale. Many catastrophize about the state of our field, nation, and planet; anxiety gives way to panic. At this moment it is worth examining how we have historically defined and addressed catastrophes. Faced with a nearly apocalyptic job market, shrinking budgets, and rising costs, we often make Doomsday-level assessments of our own field.

Theatre historians have long engaged in excavating catastrophes, from the Astor Place Riots to Spider-Man: Turn off the Dark. Disasters make good stories for undergraduate theatre students and the general public, endowing the study of theatre history with stakes we feel are necessary to justify our own existence. How do we as scholars, artists, and educators identify and respond, react and overreact, to the catastrophes we face, and the ones that we study? What delineates catastrophe from the feeling of catastrophe? After observing the overtly politicized reactions to the Covid-19 virus, can societies even agree on the definition of a catastrophe?

**KEY QUESTIONS**

- What scholarly catastrophes are we working to correct?
- What historical catastrophes went unmarked at the time? Which were overblown?
- How does theatre respond to contemporary catastrophes, like police violence, mass shootings, natural disasters, human rights disasters, or national elections?
- How do we grapple with the material labor and ecological crises overshadowing other concerns?
- How do we rebuild after catastrophes? What are the examples?
- What pleasures do catastrophes create?

The deadline for Plenary Presentation, Working Session, and Curated Panel proposals will be February 1, 2022. In mid-December a formal call will be circulated with links to the electronic submissions forms available on ASTR’s website. All proposals, including those for previously convened working sessions, must explicitly relate their goals to the conference theme. Proposals that do not include direct articulation to the theme will not be considered. The Program Committee also reminds proposers that working sessions and curated panels are a part of ASTR’s explicit charge to promote, support, and feature work by, about, and with under-represented groups, including communities of color, LGBTQ communities, Disability communities, and communities of scholars without regularized institutional support.

**2022 PROGRAM CHAIRS:**
Jenny Kokai, Weber State University
Sam O’Connell, Worcester State University
Tom Robson, Millikin University

**2022 CONFERENCE PROGRAM COMMITTEE:**
Susan Bennett, University of Calgary
Michelle Liu Carriger, University of California Los Angeles
Ryan Claycomb, Colorado State University
Donatella Galella, University of California Riverside
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Paola Hernandez, University of Wisconsin Madison
Scott Magelssen, University of Washington
Analola Santana, Dartmouth College
Kim Solga, Western University, Canada
Samuel Yates, Millikin University
Laura MacDonald, Michigan State University, *ex officio*
**Chicano Park**

Visit San Diego's historic Chicano Park. Taken over from the city in 1970 as part of an occupation protesting a planned police department at that site, the park is an important monument for the Chicano Movement and a key cultural site in the Chicanx and Mexican migrant community of today's Barrio Logan. Recently designated a National Historic Landmark, it has the country’s largest collection of outdoor murals. It is located under the Coronado Bridge and is easily accessible from downtown and also close to the growing Barrio Logan arts district where folks can visit local galleries, restaurants and shops.

National Ave & S Evans St, San Diego, CA 92101

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**Centro Cultural de la Raza**

The Centro Cultural de la Raza in Balboa Park, once an abandoned water tower, was also acquired from the city in 1970 as part of demands for cultural recognition in the park’s many museums. Like Chicano Park, it is home to many murals and hosts many cultural events. Important artists such as Los Lobos, Culture Clash and Lalo Alcaraz grew through the Centro early in their careers. It is open to the public weekends 12-4pm for visiting the gallery and for self-guided tours of the murals. The neighboring World Beat Center (also an abandoned water tower and founded in 1984) is a Black Arts Cultural Center with gardens and a café and is open to the public, Friday-Sunday 11am-6pm.

2004 Park Blvd, San Diego, CA 92101

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**“Tourist” Options Near the Hotel:**

- The waterfront Embarcadero lines the western edge of downtown. Its boardwalk hugs the San Diego Bay, home to the cruise terminal, the Navy Pier, Seaport Village and the Maritime Museum of San Diego.
- In addition to Barrio Logan (Chicano Park), the neighborhoods of Little Italy and Hillcrest are short car rides and transportation away, as well as “Old Town” Historic Park.

**Theatre Organizations:**

Check their individual websites for current information on productions, COVID protocols, etc.

- Common Ground Theatre
- Cygnet Theatre
- Diversionary Theatre
- La Jolla Playhouse
- Moxie Theatre
- San Diego Repertory Theatre
- The Old Globe
THURSDAY, OCTOBER 28

8:00 a.m. — 2:30 p.m.
ASTR Executive Committee Meeting
Harbor A/B, Third Floor

8:30 a.m. Virtual Working Session

The Show Must Go On? Contingency Plans, Theatre, Academia, and Crises

Conveners:
Jennifer Kokai, Weber State University
Sam O’Connell, Worcester State University
Tom Robinson, Millikin University

Participants:
Corinne Bayerl, University of Oregon
The Show Must Go On Elsewhere: What We Can Learn From Early Modern Itinerant Actors

İlyas Deniz Çınar, Kadir Has University
Staging Tuberculosis in the Age of COVID-19: Pandemic and the Politics of Contingency in Contemporary Turkish Theatre

Lynn Deboeck, University of Utah
Contingent Meanings: Becoming “Helen”

Catherine Fox, The University of Hong Kong
“No Other Home but the Caribbean”: Contingency and the National Theatre Movement in the Age of the West Indian Federation

Barrie Gelles, The Graduate Center CUNY
But I Hope it Gave You a Glimpse Into Me the Way I Wanted You To See Me...: Virtual Realms and the Reality of Creating an Inclusive Production Process

Tony Gunn, Brigham Young University
Adam Houghton, Brigham Young University
Can A Person Kiss a Hologram? Live Theatre During A Time of Plague in Illusionary Tales

Chris Hay, University of Queensland
“I thought that this was it. But it wasn’t”: The Torrents as Nonevent

Eero Laine, University at Buffalo SUNY
Protective Theatrical Equipment: Character Masks and Pandemic Performances

Gary Luter, University of Tampa
Sophocles’ Antigone Disembodied in the Age of Trump and Covid

Karen Jean Martinson, Arizona State University

11:00 a.m. — 8 p.m.
Registration
California Foyer, Second Floor

1 p.m. — 3 p.m. Working Sessions

Afterlife and its Consequences: Repetition, Capital, and Public Life
Plaza A, Second Floor

Conveners:
Laura MacDonald, Michigan State University
Bryan Vandevender, Bucknell University

Participants:
Christian DuComb, Colgate University
Critical Afterlife and Site-Specific Histories in Girls of the Golden West

Donatella Galella, University of California Riverside
After The King and I: Soft Power’s Repetition, Reorientation, and Reception
Stephanie Lim, University of California Irvine  
Historicizing the Jewish American Journey: The Music of Paula Vogel's *Indecent*

Laura MacDonald, Michigan State University  
The Wide World of Broadway at the End of Globalization 2.0

Rosemary Malague, University of Pennsylvania  
Reinventing Linda Loman: Sharon Clarke's Black Feminist Portrayal

Elizabeth Osborne, Florida State University  
Romantic Histories: Afterlives of Birth of a Nation and *Hamilton*

