THE CREATIVITY COMPLEX
Art, Tech, and the Seduction of an Idea
Shannon Steen

THE TAYLOR MAC BOOK
Ritual, Realness and Radical Performance
David Román and Sean F. Edgecomb, Editors

LATINX SHAKESPEARES
Staging U.S. Intracultural Theater
Carla Della Gatta

RACING THE GREAT WHITE WAY
Black Performance, Eugene O’Neill, and the Transformation of Broadway
Katie N. Johnson

CHOCOLATE WOMAN DREAMS THE MILKY WAY
Mapping Embodied Indigenous Performance
Monique Mojica and Brenda Farnell

IN THE LURCH
Verbatim Theater and the Crisis of Democratic Deliberation
Ryan Claycomb

VIEWERS IN DISTRESS
Race, Gender, Religion, and Avant-Garde Performance at the Turn of the Twenty-First Century
Stefka G. Mihaylova

THE VISUAL LIFE OF ROMANTIC THEATER, 1780-1830
Edited by Diane Piccitto and Terry F. Robinson

MADE-UP ASIANS
Yellowface During the Exclusion Era
Esther Kim Lee

DEMOCRACY MOVING
Bill T. Jones, Contemporary American Performance, and the Racial Past
Ariel Nereson

FEELING THE FUTURE AT CHRISTIAN END-TIME PERFORMANCES
Jill Stevenson

TRIAL BY FARCE
A Dozen Medieval French Comedies in English for the Modern Stage
Edited and Translated by Jody Enders

STAGED READINGS
Contesting Class in Popular American Theater and Literature, 1835-75
Michael D’Alessandro

OWNING PERFORMANCE | PERFORMING OWNERSHIP
Literary Property and the Eighteenth-Century British Stage
Jane Wessel

OPEN WOUNDS
Holocaust Theater and the Legacy of George Tabori
Edited by Martin Kagel and David Z. Saltz

REALISMS IN EAST ASIAN PERFORMANCE
Jessica Nakamura and Katherine Saltzman-Li, Editors

SERIOUSLY MAD
Mental Distress and the Broadway Musical
Aleksei Grinenko

THE DYBBUK CENTURY
The Jewish Play That Possessed the World
Debra Caplan and Rachel Merrill Moss, Editors

THE PERSISTENCE OF DANCE
Choreography as Concept and Material in Contemporary Art
Erin Brannigan

COMING SOON
INHABITING THE IMPOSSIBLE
Dance and Experimentation in Puerto Rico
Susan Homar and nibia pastrana santiago, Editors (December 2023)

RAPE AT THE OPERA
Staging Sexual Violence
Margaret Cormier (January 2024)

GREASEPAINT PURITAN
Boston to 42nd Street in the Queer Backstage Novels of Bradford Ropes
Maya Cantu (January 2024)

USE CODE UMASTR23 FOR A 30% DISCOUNT AND FREE U.S. SHIPPING!
Recognizable and memorable for its brevity, the official motto of the state of Rhode Island is ‘Hope.’ As we gather in the “Hope” state and walk along Hope Street, we will consider the meaning and significance of this aspiration.

On the state seal (created in 1664), 'Hope' hovers over a ship's anchor. For the people who lived along an ocean and whose livelihoods were dependent on it, hope was an expression of faith and belief. It was a word—serving as both prayer and plea—for safe return.

Recalling the complex history of colonial encounters between Narragansett, Nipmuc, Pequot, and Wampanoag nations and European settlers and remembering that Rhode Island's early economy was linked to the slave trade, we might ask, “How does one person's hope lead to another's despair?” “How can one person's temporary voyage become another's diaspora?”

Charles R. Snyder, psychologist and pioneer of hope research, designates three primary components of hope: goals, agency, and pathways. Distinct from ‘optimism' or ‘wishing,’ hope focuses on specific, real-world goals and involves individuals taking action and adjusting to the obstacles they encounter. Hope can help people thrive and survive, but thwarted hope can become apathy, rage, and eventually hopelessness.

Queer theorist and performance scholar José Esteban Muñoz configured hope as an anticipatory "affective structure" as well as a "critical methodology," while political candidate and former US president Barack Obama urged voters to "Hope" and assured them that "Yes we can." Both offer "Hope" as a methodology of tentative approach, a critical search for possibility, an investment in enacting a "future vision" in light of a hopeless past or present.

Our understandings and practices of hope are informed by cultural and religious traditions. Rhode Island's motto reflects a Christian understanding (as “an anchor of the soul”). In Islam, while hope is the source of divine light or noor, excessive hope or ‘false hope’ could be misleading. In Buddhism, hope may create desires that distract us from the fullness of the present moment, and therefore must be carefully handled. Hope is situated in the juncture between free will and determinism in Hinduism. Just to name some prominent examples.
2023 Conference Committee

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Jonah Winn-Lenetsky, Institute of American Indian Arts
Quick Glance Schedule
(Times and Rooms)

Thursday, November 9

Exhibitor Tables Open
1:00pm- 8:00pm
Ground Floor

Quiet Room
1:00pm- 8:00pm
Blackstone

Disability Performance Cultures
1:30pm- 3:30pm
Providence 4; (closed session to all but members of the working group)

Anchoring Historiographies: Hope, Method, and the Future of Theater History
1:30pm- 3:30pm
Bristol; (welcomes outside participation)

Global Indigenous Performance: Practicing Care, Theorizing Hope
1:30pm- 3:30pm
Kent; (closed session to all but members of the working group)

"When Possibility Calls:" Musical Theatre and Hope
1:30pm- 3:30pm
Newport; (welcomes outside participation)

Post-Roe “F” Words: Labor Demands of Feminism, Abortion, and Hope
1:30pm- 3:30pm
Washington; (closed session to all but members of the working group)