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

Aaron Thomas, Florida State University  
Snow Queens/Show Queens: Dragging *Frozen*

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

Bryan Vandevender, Bucknell University  
The Story Goes On: Musicals in Revival, Capital, Cultural Memory, and Public Life

Anna Dulba-Barnett, University of Oregon  
The Female Body and Land in Polish Drama and Performance

Paul Edwards, Southern Methodist University  
The Afterlives of Black Performance in Nazi Germany

Greer Gerni, Independent Scholar  
When the Canon Goes Pop: Chekhov's *Three Sisters* as Re-told by Viktor Ryzhakov and ‘Yulansambl’

Julia Listengarten, University of Central Florida  
Reperforming History: Repetitions and Re-Imaginings in Contemporary Russian Theatre and Performance Activism

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

Rachel Merrill Moss, Boston University  
A Polish Dybbuk, or Between Two Nationalisms

Valeri Robinson, University of Illinois  
Performing Resistance through Revival in Belarus 2020-2021

Aniko Szucs, Yale University  
Breaking the Repetitive Cycle of Protesting Through Performance: The 2020 University Blockade in Budapest

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

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

Plaza B, Second Floor

**Conveners:**
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

Fiona Bell, Yale University  
Staging Domestic Violence: The Khachaturyan Trial in Contemporary Russian Theater

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**3:30 p.m. – 5:30 p.m. Working Sessions**

**Early Modern Performance After, Beyond, and Through Repetition**
Santa Fe, Second Floor

**Conveners:**
Danielle Rosvally, University of Buffalo SUNY  
Donovan Sherman, Seton Hall University

**Participants:**
Devin Byker, College of Charleston  
Charleston's Othellos
Vincent Carlson, University of Illinois
Shakespeare's *Coriolanus* and Adaptation:
Restoration Ingratitude

Alice Dailey, Villanova University
“But Shadows and the Shows of Men”: 2 Henry IV
and the Temporality of Double Exposure

Duygu Erdogan Monson, Shoreline Community
College
Replacing the Turk: Louis XIV versus Suleyman Aga,
and *Le Bourgeois Gentilhomme*

Robin Hizme, Queens College CUNY
Identity, Violence, and Repetition in *Tamburlaine the Great*

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

Cary Mazer, University of Pennsylvania
Repeat Play

Kenneth Molloy, Brown University
The Veil of the Face of My Soul Is the Dust of My Body: Ontological Screenality and Death’s Rehearsals in ɻusayn Vā’iz Kāshīfī’s *Rawḍat al-Shuhādā’*

Ineke Murakami, University of Albany SUNY
Rupture and Repetition in Early Quaker Performance,
or, How to Do Things with Hats

Emily Parise, University of California Irvine
“Alas sweet lady, what imports these songs?”: The Performance of Ophelia’s Madness

Amanda Rogus, University of Washington
Shakespeare’s Survivors: The Representation of the Philomela Character Across the Dramatic Canon

Nicole Sheriko, Christ’s College Cambridge
Here Be Dragons: Pageant Puppetry and the Aesthetics of Englishness

Jim Short, University of California San Diego
Accidental Repetition: Self-Implication in Performances of Witchcraft

Iris H. Tuan, National Yang Ming Chiao Tung University
Images, Travelling, and Visual Culture in Shakespeare’s Plays: Through and Beyond Repetition

Dan Venning, Union College
Shakespeare Festivals: After, Beyond, and Through Repetition

Scott Venters, Stephen F. Austin State University
Transspecies Constitutions and Nonhuman Semantic Currency in Early Modern Dramatic Negotiations of Civil Conduct

Katherine Williams, University of Toronto
Disability Representation and Theatrical Form in *The Changeling* and *The Nice Valour*
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

Carmen Meyers, Bronx Community College, CUNY
Women Double Down: An Ethnodramatic Investigation of Resistance and Relationships Between Women in Our Current Political and Social Climate

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

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

Amy Cook, Stony Brook University
Silence at the End of the Phone: Absence and Technology During the Plague

Renee Cyr, University of Kansas
Completing the Climb: Creating Embodied Cultural Memory Through the 9/11 Memorial Stair Climb

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

Andrew Gibb, Texas Tech University
Amazing Grace: Repertoires of Mourning and Community Identity

Anthony Hostetter, Rowan University
Performing Holocaust Trauma: The Body as a Memorial

Sabina Madrid-Malloy, University of Wisconsin Madison
Remembering and Reclaiming Humanity in Violeta Luna's Requiem Series

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

Karin Waidley, University of Redlands
The Kigali Genocide Memorial Centre: A Site/Sight for Performance, Competitive Memory and Hope

Azeda’s Ubumuntu Arts Festival

Inga Meier, Stephen F. Austin University
Memento Selfie: The Holocaust Memorial, Shahak Shapiro’s Yolocaust, and Performative Superimposition

Repetition and its Afterlives: Perspectives in/from the Global South
Plaza B, Second Floor

Conveners:
Paise Johnson, Barnard College
Rishika Mehrishi, Stanford University
Sharvari Sastry, University of Chicago

Participants:
Sheetala Bhat, The University of Western Ontario
“Restart the play”: On Cyclicality and the “Indian Woman” in the Theatrical Future of C Sharp, C Blunt

Heather Denyer, California State University Fullerton
In Face of Death: Circular Storytelling Connects Past to Present to Future in the African Dramaturgy of Hakim Bah’s Trilogy

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

Kellen Hoxworth, Florida State University
Blackface Backwash

Asif Majid, Independent Scholar
On Improvisational Verbatim: Notes towards an Aesthetics of Devising with the Oppressed

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

Eman Morsi, Dartmouth College
Repetition as Self-Critique in Cuban and Egyptian Theater

Sonali Pahwa, University of Minnesota
Framing Dubai on TikTok

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

April Sizemore-Barber, Georgetown University
The Pleasures and Precarities of Mamela Nyamza’s Black Privilege

Julia Walker, Washington University in St. Louis
Translational Aesthetics: Orpheus and his Afterlives in Vinicius de Moraes’s Orfeu da Conceição

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

Hentyle Yapp, New York University
An Aesthetic of Accumulation: Wreckage, Piles, and Trash Heaps in Contemporary Chinese Art

Ritual Reversals: Unraveling Temporalities through Performance
Plaza A, Second Floor

Conveners:
Eric Mayer-García, Indiana University
Solimar Otero, Indiana University
Participants:
Erica Acevedo-Ontiveros, Benedictine University and Chandler-Gilbert Community College
Reverse, Rewrite, Reclaim Coloniality in Chicanx Flamenco at the Miss Indian World Pageant

Payne Banister, Washington University in St. Louis
Mom Jeans: Critical Camp and Performances of Critique and Identity

Samuel Blake, Cornell University
Ghosting History: Queer Disappearance, Stage Specters, and Minorititarian Performance in/of the Past in Paula Vogel’s Indecent

Anthony Buccitelli, Pennsylvania State University Harrisburg
The Weight and Lightness of Tradition: Interpreting Repetition in Folklore

Christopher Danowski, University of Portsmouth
A Glitch in Time: Digital Interruptions and Spaces of Haunting

Gad Guterman, Webster University
Nothing So Theatrical: The Supreme Court Building and Embodied Performance

Paola Hernandez, University of Wisconsin Madison
Among the Ashes in Ciudad Juárez: Performing La brisa

Lisa Jackson-Schebetta, Skidmore College
Dark Ecologies, Ritual, and Healing: “Cocaine Hippos” in post 2016 Colombia

Evangeline Jimenez, Texas Tech University
(Re)Embodying Mestizaje: Catholic Syncretic Rituals in U.S.-México Borderland Parishes

Ashley Lucas, University of Michigan at Ann Arbor
Why We Love Latrice Royale: From Prison to Miss Congeniality

Andrew Martinez, University of California Los Angeles
Choreographing Assembly

Celia Meredith, Indiana University Bloomington
Queerly Beloved: Embodiments, Genders, and Pleasures through Tango Queer

Pris Nasrat, Annenberg School For Communication
Performing Indecency: Interruptions of Orientalized Dancing in Coney Island Courtrooms

Jon Reimer, University of California San Diego
Repetition in Acting Pedagogy Toward the Shamanic Potentiality of Japanese Performance

Jon D. Rossini, University of California Davis
Performing Writing Backwards

Lily Shell, University of Wisconsin Madison
“Outside of the playing space”: What to Send Up When It Goes Down as Endurance Ritual

Melissa Sturges, University of Maryland College Park
Breakfast for Dinner, and Other Temporal Contradictions in Film Noir

Transformational Repetitions: Analysis, Criticism, and Archiving Transfeminist Performance
Plaza C, Second Floor

Conveners:
Rye Gentleman, University of Minnesota
Amy Meyer, Tufts University
Kara Raphaeli, University of California San Diego
Bess Rowen, Villanova University

Participants:
Maxe Crandall, Stanford University
Trans Aesthetics in Reza Abdoh’s Pasos en la Obscuridad
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

Jesse O’Rear, Texas A&M University
Breaking the Fifth Wall: Discontinuities of Time, Space, Place, and Technology in Kate Bornstein’s Hidden: A Gender

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

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

Annie Sansonetti, New York University
The Street Transvestite Action Revolutionaries’ Theatre for Young Audiences

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 & Pleasures of Trans Roles in Musical Theatre

5:30 p.m. — 7:00 p.m. Break // Dinner on your own

7 p.m.—8:30 p.m. Conference Welcome
California Ballroom

State of the Profession Plenary

Theater, Politics, and Pedagogy after Donald Trump
Patricia Ybarra, Brown University
Teaching Performance Today: Reflections on the Present from the Recent Past

Elin Diamond, Rutgers University
Citizen Spectators?

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

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

Chair: Soyica Diggs Colbert, Georgetown University

8:30 p.m. Opening Reception
Garden Terrace, Fourth Floor

FRIDAY, OCTOBER 29

7:30 a.m. — 5:00 p.m: Registration
California Foyer, Second Floor

8:00 a.m.—6:00 p.m: Quiet Room
Balboa, Third Floor

8:30 a.m.—9:45 a.m. Plenary
California Ballroom

Untimely Humans
Christopher Grobe, Amherst College
Meisner 2.0: Impulsive Actors, Responsive Robots, and the Crisis of Repetition
Leon J. Hilton, Brown University  
Feral Performatives

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

Chair: Soyica Diggs Colbert, Georgetown University

10:15 a.m. — 12:15 p.m. Working Sessions

Alternative Medievalisms: Repetitions of the Medieval in Contemporary Performance  
Plaza A, Second Floor

Conveners:  
Carla Neuss, University of California Los Angeles  
Jesse Njus, Virginia Commonwealth University  
Christopher Swift, New York City College of Technology

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

Black Mothers of Performance Studies: Birth, Death and Rebirth in Early Black Women’s Performance Studies  
Sierra A, Second Floor

Conveners:  
Maisha S. Akbar, Fort Valley State University  
Shondrika Moss-Bouldin, Independent Scholar

Participants:  
Maisha S. Akbar, Fort Valley State University  
A Blueswoman Matters: Black Mothers, Anti-Lynching Activism and Performance Studies

La Donna L. Forsgren, University of Notre Dame  
Recovering Sarah Webster Fabio: The Forgotten Mother of Black Studies

Shondrika Moss-Bouldin, Independent Scholar  
Healing the Sacrifice and Trauma of Black Mothers Through Performance

Nikki Yeboah, University of Washington  
This is Your Mother’s Performance Studies: How Efua Sutherland Gave Birth to a Field

Echoes of Place: Repetition and Spectatorship in Site-Specific and Immersive Performance  
Sierra B, Second Floor

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

Participants:  
Sara Brooke Christian, Independent Scholar  
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

Dave Mancini, University of California Santa Barbara  
The Only Way Out is Through: The Labyrinth of memory and Third Rail Projects’ iKaros

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
Michael Valdez, University of Minnesota Twin Cities
The Palestine Exhibition: Repetition and Revision

**Forgetting, Again...Repeating Queer History**
*Imperial, Second Floor*

**Conveners:**
AB Brown, Colby College
Jaclyn Pryor, Pennsylvania State University Abington College

**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 US History*

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

Joy Brooke Fairfield, Rhodes College
*“The Special Collection”*

Benjamin Gillespie, The Graduate Center CUNY
*Retro/Activating Age and Queer History in Split Britches’ Last Gasp (WFH) (2020)*

Leigh Hendrix, The Syndicate
*“The Special Collection”*

Mario LaMothe, The University of Illinois at Chicago
*Assotto’s Child at the Altar: A Performance Art Project*

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*

**Global Asian Performance Beyond Repetition**
*Santa Fe, Second Floor*

**Conveners:**
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

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

Kyuueun 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 Everydays: The Hikikomori in Contemporary Japanese Theater

Marika Niko, Duke University  
Dancing Between Asian and Asian American

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

Images and Repeatability: Theatre, Performance, and Visual Culture  
Plaza B, Second Floor

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

Participants:
Annie Holt, University of Central Oklahoma  
Costumes as Negative Dialectic

Vicki Hoskins, The College of Saint Rose  
Beyond the Archive: Playbills as Memento, Cultural Signifier, and Visual Art

Jennifer Low, Florida Atlantic University  
Print Journalism and the End-of-Year Revue: the Recursive Critique of Clairville et. al.

Mona Merhi, University of Washington  
Death comes through the eyes: Teatron...Shutter...Repetition...Circularity?