Plenary 1
4:00 - 5:45pm
Narragansett Ballroom

Opening Welcome Reception
6:00pm – 7:30pm
Narragansett Foyer

Graduate Student Connection Hour
7:30pm - 8:30pm
Providence ½

Friday, November 10

Exhibitor Tables Open
8:00am - 5:00pm
Exhibitors/Sponsors (Ground Floor)

Coffee/Tea/Breakfast
8:30 - 9:30am
Narragansett Foyer

Quiet Room
8:30am - 7:00pm
Blackstone

Plenary 2
9:00am - 10:15am
Narragansett Ballroom

Field Conversation: One World, Many Voices: Internationalizing our Curricula and Seasons through Drama in Translation
9:00am - 10:00am
Providence 4

Toward an Asian American Performance Studies
9:00am - 11:00am
Bristol; (welcomes outside participation)

The Limits of Hope: Reiterative Precarity in Central Eastern Europe and Eurasia
9:00am - 11:00am
Kent; (welcome silent observers)

Animals, Plants, and Providential Performance: From Catastrophe to Hope
9:00am - 11:00am
Newport; (welcomes outside participation)
Dance Dance (for the) Revolution: Futures for Radical Dance Scholarship
9:00am - 11:00am
Washington; (closed session to all but members of the working group)

State of the Profession:
Breaking the Silences: Ciphering Language to Thrive as We Contemplate Our Survival
11:15am - 12:45pm
Narragansett Ballroom

Joyful Transfeminisms: Performing Radical Hope as Resistance
1:30pm - 3:30pm
Bristol; (welcomes outside participation)

"Humor springs eternal": A Working Group in Comedy Studies
1:30pm - 3:30pm
Kent; (welcome silent observers)

Historiographies of Hope: New Explorations in Theatre Historiography
1:30pm - 3:30pm
Newport; (welcomes outside participation)

Rethinking Potentiality: Enactments of Hope as Actuality
1:30pm - 3:30pm
Washington; (welcomes outside participation)

Hope's un/doings: methodologies and critical practices of hope in the Américas
3:45 - 5:45pm
Providence 3; (welcomes outside participation)

Teaching as/with/for Hope
3:45 - 5:45pm
Providence 4; (welcomes outside participation)

Hope for Tomorrow: Black Women and the Pathways to Futurity
3:45 - 5:45pm
Bristol; (welcomes outside participation)

Performance and Ecology Working Group Session:
Hope and its Limits
3:45 - 5:45pm
Kent; (welcomes outside participation)

Theatre Archives as a Site of Hope: American Theatre Archive Project Workshop
3:45 - 5:45pm
Washington; (welcomes outside participation)

The Persistence of Hope in the Theatre of the MENA Region and its Diaspora
3:45 - 5:45pm
South County; (welcomes outside participation)

Undergraduate Research Working Group
3:45 - 5:45pm
Executive Board Room; (closed session to all but members of the working group)

Early Career Mentorship Meet-up
5:45 - 6:45pm
Providence 1/2

Annual Awards Dinner and Business Meeting
6:45 - 8:30pm
Narragansett Ballroom

Celebration of Authors
9:00pm - 10:00pm
Providence 1/2

Saturday, November 11

Coffee/Tea/Breakfast
8:30 - 9:30am
Narragansett Foyer

Exhibitor Tables Open
8:30am - 4:00pm
Exhibitors/Sponsors (Ground Floor)
Quiet Room
8:30am - 7:00pm
Blackstone

Plenary 4
9:00am- 10:15am
Narragansett Ballroom

Beyond Possession: Reimagining Methods in Performance Studies Research
9:00am- 11:00am
Providence 4; (closed session to all but members of the working group)

Remaking the Museum: Hopes for Near and Distant Pasts
9:00am- 11:00am
Bristol; (welcomes outside participation)

Tracing Queer Legacies: Performing Hope across Past, Present, and Future
9:00am- 11:00am
Kent; (welcomes outside participation)

A Return to Visitation: Tourism Practices as a Performance of Hope
9:00am- 11:00am
Newport; (welcomes outside participation)

Early Modern Hope
9:00am- 11:00am
South County; (welcome silent observers)

ASTR Book Launch with Tracy Davis
10:20am – 11:00am Saturday, Nov 11
Providence 1 / 2

Plenary 5
11:15am - 1:00pm
Narragansett Ballroom

Field Conversation: Performance & Disruptive Technologies: Connected Minds
11:15am - 12:15pm
Providence 4

Critical Hope in Academia: Shared Strategies in the Classroom
11:15am - 1:15pm
Bristol; (welcome silent observers)

"Religion" and its Place in Theater: Hopes from the Field
11:15am - 1:15pm
Kent; (welcomes outside participation)

There’s Hope for Us Yet: Radicalizing, Decolonizing, and Decentering a Transnational U.S. Theatre History
11:15am - 1:15pm
Newport; (welcome silent observers)

Lazarus or Icarus? Theatre of AI-Generated Content and the Changing Modes of Viewing, Interactivity, and Production
11:15am - 1:15pm
Washington; (welcomes outside participation)

Plenary 6
1:30pm- 3:15pm
Narragansett Ballroom

Field Conversation: Staging Black History: Ambiguities, Subtleties, Truths, and Hopes
1:30pm- 2:45pm
Providence 4

Rethinking Hope in/from the Global South
1:30pm- 3:30pm
Bristol; (welcomes outside participation)

Faith and Reason in the Archive(s): Historiography, Research, and the Hope that Evidence Exists
1:30pm- 3:30pm
Kent; (welcomes outside participation)

(Still) Finding Hope at the Theatre: The State and Fate of the Utopian Performatve
1:30pm- 3:30pm
Newport; (welcomes outside participation)
Plenary 7
3:45 - 5:00pm
Narragansett Ballroom

Field Conversation: Under Attack: Standing up for LGBTQIA+ Rights in Theatre and Performance Studies
3:45 - 5:00pm
Providence 4