Eleanor Owicki, Indiana University  
Theatre Marketing and the Visual Landscape of the “New” Belfast

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

Christine Snyder, The Graduate Center CUNY  
“History Decays into Images:” Nineteenth Century Photography and the Civil War Musical

Isaiah Wooden, Brandeis University  
Looking Forward through the Past: Reading LaToya Ruby Frazier’s The Notion of the Family Series
Infrastructural Sites and Cites: Interrogating Unattended Methods and Policies in Performance Research
Plaza C, Second Floor

Conveners:
Jasmine Mahmoud, University of Washington
Patrick McKelvey, University of Pittsburgh
Sarah Wilbur, Duke University

Participants:
Kari Barclay, Stanford University
Managing Sexuality in Contemporary Theater: Intimacy Directing and Abject Labor

Maiza Hixson, University of California, Santa Barbara
The Performance of Cities: Public Art Policy and Gentrification

Chloe Johnston, Lake Forest College
For You: Care, Maintenance, and Creative Mutual Aid

Jasmine Jamillah Mahmoud, University of Washington
Displacement Amidst Micro and Post-Dramatic Theater in Seattle, the Isolated Frontier

Patrick McKelvey, University of Pittsburgh
Disabled Artists Wanted

Fangfei Miao, University of Michigan Ann Arbor
Misstep as Global Encounter: The American Dance Festival in Reform Era China (1978-2018)

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

Sarah Wilbur, Duke University
Funding Bodies: Five Decades of Dance Making at the National Endowment for the Arts

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

Participants:
Aycan Akcamete, University of Texas Austin
Towards A New Model of Theater Criticism: A Case Study of the Contemporary Reviewing Landscape in England

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

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

Adam Versenyi, University of North Carolina Chapel Hill and PlayMakers Repertory Company
The Pedagogy of Arts Criticism

Puppetry and Material Performance
(co-sponsored by UNIMA-USA, an organization that promotes international friendship through the art of puppetry)

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

Participants:
Danielle Adair, Stanford University
The Performance of Listening in Jim Henson’s Visual Thinking

Felice Amato, Boston University
Thinking through Puppets: Animating Research

Pia Banzhaf, Michigan State University
Disrupting Predictive Processing: Puppets and the Brain Reference Framework

Kate Brehm, imnotlost
Meaning Through Movement in Puppets

Necessary Rehearsals and Repetitions:
Performance Criticism and/as Infrastructure
Harbor B, Third Floor
Matthew Isaac Cohen, University of Connecticut
Wayang Kulit as Efficacious Entertainment

Ana Díaz Barriga, Northwestern University
The Visible Manipulator as Cognitive Guide in Koryū Nishikawa V and Tom Lee’s Shank’s Mare

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

Mary Foley, University of California Santa Cruz
Wayang as Mission: Religious Puppetry of Indonesia

Mareike Gaubitz, The German Forum for Puppetry Arts (Deutsches Forum für Figurentheater und Puppenspielkunst e.V.) and the Ruhr-University Bochum
Gaze Control, or the Structure within Chaos

Mayumi Denise S. Ilari, University of Sao Paulo Brazil
Puppets and Dead Kings in Brazilian Theatre: Heiner Müller, Deus ex machina, and Recurrent Hamletian Machines

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

Josiah Pearsall, Louisiana State University Baton Rouge
How Does the Object Make You Move

Dassia Posner, Northwestern University
Theorizing Material Performance

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
Healing Our Brands

Denise Rogers Valenzuela, York University
Puppeteering on a Plinth: Animating the Statue of General Manuel Baquedano and his Horse Diamante

Daniel Sack, University of Massachusetts Amherst
Master Cherry’s Block of Wood: An Essay on Crying Things

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ASTR attendees get 40% off all books on playwrightscanada.com from October 28-31 with the discount code ASTR2021!
Jane Catherine Shaw, New School  
The Puppet Body as Archive of, and Instigator of Performance

Jungmin Song, University of Connecticut  
Curating Representations of the Other: Puppetry’s Racial Reckoning

Skye Strauss, Northwestern University  
A Paper Leviathan: Materiality and Metaphor in the Blair Thomas & Company Moby Dick

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

Jane Taylor, University of the Western Cape  
Little Amal The Walk

Blair Thomas, Chicago International Puppet Theater Festival  
Puppet Materiality as Dramaturgy

Dawn Tracey Brandes, Dalhousie University  
“Do Not Let Us Die In Vain:” The Comic and the Tragic in Famous Puppet Death Scenes

Chee-Hann Wu, University of California Irvine  
(Un)Becoming Alive: Puppet & It’s Double’s I Am Another Yourself

Sublimation, Again  
Harbor A, Third Floor

Conveners:  
Shonni Enelow, Fordham University  
Martin Harries, University of California Irvine  
Julia Jarcho, Brown University

Participants:  
David Bruin, Yale School of Drama  
“Well, I’m here now, in heaven”: Sublimation in the Work of Reza Abdoh

Ryan Hatch, California Polytechnic State University  
Tableaux Jouissants: Theatre, Perversion, Sublimation

Mark Pizzato, University of North Carolina Charlotte  
Inner/Outer Theatre Sublimations

Dan Poston, University of Tuebingen  
“I did you the honor, sir, of touching your sword”: Ironic Sublimation in Early Liberalisms’ Dramatic Rewritings

Tim Reid, New York University  
No Such Thing as a Clown: Bodies, Parts, and the Erotics of Disintegration

10:15 p.m. – 12:15 p.m. Curated Panel  
Looking Backward, Projecting Forward: Hadestown and Contemporary Theatre  
San Diego Ballroom, Fourth Floor

Payton Chapley  
The Death of Bohemia: Narrating the Bohemian Fantasy in Hadestown and RENT

Samuel Yates, Millikin University  
“Touched by the Gods”: Orpheus, Echolalia, and Disability in Hadestown

Rachel Short, Shenandoah Conservatory  
Desire in Hell: A Love Song that Transforms Gods and Men  
Chair: Shane Vogel, Yale University
**FRIDAY OCT 29**

10:15 p.m. — 12:15 p.m. Graduate Student Caucus Meeting  
Coronado, Third Floor

12:15 p.m.—1:30 p.m. Break // Lunch on your own

1:30 p.m.—2:45 p.m. Plenary

**Past Imperfect: History and Memory Askew**  
*California Ballroom*

- Kareem Khubchandani, Tufts University  
  Aunotological Time: Queer Aunties, Erotic Empires, Fabricated Nostalgia
- Kelli Shermeyer, Wilma Theater Philadelphia  
  Against Time: Performance, Activism, Anachronism
- Laura Edmondson, Dartmouth College  
  Afterlives and Afterworlds

*Chair: Douglas A. Jones, Jr., Rutgers University*

3:15 p.m. — 5:15 p.m. Working Sessions

**Ecology and Performance Working Group**  
*Harbor B, Third Floor*

*Conveners:*
- 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
- Rosemary Candelario, Texas Woman's University  
  Dancing Ecological Precedence: Diego Piñón's Body Movement Ritual
- Sam Collier, University of Colorado Boulder  
  Bird’s Eye View: Interspecies Friendship and Survivability
- Katrina Dunn, University of Manitoba  
  Biomimesis: Retooling Training, Rethinking Representation
- Peter Eckersall, The Graduate Center CUNY  
  Okada Toshiki and the Eraser Mountain Series
- Michelle Granshaw, University of Pittsburgh  
  Shipwrecked: Ocean as Actor in Nineteenth-Century Performance
- Catherine Kalinoski, New York University  
  Plant Life
- Alex Knapp, Northwestern University  
  Breathing Bricks: Nut Brother’s Dust Project and the Politics of Particulate Matter
- Beth Osnes, University of Colorado Boulder  
  Swallowed Whole: A Bird’s Eye View of Interspecies Friendship and Survivability
- Alexandra Perkins, Texas State University  
  The Borders of the Body: An Ecocritical Feminist Reading of the Performances of Ana Mendieta and Regina José Galindo
- Henriette Rietveld, Yale School of Drama  
  [Bodies] in Place and Time: Embodied, Site-specific, and Ecological Temporalities in the Works of Eiko Otake and Sarah Cameron Sunde
- Abby Schroering, Columbia University  
  Ecological Time in Contemporary Drama and Ecoactivism
- 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

Jonah Winn-Lenetsky, Institute of American Indian Arts  
Live Nude Gills: Pandemic Nature Webcams Generate New Forms of Virtual Eco-Tourism

**Laissez les bon temps chauffer: Gastronomy, Performance, and Temporality (not) in New Orleans**  
*Imperial, Second Floor*

**Conveners:**  
Joshua Abrams, Hong Kong Academy of Performing Arts  
Kristin Hunt, Arizona State University

**Participants:**  
Joshua Abrams, 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

Elizabeth Schiffler, University of California Los Angeles  
On Terroir: Edible Reenactment and Ecological Fantasies in American Gastronomic Performance

**Nothing Changes if Nothing Changes: Perseverance and Perseveration in Activist Performance**  
*Sierra A, Second Floor*

**Conveners:**  
Sonja Arsham Kuftinec, University of Minnesota Twin Cities  
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

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  
“Banal Profundity and Profound Banality”: Three Exercises in Reading Hong Kong

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

Emily Roxworthy, University of Southern California  
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, Biennal #00 and Activism in Cuba
Performance and the Cyclical Spectacle of Disaster: Animals, Ecosystems, and Swamplands
Sierra B, Second Floor

Conveners:
Kim Marra, University of Iowa
Jennifer Parker-Starbuck, Royal Holloway, University of London

Participants:
Nazli Akhtari, University of Toronto
Pre-Internet Cats: Performing Interspecies Histories
Devon Baur, University of California Los Angeles
Scented Skies: Olfactory Frameworks for the Performance of Catastrophe
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 Literacy” and Public Writing
Coronado, Third Floor

Conveners:
Christopher Grobe, Amherst College
Brian Herrera, Princeton University

Participants:
Ann Elizabeth Armstrong, Miami University (Ohio)
Youth-led Activism: Performing the Future
Marc Arthur, University of Michigan Ann Arbor
What Is To Be Done?
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
K. Frances Lieder, University of Pittsburgh
Slow Sexual Violence in Promising Young Woman

Re-Inventing the Rules: Theatrical Labor Conflicts in the Progressive Era and Beyond
Plaza A, Second Floor

Conveners:
Claudia Wilsch Case, Lehman College CUNY
Ann Folino White, Michigan State University

Participants:
Michael Christianson-Pena, Louisiana Tech University
Organization and the Production Schedule
Ann Folino White, Michigan State University
Acting and its Others: Labor’s Role in Defining Artistic Boundaries
Oona Hatton, San José State University
Repetition with a Difference: Resuscitating John Steinbeck’s In Dubious Battle
Mary McAvoy, Arizona State University
Children on the March: Theatrical Youth Protest in Progressive-Era Labor Activism
Max Shulman, University of Colorado Colorado Springs
How the Vigilante Rose Livingston Discovered the Limits of “Reform” Work

Claudia Wilsch Case, Lehman College CUNY
European Aesthetics in Early-Twentieth-Century American Theatre: Emanuel Reicher’s Modern Stage

**Revenance—The Monster Always Returns**
Santa Fe, Second Floor

**Conveners:**
Michael Chemers, University of California Santa Cruz
Analola Santana, Dartmouth College

**Participants:**
Jane Barnette, University of Kansas
The Witch is Back: Mourning & Monstrosity in *WandaVision*

Lisa Brenner, Drew University
The Monstrous Woman on Stage

Sarah Campbell, University of Idaho
Ghosts, Hauntings, and The Specter of Tourism in the Riviera Maya

Vanessa Cianconi, Universidade do Estado do Rio de Janeiro
Roy Cohn's Phantasmagorical Repetition in Tony Kushner’s *Angels in America*

Grant Dempsey, University of Western Ontario
Can You Introduce Me as Joker? On Joker (2019), Performative Activism, and Intricacies of (Non) Violent Resistance

Marianne DiQuattro, Rollins College
Nicole Ponce, Rollins College
Margaret Stewart, Rollins College
Allison Stewart, Rollins College
Letting the Light In: Exposing Societies Monsters in Conscious Voices

Heather Kelley, University of Colorado Boulder
The Ghost at the Top of the Stairs: Apparitions of Trauma and White Supremacy in Branden Jacobs-Jenkins’s *Appropriate*

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

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*

Julie Noonan, Washburn University
The Monster is in Town: Environment and Borders in *Urinetown* and *Hadestown*

Christofer Rodelo, Harvard University
Race, Monstrosity, and the Spectacular Legacy of Julia Pastrana

Jared Strange, University of Maryland College Park
We Kill Monsters: Dungeons & Dragons Takes a Public Turn

Catherine Vrtis, Independent Scholar
Escaping Monstrosity: Postmortem Performances of Extraordinary Remains

Samuel Yates, Millikin University
“Turn It Off”: Topsy’s Legacy, Black Embodiment, and the AIDS Musical
Spectatorial Interruption: Audience Research as Revision
Plaza C, Second Floor

Conveners:
Kelsey Blair, McGill University
Kelsey Jacobson, Queen’s University
Scott Mealey, University of Toronto Scarborough
Jenny Salisbury, University of Toronto

Participants:
Kelsey Blair, McGill University
Emerging Twenty-First Century Audience Practices and How to Research Them

Emily Green, University of Texas Austin
Re-Centering Spectators: An Analysis of Theatregoing Motivations and Heterogeneity in Empirical Audience Studies

Kelsey Jacobson, Queen’s University
Privacy, Intimacy, and Sociality: Rethinking Qualitative Approaches in 21st Century Theatre Audience Research

Will Jones, University of California San Diego
The Recalcitrant Spectator: Spectatorial Engagement as Active Resistance

Heidi Liedke, University of Koblenz-Landau
Spectatorial Interruptions, Attention and Distraction in the Context of Live Theatre Broadcasting

Scott Mealey, University of Toronto

Mark Swetz, University of British Columbia
Grounded Theory and Understanding the Experiences of Disabled Audiences for Practice-Based Performance Research

ASTR MEMBERSHIP EXPERIENCE FEEDBACK SESSIONS

Join us for an open conversation to share feedback on your experiences with ASTR. All feedback is welcome, and we are particularly interested in hearing your thoughts regarding inclusivity within ASTR.