The Performance of Politics: Hopes for the Future
3:45 - 5:45pm
Kent; (welcome silent observers)

The Monstrous Utopian
3:45 - 5:45pm
Newport; (welcomes outside participation)

Climate Futurity Through a Queer and Indigenous Lens
3:45 - 5:45pm
Washington; (welcomes outside participation)

Methodologies of Hope: A Performance and Pedagogy Laboratory for ‘Moving Otherwise’ in the Climate Emergency
3:45 - 5:45pm
South County; (welcomes outside participation)

Arts in Conversation with playwrights
Christina Anderson, Martyna Majok & Lauren Yee
7:30pm - 8:30pm
Narragansett Ballroom

Distinguished Scholar Reception
8:30pm - 9:30pm
Providence 1/2

Sunday, November 12

Coffee/Tea/Breakfast
8:00am - 9:30am
Narragansett Foyer

Second Session: Teaching as/with/for Hope
9:00am- 11:00am
Newport; (welcomes outside participation)

Second Session: Hope’s un/doings: methodologies and critical practices of hope in the Américas
9:00am- 11:00am
Providence 3; (welcomes outside participation)

Second Session: Beyond Possession: Reimagining Methods in Performance Studies Research
9:00am- 11:00am
Providence 4; (closed session to all but members of the working group)

Second Session: There’s Hope for Us Yet: Radicalizing, Decolonizing, and Decentering a Transnational U.S. Theatre History
9:00am- 11:00am
Bristol; (welcome silent observers)

Second Session: Hope for Tomorrow: Black Women and the Pathways to Futurity
9:00am- 11:00am
Kent; (welcomes outside participation)

Second Session: The Persistence of Hope in the Theatre of the MENA Region and its Diaspora
9:00am- 11:00am
Washington; (welcomes outside participation)

Second Session: Anchoring Historiographies: Hope, Method, and the Future of Theater History
9:00am- 11:00am
South County; (welcomes outside participation)

Second Session: Performance and Ecology Working Group Session: Hope and its Limits
9:00am- 11:00am
Blackstone; (welcomes outside participation)
Thursday, November 9

Exhibitor Tables Open
1:00pm - 8:00pm Thursday, Nov 9
Ground Floor

Visit exhibitor tables from university and commercial presses, journals that publish in theatre & performance studies, play script publishers, and more.

Quiet Room
1:00pm - 8:00pm Thursday, Nov 9
Blackstone

ASTR provides a quiet room to all conference attendees who desire a designated, low-stimulation space away from conference proceedings. Please respect this quiet space by using it as such.

Disability Performance Cultures
1:30pm - 3:30pm Thursday, Nov 9
Providence 4
(closed session to all but members of the working group)

Working Session Conveners
Patrick McKelvey, University of Pittsburgh
Samuel Yates, The Pennsylvania State University

Participants
Silencer: Carving a Space for Autistic Silence
Julie Dind, Brown University

Building Cultures of Access in Academic Theatre: Reflections on Corsicana at the University of Pittsburgh
Alison Mahoney, University of Pittsburgh

Dying to Eat, Diet to Live: Stomaching the Ironic Waste of AIDS Diets
Jo Michael Rezes, Tufts University

Mad-Crip Afterlives: Performing Survivor Temporalities at the Oregon State Hospital Memorial
Alexis Riley, University of Michigan

Disability Dramaturgy: A Practice Of Care
Jessica Watkin, University of Toronto; Stratford Festival

Anchoring Historiographies: Hope, Method, and the Future of Theater History
1:30pm - 3:30pm Thursday, Nov 9
Bristol
(welcomes outside participation)

Working Session Conveners
Debra Caplan, Baruch College, CUNY
Rebecca Kastleman, Columbia University
Max Shulman, University of Colorado, Colorado Springs

Participants
Laughter in the Archives: The Historiography of Physical Comedy
Matthew McManus, Emerson College
Laurence Senelick, Tufts University

Foraging for the "little stuff:* approaches to performance historiography
Amanda Culp, Vassar College

What We Do in the Shadows: Retrospective Prospection as Historiographic Method
Chris Hay, Flinders University

Science History in Theatre Historiography
Mia Levenson, Tufts University
Playing with Heads: The Media Literacy of Eighteenth-Century Audiences
Marlis Schweitzer, York University

“The Challenge of Immersive Shakespeares, or Scholars vs. Superfans”
D.J. Hopkins, San Diego State University

Inside the Wonder Machine: Re-Viewing Theatre Phenomenology as Method and Methodology
Andrew Sofer, Boston College

Friends or Foes, You’ve Gotta Love ‘Em: Reframing Theatre's Adversaries as Unwitting Allies
Stefano Boselli, University of Nevada, Las Vegas

Performance, Computers, Capital: Some Methods and Precepts
Douglas Eacho, University of Toronto

Theatre Mythologies
Elliott Turley, Harvard University

Soundscape as Method in Theater Historiography
Christian DuComb, Colgate University

Franca Rame: Staging Community as Political Praxis
Juliet Guzzetta, Michigan State University

Imprinting the Theatre: Callot’s Seventeenth Century Etchings in the Twentieth Century
Kyna Hamill, Boston University

Black Historiographies: Dehiscing History
Le’Mil Elia, Illinois State University

Technics as (Historiographic) Method
Tarryn Chun, University of Notre Dame

Opera, Infrastructure, and the Organization of Nature
Sarah J. Townsend, Penn State University

Primitivism, Colonialism, and Disability: Antonin Artaud’s Methodologies for Performance Research
Stephanie Vella, Baruch College, CUNY

Obsolescence; or, Theatre is Hopeless
W. B. Worthen, Barnard College, Columbia University

Sound Stages: Rewriting the Archival Record of American Theater History
Caitlin Marshall, University of Maryland College Park

Countering Tempos and Cultures in 1930s Jazz and Jive Research
Max Shulman, University of Colorado at Colorado Springs

Reconsidering Stardom: Gender, Agency, and the Creation of Performance Identities
Debra Caplan, Baruch College, CUNY; The Graduate Center, CUNY

"On Belief and Doubt in Theater Studies"
Rebecca Kastleman, Columbia University

Global Indigenous Performance: Practicing Care, Theorizing Hope
1:30pm - 3:30pm Thursday, Nov 9
Kent
(closed session to all but members of the working group)

Working Session Conveners
Bethany Hughes
University of Michigan
Heidi Nees
Bowling Green State University

Participants
Distortion: Link Wray's "Rumble" as Generative Sonic Refusal
Abner Max, University of California Berkeley

Unplugging Settler Canada: Imagining Space for Indigenous Resurgence in Yvette Nolan’s The Unplugging
Phillip Zapkin, Pennsylvania State University

Embodying Hope and Care: Ty Defoe's Indigiqueer Practice of Sacred Circle
Jisun Kim, Yale University

Towards a Transpacific Theatre History
Jenna Gerdsen, University of Michigan

"In the future, you will be able to dance whatever you want". Female participation in performance spaces in the Southern Peruvian Andes
Gabriela Yepes-Rossel, University of Wisconsin-Madison

Zapotec Vela Festivals and Indigenous Joy: Performing Hope, Reciprocity and Comunalidad in Oaxaca, Mexico
Joshua Truett, Cal Poly Pomona

Hope in the Funny: Indigenous Humor in Francis Koncan’s Women of the Fur Trade
Sara Pillatzki-Warzeha, University of Minnesota. St. Olaf College
Stories Dancing Through Time and Place: Hula as Hawaiian Theater Today
Stefani Tsai, California State University, Northridge

Liquid Being: Body-Territory and Queer Ecologies in Mapuche Performance
Elizabeth Gray, Penn State University

Intimate Evocations: Hula, Kino Lau, and Care
Anna Gebarski, University of Wisconsin, Madison

What’s in a Name? Indigenous performers and the political (in)action of naming dedications
Christiana Harkulich, Eastern Illinois University

Embedding Indigenous Futurity in Performances of Law and Policy
Bethany Hughes, University of Michigan

Hope on Historical Margins: Indigenous Performance at Knott’s Berry Farm
Heidi Nees, Bowling Green State University

"When Possibility Calls:" Musical Theatre and Hope
1:30pm - 3:30pm Thursday, Nov 9
Newport
(welcomes outside participation)

Working Session Conveners
Ryan Donovan, Duke University
Stacy Wolf, Princeton University

Participants
Beyond The Beast: Battling for 1990s Broadway in the Shadow of Disney
Elizabeth Wollman, Baruch College, CUNY

Camping Character in White Girl in Danger
Louise Geddes, Adelphi University

Queering Broadway in the 2010s: Jagged Little Pill, Bring It On, and Trans Representation
Lindsey Mantoan, Linfield University

Finding Hope in Pulitzer Prizewinning Musicals from Of Thee I Sing to A Strange Loop
Barbara Wallace Grossman, Tufts University

Bootlegging Hope: The Secret Archive of Mid-Century High School Musicals
Jessica Pearson-Bleyer, Williams College

Bad Fake Musicals: Finding Humor in Misplaced Hope
Daniel Smith, Michigan State University

"I Wanna Be a Rockette": Hoping for Unison (and Unity)
Adrienne Oehlers, The Ohio State University

Everything’s Different, Nothing’s Changed: Serial Immortality and the Afterlives of Company
Bryan Vandevender, Bucknell University

"I Am The Story’s Writer:" Metatheatricality in A Strange Loop
Emma Loerick, The Graduate Center, CUNY

Ratatouille the Musical: The Persistence of Musical Theatre in the Age of Quarantine
Stephanie Engel, Tufts University

Finding Hope for a New Musical Theatre in the United States Regional Theatres
Ryan McKinney, Kingsborough Community College, CUNY; The Graduate Center, CUNY

"AIDS Will Be the Thing I’ll Remember": Cats at the Edges of Life, the Edges of Performance
Adin Walker, Stanford University

"The Art of the Possible:" Embracing the Possible in the Rise of BFA Musical Theatre Programs (A Manifesto)
Chase Bringardner, Auburn University

"The Small House of Uncle Thomas": A Tom Show on Broadway
L. Carrington OBrion, University of Virginia

What’s More Hopeful than an Octogenarian in Tights?: Elaine Stritch’s Cabaret Comebacks
Kirsten Pullen, University of Illinois at Urbana-Champaign

"The Best-Worst Mistake You Ever Made": Flops, Failure, and Musical Theatre History
Casey Berner, The Graduate Center, CUNY

Ashman, Audrey, and Ariel: Queering the "I Want" Song
Elliott Folds
University of Idaho; Clark Atlanta University

Queer Coming of Age in Spring Awakening and Fun Home
Hannah Gellman, Yale University

Newsies as critique of the frontier myth
Anne Potter, Columbia University
"You Live, You Learn": Nostalgia and Hope in *Jagged Little Pill*
Michelle MacArthur, University of Windsor

Claire's Quest for Justice in *The Visit* (2015)
Emily Furlich, The Graduate Center, CUNY

"Hope" Sings: A Musical Close-Reading of Optimism(?) in Musical Theatre
Brian Valencia, Florida International University

**Post-Roe “F” Words: Labor Demands of Feminism, Abortion, and Hope**
1:30pm - 3:30pm Thursday, Nov 9
Washington
*(closed session to all but members of the working group)*

**Working Session Conveners**
Angela Sweigart-Gallagher, St. Lawrence University
Victoria P. Lantz, Sam Houston State University

**Participants**
The Hope We Perform: Viva Ruiz's "Thank God for Abortion" Pride Parade Float
Rosemary Candelario, University of Texas at Austin