- **Coffee House drop-in session** on Fri. Oct. 29, 5:15pm-7:15pm in the coffee shop near the lobby
- **Happy Hour drop-in session** on Sat. Oct. 30, 6:30pm-8pm in the hotel bar
- **Find us throughout the conference**. We’ll have green stickers on our conference name tags and welcome impromptu conversations!
**FRIDAY OCT 29**

**Theatre and Revolution**
*Plaza B, Second Floor*

**Conveners:**
Logan Connors, University of Miami  
Lillian Manzor, University of Miami  
Emily Sahakian, University of Georgia

**Participants:**
Briana Beeman, University of Minnesota Twin Cities  
“Amerikkka the Beautiful”: The Young Lords’ Garbage Offensive and the Limits of Representing Revolution

Jennifer R. Collins, The Ohio State University at Newark  
*Sans-culottes* and Johnny Reb: Repurposing the Reign of Terror and Reliving Gettysburg

Heidi Feldman, University of California San Diego  
Rhythm and Revolution: Victoria Santa Cruz and the National Folklore Ensemble of Peru, 1972–1982

Juliet Guzzetta, Michigan State University  
Franca Rame’s Revolution on Stage and in Life

Ruth Hellier, University of California Santa Barbara  
Ruptures, Re-visions, Palimpsests and Memory in collective Mexican Theatre: Examining Repetitions of Revolutions in *Zapata, Death Without End*

Katie Johnson, Miami University  
Black Emperors Rising: Brutus Jones, Toussaint Louverture, and Re-Performed Revolutions

Siyuan Liu, The University of British Columbia  
European Proletarian Avant-Garde, Japan Spoken Drama, and Chinese Revolutionary Theatre

Lilianne Lugo Herrera, University of Miami  
Performing Tropicana: A Cabaret Revolution

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

Jonathan Shandell, Arcadia University  
Rehearsing the Revolution: Theatrical Visions of Collective Black Resistance in African American Drama between World War II and the Black Arts Movement

Camilla Stevens, Rutgers University New Brunswick  
Troublesome Temporalities: Progression and Regression in Cuban Revolutionary Theatre

**Time and Again: The Politics of Theatrical Temporality**  
*Harbor A, Third Floor*

**Conveners:**
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

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

Sara Sanchez-Zweig, Rutgers University New Brunswick  
Return Address: The Spiritualist Trance Lectures of Cora LV Scott
3:15 p.m. — 5:15 p.m. Curated Panel  
*Situating Streetcar and Revisiting Belle Reprieve at 30: A Roundtable Discussion*  
*San Diego Ballroom, Fourth Floor*

Jessica Brater, Montclair State University  
Benjamin Gillespie, The Graduate Center CUNY  
David Román, University of Southern California  
Shonni Enelow, Fordham University  
Kristen Wright, Mount Holyoke College

*Chair: Catherine Young, Princeton University*

5:15 p.m. — 7:15 p.m. Membership Meetup  
*Hotel coffee shop, Lobby*

5:30 p.m. — 6:15 p.m. Mentorship Meetup  
*Garden Terrace, Fourth Floor*

7:15 p.m. — 8 p.m. Presidential Address with Marla Carlson  
*California Ballroom*

8 p.m. — 9 p.m. *Theatre Survey Reception*  
*Garden Terrace, Fourth Floor*

9:30 p.m. RUSH: Queer Nightlife Celebration at The Rail (off-site location) featuring DJ Zareen  
*A night of music, dance, and drag launching Queer Nightlife (University of Michigan Press), showcasing San Diego’s queer and trans of color performers, and commemorating the Muñoz Working Sessions at ASTR. Hosted by the Queer Nightlife Muñoz Working Session and produced by Dwan Productions.*

**SUNDAY, OCTOBER 31**

7:30 a.m. — 6:00 p.m: Registration  
*California Foyer, Second Floor*

8:00 a.m. — 6:00 p.m: Quiet Room  
*Balboa, Third Floor*

8:30 a.m. — 9:45 a.m. Plenary  
*California Ballroom*

**The Myths of Repetition and the Repetitions of Myth**

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

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

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

*Chair: Jade Power-Sotomayor, University of California San Diego*
10:15 a.m.—12:15 p.m. Working Sessions

**Enveloping Worlds: Toward a Discourse of Immersivity and Participatory Performance**
*Sierra A, Second Floor*

**Conveners:**
Elizabeth Hunter, Washington University in St. Louis
Scott Magelssen, University of Washington

**Participants:**
Guillermo Aviles-Rodriguez, California State University Northridge
Incasing Culture: The Crushing Embrace of Immersive Entertainment

James Ball, Texas A&M University
Three Séances: Pervasive Immersivity and the Re-Enchantment of the West

Sean Bartley, Northwestern 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

Mackenzie Bounds, University of Washington
Comes into Play: Emergent VR Porn and Performing Immersive Sex

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

Christin Essin, Vanderbilt University
Auditory Immersivity

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

Bertie Ferdman
An Actor’s Authentic Role

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

Adrienne Mackey, University of Washington and Swim Pony Performing Arts
TrailOff: Immersive Audio Performances in the Natural World

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

Celia Pearce, Northeastern University
Playable Theatre: Drawing from Games and Performance Studies to Craft Meaningful Agency in Participatory Performance

Cindy Rosenthal, Hofstra University
Re-thinking Remembrance: Insider/Outsider Perspectives on Immersivity

Wanda Strukus, Two Roads Performance Projects
Immersive Sound, Immersive Silence: Hearing Equity in Immersive Sound Experiences

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

Amanda Rose Villarreal, California State University Fullerton
Immersive Intimacy: Towards a Broader Discourse of the Spectrum of Consent

**Global Cities: Performance as Reiteration in Public Space (Virtual Session)**

**Conveners:**
Kate Bredeson, Reed College
Shayoni Mitra, Barnard College

**Participants:**
Kate Bredeson, Reed College
Minneapolis, Portland, Paris: Theatre and Protest, 2020-21

David Calder, University of Manchester
Home, Town: The Queer Street Scenes of Jisoo Yoo and Jupiter Child

Jayna Mees, University of Toronto
Activating Environmental Choreographies of Care: An Inclusive Approach to Sidewalk Ballet
Shayoni Mitra, Barnard College
Necroperformance: New York’s Clap Outs in a Pandemic World

Ali Na, Queen’s University
I Fear That: Mapping Feminist Leaking, or, Breasts and Borders

Athena Stournas, University of the Peloponnese
Perform (in) the City: New Experiments, Old Practices and Adventurous Journeys. Performing Space in Greece During the Coronavirus Pandemic

LaRonika Thomas, University of Maryland College Park
Radical Civic Dramaturgy and Reimagining the Post-Pandemic City

Deborah Kochman, University of South Florida
Sixty, Selfies, and Sexting: a Personal Performance of Coming of Old Age

Navigating the River
Plaza A, Second Floor

Conveners:
Anita Gonzalez, Georgetown University
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

Caitlin Marshall, University of Maryland College Park
In the Dismal Swamp at Low Tide

Lilian Mengesha, Tufts University
Building Like the Mounds: Felt Knowledge and Indigenous Performance

Christine Mok, University of Rhode Island
A River Called Han

Jade Power Sotomayor, University of California San Diego
Un llanto colectivo

Kimberly Richards, University of the Fraser Valley
The Embodied Practices and Performative Politics of Water Protection

New Repetitions: Towards an Intersectional Rehearsal Pedagogy
Plaza B, Second Floor

Conveners:
Karie Miller, Grinnell College
Kelsea Miller, Lewis & Clark College
Elizabeth Wellman, University of North Carolina