"You're Being Hysterical!": Performances of victimhood and hysterical failures in reproductive rights
Erin Kaplan, California State University, Sacramento

Cyankali by Friedrich Wolf Echoes Our Crisis—and Hope
Becky Becker, Clemson University

"Thank God for Abortion:" Reproductive Justice and Viva Ruiz's Queer and Joyful Evangelism
Jaime Leigh Gray, Southern Illinois University

F is for Failure: Abortion Plots and the Potentialities of Failure in Modernist Writing
Jena DiMaggio, Boston University

"Women Do Act Their Part:" the Art of Domesticity in Abortion Protests
Victoria Lantz, Sam Houston State University

Maternal Labors: Re-reading the plays of Margaret Sanger's *Birth Control Review*
Angela Sweigart-Gallagher, St. Lawrence University

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**Plenary 1**
4:00 - 5:45pm Thursday, Nov 9
Narragansett Ballroom
*Chair: Bethany Hughes*

Hope in the Time of Abolition
Patrick Anderson, University of California, San Diego

Hope: Digging in Soil and Performing the Vernacular
Anita Gonzalez, Racial Justice Institute at Georgetown University

Faith ≠ Hope: Oral Interpretation During the 1970s and the Metaphysics of Reading Aloud
Judith Hamera, Princeton University

Holding Out
Rebecca Schneider, Brown University

**Opening Welcome Reception**
6:00pm – 7:30pm Thursday, Nov 9
Narragansett Foyer

Immediately following the early-evening plenary, please join us for this welcome reception. Sponsored by the *University of Texas at Austin, College of Fine Arts*

**Graduate Student Connection Hour**
7:30pm - 8:30pm Thursday, Nov 9
Providence 1/2

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**Friday, November 10**

**Exhibitor Tables Open**
8:00am - 5:00pm Friday, Nov 10
Exhibitors/Sponsors (Ground Floor)

Visit exhibitor tables from university and commercial presses, journals that publish in theatre & performance studies, play script publishers, and more.

**Coffee/Tea/Breakfast**
8:30 - 9:30am Friday, Nov 10
Narragansett Foyer

Join us each morning for breakfast and morning beverages in the ground floor foyer, just outside the main plenary ballroom. Browse exhibitor booths throughout the day.
Play On! Shakespeare was an ambitious undertaking from the Oregon Shakespeare Festival that commissioned new translations of 39 Shakespeare plays. These translations present the Bard's work in language accessible to modern audiences while never losing the beauty of Shakespeare's verse. Enlisting the talents of a diverse group of contemporary playwrights, screenwriters, and dramaturges from diverse backgrounds, this project reenvisions Shakespeare for the twenty-first century. These volumes make these works available for the first time in print — a new First Folio for a new era.
Quiet Room
8:30am - 7:00pm Friday, Nov 10
Blackstone

ASTR provides a quiet room to all conference attendees who desire a designated, low-stimulation space away from conference proceedings. Please respect this quiet space by using it as such.

Plenary 2
9:00am- 10:15am Friday, Nov 10
Narragansett Ballroom
Chair: Amanda Marie Rogus

Conjuring Hope: Black Herman, Performance, and D-I-Y Magic
Aileen Robinson, Stanford University

Return Address: Spiritualist Hope in Cora Hatch’s Lincoln Trance Lecture
Sara Sanchez-Zweig, Rutgers University

Bewitching Hope: The Radical Imagination of Witchcraft in Performance
Dana Tanner-Kennedy, University of Alberta

Field Conversation: One World, Many Voices:
Internationalizing our Curricula and Seasons through Drama in Translation
9:00am- 10:00am Friday, Nov 10
Providence 4

This roundtable invites members of the field at large to join a conversation about the need to include more voices reflecting the diversity of cultures around the world in our curricula and production seasons. Our roundtable participants of translators, dramaturgs, and scholars of drama in translation will draw from their experiences to identify challenges and propose specific strategies for facilitating the publication, production, and reception of non-Anglophone plays in translation for classroom and production use.

Featuring
Aparna Dharwadker, University of Wisconsin
Annelise Finegan, New York University
Dassia Posner, Northwestern University
Adam Versenyi, University of North Carolina at Chapel Hill and editor of The Mercurian: A Theatrical Translation Review

Moderated by Julia A. Walker, Washington University in St. Louis

Toward an Asian American Performance Studies
9:00am- 11:00am Friday, Nov 10
Bristol
(welcomes outside participation)

Working Session Conveners
Courtney Lau, Brown University
Crystal Song, University of California, Berkeley

Participants
The Psychic Life of Fah Lo See
Christine Mok, University of Rhode Island

Look out the Window: The Search for Refugee Belonging and Relation in Flight
Sung-Min Kim, Tufts University

Theatrical Consciousness and Inter-becoming Chinese American
Qianru Li, University of California, Irvine

Remaking Made-up Asians: Lee Tung Foo’s “Chinatown” and the Hope of Racial Revision
Hansel Tan, University of Pittsburgh

Yellow Power Play: Performing Asian American Resistance Through BDSM
Lena Chen, University of California Berkeley

When Model Minority Goes Manic: Examining Asian American Masculinity’s Absence in American Pop Culture and Gun Culture
Evan Sakuma, University of California Berkeley

After Pag-Asa (Hope): Eisa Jocson’s “I Am Not a Robot” and “Princess Studies”
Jewel Pereyra, Harvard University

Korean Diasporic Performances for Peace and the Politics of Hope
Liz Son, Northwestern University

“Coughing up seawater:” Asian American Envy in Ling Ma’s “G”
Courtney Lau, Brown University

Permission to Pass Time: Performing Model Minority Relations
Crystal Song, University of California, Berkeley
The Limits of Hope: Reiterative Precarity in Central Eastern Europe and Eurasia
9:00am-11:00am Friday, Nov 10
Kent
(welcome silent observers)