Growing Out of Repetition: Aging as Method and Praxis
Sierra B, Second Floor

Conveners:
Doria Charlson, Brown University
Assad Ebrahimian, Brown University

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

Doria Charlson, Brown University
Like a Fine Wine: Aging in California and Economies of Pleasure

Assad Ebrahimian, Brown University
Grow Young to Grow Old: A Lover Story
Participants:
Emily Finck, University of Minnesota Twin Cities
Feminist Praxis Through Performance and Collaboration

Tim Good, DePaul 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

Lucy Knight, Louisiana Tech University
All Bodies for All Stages: Pedagogy, Repetition and Disability

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

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

Pre-Gutenberg Performance: Orality as Repetition & Beyond (Virtual Session)

Conveners:
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

Repetition and the Human: Disavowals of “Humanity” in Performance
Coronado, Third Floor

Conveners:
Melissa Blanco Borelli, Northwestern University
Leticia Ridley, Santa Clara University

Presenters:
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 
Hōsōtan

Jason Fitzgerald, University of Michigan
"It couldn't be that my answer is wrong!": Humanism
Without Mastery in Fornes’s Dr. Kheal

Sariel Golomb, Stanford University
"Channels to the Humane": Dancing the Body of Bare
Life in Crystal Pite's Flight Pattern

Hazel Rickard, University of Minnesota
Alien Others and Nineteenth-Century Spiritualism

Zena Bibler, University of California Los Angeles
Disorientation as a Somatic Strategy for Unmaking
the World: mayfield brooks' Experiential Unsettling of
the Human

Repetition, Readiness, and the Future Effects of
Rehearsal
Harbor B, Third Floor

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

Participants:
Stephanie Batiste, University of California Santa Barbara

Lydia Borowicz, University of California Santa Barbara
Reciprocal Temporalities in Rehearsals of Climate
Change Futures

Lindsay Livingston, Bowdoin College
Rehearsing Reasonableness: Performance and the
Production of Legal Immunity

Alexis Riley, University of Texas Austin
Rehearsing the All-Campus Cure: Disability Futurity
in the Cognito At-Risk Higher Education Suite

Leticia Robles-Moreno, Muhlenberg College
Rehearsing Protest: Transnational Feminisms on
the Street

Kris Salata, Florida State University
The Primacy of Rehearsal

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

“We Interrupt Your Regularly Scheduled Program”:
The Politics and Aesthetics of Interruption
Harbor B, Third Floor

Conveners:
Victoria Scrimmer, University of Maryland
Rebecca Struch, University of California Berkeley

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

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

Les Gray, University of Missouri
During This Time of Great Uncertainty:
Performances of Temporal Interruption and (Dis)Ability
James Harding, University of Maryland College Park
Incommensurable Shores: Art, Invisibility and the Interrupted Journeys of Bas Jan Ader and Alan Kurdi

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

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

Talley Murphy, Brown University
 Interruption on Death Row

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

Victoria Scrimer, University of Maryland College Park
Have Fun Storming the Castle! How the Storming of the US Capitol Interrupts Counter Cultural Protest Narratives

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

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

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

10:15 a.m.—12:15 p.m. Field Conversation:
Qualifying Comprehensivity: Repetition and PhD Candidacy
Santa Fe, Second Floor

Featuring
Sarah Fahmy, University of Colorado
Arianna Gass, University of Chicago
Noe Montez, Tufts University
Beth Osborne, Florida State University
Tamara Underiner, Arizona State University

Geared towards current or recent PhD students (and their policy-making advisers), this group convenes a conversation across intellectual and institutional homes about the disciplinary repetitions involved in the PhD candidacy process. During this field conversation, students compiling their own bibliographies for their exams can seek advice or ask questions of other students, and professors may choose to share lists (with the permission) of their advisees. In partnership with the New Paradigms in Graduate Education Subcommittee, potential outcomes for this field conversation may include: a report that reiterates the organizer’s findings of cross-institutional candidacy processes; a report of best practices on how to include performance traditions/skills/embodied knowledges as part of the exam; a guide

Chris Krippenstein, Columbia University
Mythical Geographies: Race, Nationalism, and Shakespeare's Pronunciation

Chair: Ellen MacKay
to funding/institutional support for the inclusion of archival content, training, or practice as research in the candidacy exam; and/or collected and collated exam lists and formats from students across institutions, organized by "sub-field," and published via ASTR or the organizers' websites.

12:15 p.m. — 2:30 p.m.
Awards Ceremony and Luncheon
ASTR Annual Business Meeting
California Ballroom

3 p.m. — 5 p.m. Field Conversation: Academic Publishing
Santa Fe, Second Floor

Moderator:
Jimmy A. Noriega, Wooster College

This Field Conversation offers advice to emerging and early-career scholars on how to approach academic publishing (journals, books, collections). The roundtable will be comprised of editors and scholars whose expertise will help attendees think through their career paths and will offer strategies for publishing in the field.

3 p.m.—5 p.m. Working Sessions

Disidentifying Borders: Coalitional Futurity and Migration (Muñoz Working Session)
Coronado, Third Floor

Conveners:
Hillary Cooperman, Rollins College
Dominika Laster, University of New Mexico

Featuring Marc Bamuthi Joseph. See page 16 for more information.

Participants:
Hilary Cooperman, Rollins College
Abolitionism in the Palestinian Context? Examining the Carceral Logics of Occupied Space

Nicholas Fesette, Emory University
The Unconscious Presence of Abolition

Anna Gebarski, University of Wisconsin
Queer Inhumanisms in Xandra Ibarra’s Spic Ecdysis Series

Misha Hadar, University of Alabama
Deterrence as Performance: Repertoires of Violence in Migrant Detention Centers

Dominika Laster, University of New Mexico
Abolitionist Visions: Political and Aesthetic Interventions to Carceral Geographies and Borders

Kathryn Morris, Louisiana State University
Performing Abolitionist Futures in the Louisiana State Penitentiary

Anna Winget, University of California Humanities Research Institute
Crossing Pride: The Decolonizing, Healing Potential of Queer and Trans Refugee Storytelling

Experiment After Replication
Sierra A, Second Floor

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

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

Yelena Gluzman, University of Alberta
The Interpretation Crisis: Refutation and its Discontents
Sarah Klein, University of Waterloo  
Opening Science Up: Performance and Reflexivity as Informal Modeling

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

**Once More, in a Lifetime: Renewing Dance Studies at ASTR**  
*Sierra B, Second Floor*

**Conveners:**  
Evleen Nasir, Texas A&M University  
Kirsten Pullen, University of Illinois at Urbana-Champaign

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

Megan Bailon, University of Wisconsin Madison  
The Erotic Ethics of Tactile Textiles in Joiri Minaya’s *Siboney*

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

Amelia Estrada, Tufts University  
Punishing the G.O.A.T.: Simone Biles and the Perils being ‘One in a Million’

Gabriela Minden, University of Oxford  
‘he’s talking bloody fascism!’: Embodied Politics and the Evasion of Theatre Censorship in Early Twentieth-Century Britain

Kirsten Pullen, University of Illinois Urbana-Champaign  
Mandy Moore’s Extraordinary Choreography: Reciting and Repeating Lyrical Dance in Broadcast TV