Working Session Conveners
Rachel Merrill Moss, Colgate University
Dennis Beck, James Madison University

Participants
“Staging Uncertainty: Disruption, Dispossession, and the Limits of Despair” by Valleri Robinson and Javor Gardev
Valleri Robinson, University of Illinois

At the Intersection of Precarity and Hope: Radical Feminist Performances in the Times of Political Repressions
Julia Listengarten, University of Central Florida

Mobilizing Feminist Vulnerabilities in Contemporary Hungarian Activism and Performance
Aniko Szucs, Queens College

The Precarity of Peasant Identity in Adam Mickiewicz’s Dziady, part II
Anna Dulba-Barnett, University of Oregon

A Transhistorical Tempest: Precarious Jewishness in Poland
Rachel Merrill Moss, Colgate University

Animals, Plants, and Providential Performance: From Catastrophe to Hope
9:00am-11:00am Friday, Nov 10
Newport
(welcomes outside participation)

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

Participants
“You agree with me about the crocodiles?”: understanding animal agency through Caryl Churchill’s dystopias
Caitlin Gowans, University of Toronto

Investigative Multinaturalism: Histories of Species from the Institute of Critical Zoologists
Katia Arfara, New York University Abu Dhabi

Trust for Hope: Human and Nonhuman Movement in Performance Environments
Peta Tait, La Trobe University

The Dog at the Zoo
Amy E. Hughes, University of Michigan-Ann Arbor

Polar Bears Postcards, Popular Entertainment, and Modernism’s Shifting Environments
Penny Farfan, University of Calgary

Mascots and Mermaids, or How We Perform Nature and Conservation Through Tangible Interactions
Kaylie Horowitz, Independent Scholar

Staging Extraction: Catastrophe and Hope in Pina Bausch’s The Rite of Spring
Angenette (Angie) Spalink, Texas A&M University

“When he is hungry he cries”: Audience, Coloniality, and A Crocodile on Display in Early Modern London
Taylor Culbert, The Graduate Center, CUNY

The Spectre of Animals and Hope in Natural Disaster Capitalism
Sarah Standing, City University of New York

Zoo Babies, On-loan Animals, and Animated Hum/Animals: A Theory of Spirit Possession, Reciprocity, and Kindness
Katherine Mezur, University of California Berkeley and University of California Davis

Letting the Cat out of the Bag: Robotic Animals and Technologies of Aging
Jen Parker-Starbuck, Royal Holloway, University of London

Horse Cart-ology: A Nuts-and-Bolts Approach to Historical Interspecies Performance and Public Engagement
Kim Marra, University of Iowa
Dance Dance (for the) Revolution: Futures for Radical Dance Scholarship
9:00am- 11:00am Friday, Nov 10
Washington
(closed session to all but members of the working group)

Working Session Conveners
Amelia Estrada, Tufts University
Bhumi Patel, Ohio State University

Participants
Responsibility in Dancing Together
Ilya Vidrin, Northeastern University

Lube and Grief: Finding Hope in a Rainstorm of Loss
Kindra Steenerson, Columbia Basin College

when is the queer beauty of my/your/their ass?: reflections on a work by Miguel Gutierrez
Bhumi Patel, Ohio State University; pateldanceworks

Feet in the Flowers: Dancing toward Dominicanidad, Domestic Labor, and Desire
Amelia Estrada, Tufts University

Visioning the Body of Biopolitics Through Speculative Choreography
Sariel Golomb, Stanford University

El Cuento del Cuerpo: Chicana Flamenco as Embodied Counterstory
Amy Schofield, The Ohio State University

Gesture, Transition, Position: In-Between & Among Choreographic Syntax
Emma Clarke, University of California San Diego

State of the Profession:
Breaking the Silences: Ciphering Language to Thrive as We Contemplate Our Survival
11:15am – 12:45pm Friday, Nov 10
Narragansett Ballroom
Moderated by Eric Glover, Yale University

Charlotte Canning, University of Texas at Austin
Patricia Herrera, University of Virginia
Khalid Long, Howard University
Sara Pillatzi-Warzeha, University of Minnesota
Sidney Monroe Williams, George Washington University

Plenary 3
1:30pm- 3:15pm Friday, Nov 10
Narragansett Ballroom
Chair: Sukanya Chakrabarti

“Puerto Rican Light”: Hope, Performance, and Virtual Historicity
Leo Cabranes-Grant, University of California, Santa Barbara

Colombia’s Mojojoy: Decolonizing Hope, Food, and Performance with Lenguajes Gastronómico’s Obsoleta
Ana Martinez, Texas State University

“I don't need to live on hope”: Brown vitalism as revolutionary rupture
Eric Mayer-García, Indiana University, Bloomington

Revenge Fantasy, Spatial reconfigurations and the challenge of hope in Black Caribbean Art
Danielle Roper, University of Chicago

Joyful Transfeminisms: Performing Radical Hope as Resistance
1:30pm- 3:30pm Friday, Nov 10
Bristol
(welcomes outside participation)

Working Session Conveners
Rye Gentleman, New York University
Kara Raphaeli, San Diego State University
Amy Meyer, Boston College
Janet Werther, The Graduate Center, CUNY
Bess Rowen, Villanova University

Participants
Breaking the Cistem: The Joyful Interventions of Trans Contestants in RuPaul’s Drag Race Franchises
Bess Rowen, Villanova University
Clowning Around in a Dress: My Trans Promulgation of Joy
Kara Raphaeli, Simpson College

"Are the Cishets in the Room With Us Right Now?" Cross-Platform Performances: Transing the Subject Through Streaming and Re-Uploading
West Montgomery, Stanford University

Living, Loving, (Be)Longing in Delhi: Towards a Future of "Queer Homes"
Manvendra Singh Thakur, Ashoka University, Sonepat. Dr. B. R. Ambedkar University, Delhi

"Like old friends getting to know each other again": Aiyana Maracle’s Children’s Opera
Annie Sansonetti, New York University

Trans becoming in Kate Bornstein's Virtually Yours
Rye Gentleman, New York University

“A Bit Much”: Greer Lankton’s Transfeminist Excess
Wesleigh Gates, University of California Los Angeles

Defying the Sad Trans* Stereotype: Staging Trans* Joy as a Hopeful Resistance in Contemporary Turkish Theatre
A. Berkem Yanikcan, Kadir Has University

Sounds of Belonging: Trans and Lesbian Visions of Possibility in Women's Music
Julia Harris, Harvard University

Tranifesting the Joys of Black Queer Love: Finding Hope in Sage Ni’Ja Whitson’s A Meditation on Tongues
Janet Werther, The Graduate Center, CUNY; The University of Rochester

Joy in Trans Circus
Amy Meyer, Boston College; Boston University

Participants
Whose Hope? Contempt, Mirth, and Blindman Farces in Medieval France
Marla Carlson, University of Georgia

Is This Thing On? Bombing and Strategies of Resilience for Stand-up Comedians
Megan Gogerty, University of Iowa

"Hope and Hatred in American Ethnic Comedy"
Meenakshi Ponnuswami, Bucknell University

Yes-Anding the Pandemic: Streaming Improv Comedy in the Wake of COVID-19
Philip Wiles, The Graduate Center, CUNY

Smiling Deadpan: Black Cakewalkers during the Vaudeville Era
Sarah Balkin, University of Melbourne

Stage Winks: Susanna Rowson’s Techniques of Comic Address
Emily Banta, Texas State University

The Joke Doctors
James Stanley, Harvard University

“A Classic ‘False Hope’ Case”: Women, Clowns, and the Beauty Industry
Jennifer Schmidt, Hanover College

“We have to win”: Comedic Games and Absurd Aspirations in Made in China’s Gym Party
Patrick Young, Yale University

Hope, Humor, and Disidentification Through Guillermo Reyes
Hernan Sanchez Garcia, Tufts University

Historiographies of Hope: New Explorations in Theatre Historiography
1:30pm- 3:30pm Friday, Nov 10
Newport
welcomes outside participation

Working Session Conveners
Michelle Granshaw, University of Pittsburgh
Gibson Cima, Northern Illinois University

Participants
“Doing what she had to do well:” Eliza Groves, Persistence, and Hope
Emma Futhey, MCPHS University
Recovering theatre fan cultures of the past – challenges and opportunities of seemingly hopeless historical cases
Agata Łuksza, University of Warsaw

Regressive transdisciplinarity at the theatrical margins; or, historiography and the nineteenth century drama class
Mary McAvoy, Arizona State University

“Scientific Advancement / Scientific Enchantment: John Dee’s Conversations with Angels and a Hopeful Re-Assessment of the Scientific Revolution”
Alan Sikes, Louisiana State University

Staging Hope: Hildegard’s Ordo and the Virtues of Feminist Historiography
Jesse Njus, Virginia Commonwealth University

Hope for Affect, Read for Movement: Reading Masculine Affect in Early Modern Military Drill Manuals
Andrea Gunoe, Kennesaw State University

Repeating Greek Tragedy in the Hispanic Caribbean: A New Hope for Classical Reception
Rosa Andujar, King’s College London

The Diaspora of Hope–Baghdadi Jews of early Bollywood
Manjari Mukherjee, Tufts University

Hope for American Democracy: Teaching Information Literacy and Historiography through the American Theatre Archive
Elizabeth Coen, University of Houston

Theresa Smalec, Bronx Community College, CUNY

The Historicity of Hope: The Civil Rights Act of 1875 and U.S. Theatre Historiography
Michelle Granshaw, University of Pittsburgh

Rethinking Potentiality: Enactments of Hope as Actuality
1:30pm- 3:30pm Friday, Nov 10
Washington
(welcomes outside participation)

Working Session Conveners
Christina Baker, Temple University
Erin Riley-Lopez, Temple University

Participants
Embodied Playwriting: A Fierce Kind of Hope
Telory Arendell, Missouri State University

Embodying the Future Now: Living Altars and Queer (Anti?)Futurity
Natasha Cole, University of Pittsburgh

The Werk of Working It: Drag Entertainers’ (Precarious) Labors of Love
Payne Banister, University of Pittsburgh

Finding Hope in Care: Mutual Aid Aesthetics in Yesika Salgado’s Poetry and Social Media Performances
Megan Bailon, University of Wisconsin-Madison

A Tingling Hope: ASMR Roleplay and Embodied Hermeneutics
Rachael Herren, University of Washington

Hope’s un/doings: methodologies and critical practices of hope in the Américas
3:45 - 5:45pm Friday, Nov 10
Providence 3
(welcomes outside participation)

Working Session Conveners
Marcos Davi Silva Steuernagel, University of Colorado Boulder
Marcela Fuentes, Northwestern University
Leticia Robles-Moreno, Muhlenberg College

Participants
Picar para tamal and La vamo’ a tumbar: Two Forms Of Violence To Turn Someone Into A Tamale
Juan Arias, New York University

Memory and Decoloniality: Future Histories and Critical Practices of Hope
Kaitlin Murphy, University of Arizona

Unruly Joy and Shattered Hopes in Chile’s Social Revolt: Exploring the Activist Performance of Tía Pikachú.
María José Contreras, Columbia University

Between Hope and Catastrophe: Ambivalence and the Quotidian in Contemporary Indigenous Mexican Aesthetics.
Ivan Ramos, Brown University

Latin America’s 1968: futurity and performance
Jill Lane, New York University

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Amanda Macedo Macedo, Brown University

Fernanda Magalhães’s Corpo Re-Construção Ação Ritual Performance: Absence in Presence
Maria Litvan, The Graduate Center, CUNY