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

**Queer Nightlife (Muñoz Working Session)**  
*Plaza B, Second Floor*

**Conveners:**  
Kemi Adeyemi, University of Washington  
Kareem Khubchandani, Tufts University  
Ramón Rivera-Servera, University of Texas Austin

**Participants:**  
Ronya-Lee Anderson, University of Maryland College Park

Lingering and Longing in the Capital: Black Queer Dreams in the House

Michelle Carriger, University of California Los Angeles  
Fanny and Stella’s Next Act

Mac Irvine, Tufts University  
Glitter Queens, World Destroyers: p1nkstar and Y2K’s Curation of Nightlife Futures in Austin, Texas

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

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

Deni (Denise) Li, University of California Irvine  
Psychonauts in SparkleVerse: Psychedelic Perception and Queerness at Digital Burning Man

Alison Mahoney, University of Pittsburgh  
Performing Fetal Drag: Drag Syndrome’s Queer/Crip (Re)Imagining in Grand Rapids

Christina Rodriguez de Conte, Tallahassee Community College  
Dragging the Lesbian Bodies through Space

Gwyneth Shanks, Colby College  
Remembering the Club: Moving Towards the Archive, or, the Pulse of Past Time
David Tenorio, University of Pittsburgh
Quinceañera Trans*Actions: Touching Underground, Disrupting the Everyday

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

Jennifer Tyburczy, University of California Santa Barbara
Dancing Punta on NAFTA Time

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 Sibert, Yale School of Drama
Casting the *I Ching* as an Algorithm: Repetition and Information in Cagean Performance

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

**Repetition, Realization, Remediation**

*Harbor A, Third Floor*

**Conveners:**
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

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

**Repetition at Scale: Humans/Machines/Systems**

*Plaza A, Second Floor*

**Conveners:**
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

Christian Nagler, University of California Berkeley
The Singularity and its Discontents

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

3 p.m. — 5 p.m. Curated Panel
**New Directions in Theatre and Performance Studies**
*San Diego Ballroom, Fourth Floor*

- Jenna Gerdsen, University of Maryland
  *Huika'i Mo'o 'ōlelo: Theatre in Hawaii during the 21st Century*

- Leticia Ridley, Santa Clara University
  *Beyoncé’s Digital Double*

- Stephanie Lim, University of California Irvine
  *Deaf Musical Dramaturgies: Forging Connections in *Disconnected: The Musical*.*

  *Chair: Lydia Borowicz, University of California Santa Barbara*

5:15 p.m. — 6:45 p.m. Plenary
**Ecstatic Choreographies: Dance In and Out of Time**
*California Ballroom*

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

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

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

- Douglas Eacho, University of Toronto
  *What Was Computer Choreography*

  *Chair: Julia Fawcett, University of California Berkeley*

6:45 p.m. — 8:00 p.m. Membership Meetup
*Hotel Bar, Lobby*

8 p.m. — 9:30 p.m. Munoz Featured Speakers
*In Conversation: Aleshea Harris and Branden Jacobs-Jenkins*
*California Ballroom*

**SUNDAY, OCTOBER 31**

9:00 a.m. — 11:00 a.m. Working Sessions

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

  *Conveners:*
  Matthew McMahan, Emerson College
  Grace Overbeke, Columbia College Chicago

  *Participants:*
  Emma Adler, Harvard University
  Repeating While Retelling: Repetition in Page-to-Stage Adaptations

  Emily Banta, Rutgers University
  Comic Sovereignty: Dancing with William Henry Lane

  Maria De Simone, Brown University
  Eddie Cantor: Performing Jewishness as ‘America’s Blackest-faced Comedian’

  Babasinmisola Fadirepo, Louisiana State University, Baton Rouge
  “Na Joke O”: Examining the Use of Repetition in Nigerian Stand-Up Comedy
Hale Wood, University of Virginia
"Have You Ever Called the Cops on a Black Person?": The Repeated Comic Bit and White Accountability

Megan Sanborn Jones, Brigham Young University
Laughing (with) Jesus

Jisun Kim, Yale School of Drama
Repeating and Reclaiming Shame: Queer Women Stand-Ups

Matthew McMahan, Emerson College
Reinventing Satire: Bassem Youssef and Arab Abjection in the United States

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

Katherine Profeta, Yale School of Drama
Repetition in Guise of Spontaneity, Considered in Improv Comedy and Contact Improv

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

Patrick Young, Yale School of Drama
Not Over It: Games, Comedy, and Repetition in the Work of Tante und Tante

Touching History Redux: Embodying the Archive in Reenactment and Performance
Sierra B, Second Floor

Conveners:
Caitlin Kane, Cornell University
Erin Stoneking, University of Alabama

Participants:
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

Holly Maples, University of Essex
Decolonizing British History through Immersive Heritage Performance

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

Stefani Overman-Tsai, California State University Northridge
Dreams from a Lost Palace: Re-enacting National Loss at Iolani Palace in Mai Poina

Sahar Sajadieh, Vanderbilt University
How to Explain Pictures to a Live PARO: An Affective Performance Revisit with a Therapeutic Robotic Pet
Jen Shook, Penn State University
Land Runs, Land Renewal, Land Revisions: Historical Reenactment and Activist Commemoration of Settler Colonialism and Indigenous Survivability

Crystal Song, University of California Berkeley
Who Tells Her Story: Archival Agency and the Asian Americanness of Eliza Hamilton

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
Plaza A, Second Floor

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

Participants:
Lori Baptista, Northwestern University
Museums, Placemaking and Social Practice

Marina Bergenstock, Stanford University
Faith and Fire: The Ritual Performance of the Miracle of the Holy Fire

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

Natalie Dollison, University of Minnesota Twin Cities
Two Hands, One Glove: Tourism, the Military, Bombast, and Spectacle in Hawaii, 1906-1918

Andrea Gunoe, University of Pittsburgh
Militarizing Spectacle: Reperforming Order and Chaos in 2018’s Bastille Day Parade

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

Victoria LaFave, University of Pittsburgh
“Outside is Just the Tip of the Iceberg”: Branson Titanic and Cultural Memory

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

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

Gretchen Smith, Southern Methodist University
Brick Lane in Layers

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

Jaclyn Zhou, University of California Berkeley
How To Find a Lost City: 3D Modeling and Architectural Simulacra in Cultural Heritage Media

Transpacific Performance Working Group: Theorizing Transpacific Performance
Plaza C, Second Floor

Conveners:
Diana Looser, Stanford University
Jenna Gerdesen, University of Maryland
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

Kyungjin Jo, The Graduate Center CUNY
Transpacific Tour and Performance of FTA (Fuck the Army): Building a Cosmopolitical Network of Solidarity with Anti-Vietnam War and Anti-US Military Struggles Across the Pacific

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

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

Tara Rodman, University of California Irvine
The Temporality of Fantasy: Itō Michio Goes to Egypt
WESTIN SAN DIEGO - GASLAMP QUARTER
910 BROADWAY CIRCLE, SAN DIEGO CA 92101
WESTIN SAN DIEGO - GASLAMP QUARTER
910 BROADWAY CIRCLE, SAN DIEGO CA 92101

THIRD FLOOR

FOURTH FLOOR