The Transnational and Coalitional Practice of Carlos Martiel
Carlos Ortiz, Miami University (OH)

Corresponding with the Future: Hope in the Theatre of Estudo de Cena
Guilherme Meyer, New York University

Ensayo as Hope: On Jorgelina Cerritos’s La audiencia de los confines.
Lilianne Lugo Herrera, Muhlenberg College

Undoing Puerto Rico’s Neoliberal Weather
Candice Amich, Vanderbilt University

Trasversalitea: A marika/ travesti methodology of hope in the Americas
María Cecilia Azar, Brown University

“Hope as a Metacultural Process in the Heritagization of San Basilio de Palenque”
Henry Castillo, The University of Texas at Austin

Without Fear of Being Happy: Hope as Critical Praxis in the Workers’ Party Brazil
Marcos Davi Silva Steuernagel, University of Colorado Boulder

“Guys, now we can dream again”: Bodies of hope in the wake of Argentina’s feminist tide.
Marcela Fuentes Visinitini, Northwestern University

“The day is about to come…”: Marea Roja’s Intergenerational Resistance against the Rise of Neofascism in Peru
Leticia Robles-Moreno, Muhlenberg College

Teaching as/with/for Hope
3:45 - 5:45pm Friday, Nov 10
Providence 4
(welcomes outside participation)

Working Session Conveners
Claire Syler, University of Missouri
Kelly I. Aliano, New-York Historical Society/LaGuardia Community College, CUNY
Dongshin Chang, Hunter College, CUNY

Participants
Gwendolyn Alker, New York University
Cindy Bates, SUNY Empire State University
Catherine Burriss, California State University Channel Islands
Rachel Cooper, University of Southern Maine
Amanda Dawson, Utah State University
Emily Green, University of Texas at Austin
Mike Griffin, Brock University
Matt Omasta, Miami University
Morgan Hicks, University of Arkansas
Ryan Hung, Washington University in St. Louis
Nicole Jerr, United States Air Force Academy
Shana Komitee, The Juilliard School
Emily Madison, Columbia University
Alice Reagan, Barnard College
Sophie Siegel-Warren, Queens College, CUNY; Yale University
Arushi Singh, Chapman University and California Institute of the Arts
Annika Speer, University of California, Riverside
Nahuel Telleria, University of Oklahoma
Beth Wynstra, Babson College
Peter Zazzali, James Madison University

Hope for Tomorrow: Black Women and the Pathways to Futurity
3:45 - 5:45pm Friday, Nov 10
Bristol
(welcomes outside participation)

Working Session Conveners
Kache Claytor, Washington University in St. Louis
Mysia Anderson, Brown University

Participants
Alice Childress’s Troubling Method: Theatrical Realism and the Cold War Politics of Racial Authenticity
Kellen Hoxworth, University at Buffalo - SUNY

Road to Wondaland: Performances of Black Feminist Futurity in the PhD
Taren Wilson, Louisiana State University

A Black Woman Speaks… of Hope: The Radically Optimistic Theatrical Legacy of Beulah Richardson, 1950-53
Jonathan Shandell, Arcadia University

crushed little stars
Jordan Ealey, University of Rochester
Let Me Be; Grandma, Mama & Me.
Sarah Nansubuga, Louisiana State University

"Sisters underneath their skins:" Angelina Weld Grimke's Rachel as Lament
Merritt Denman Popp, Baylor University

Hunting M--; A Play and A Leap for Freedom
Andie Berry, Brandeis University

Hope Against The Virus: Suzan-Lori Parks' Plays for the Plague Year
Kristen Wright, New York University

No todo el tiempo fue así: Re-narrating Territories through Countermemory Performance
Kaché Claytor, Washington University in St. Louis

Travelling Target: Locating Hope in Black Women's Journeys from Cars, to Buses, to Ships.
Vanessa Macaulay, School of the Art Institute of Chicago

Reconstructing Black Motherhood Through Adoption: Finding Hope Through Alternative Family Structures
Tamar Neumann, Texas Tech University

Performance and Ecology Working Group Session:
Hope and its Limits
3:45 - 5:45pm Friday, Nov 10
Kent
(welcomes outside participation)

Working Session Conveners
Khristián Méndez Aguirre, The University of Texas at Austin
Marlon Jiménez, Brown University

Participants
The Other Garden: A Living Research Space on Visibility, Inclusivity and Care Work In Academia
Isil Egrikavuk, Berlin University of Arts (UdK)

Performing Earth Justice
Claudia Wier, The Ohio State University

The Re-Enchanted Forest: a very short dance film
Melinda Buckwalter, Texas Woman's University

Performing Future Cities After Climate Crisis
Lisa Woynarski, University of Reading

Sustainable Theatre: An Eco-Integrative Syllabus for a Changing Academic Ecology
Vivian Appler, University of Georgia

Moving as Another: Choreographic Scoring as a Practice of Ethical Perspective Taking Across Species
Zena Bibler, University of Iowa

Radioactive Life: "Hope" after "Doomsday"
Chandler Classen, UNC - Chapel Hill

Messages Slip Between: Employing the Senses as Hope for Multispecies Communication
Devon Baur, University of California, Los Angeles

To ask something of the river, I need to be committed to its wellbeing
Marlon Jiménez Oviedo, Brown University

Finding and Losing Hope at the Garden: Ecodramaturgical reflections on play production
Khristián Méndez Aguirre, The University of Texas at Austin

Theatre Archives as a Site of Hope: American Theatre Archive Project Workshop
3:45 - 5:45pm Friday, Nov 10
Washington
(welcomes outside participation)

Working Session Conveners
Ken Cerniglia, Independent Scholar
Payne Banister, University of Pittsburgh

Participants
The Strindberg Experiment: Exploring Alternative Narratives to August Strindberg's Misogynist Identity
Tara Brooke Watkins, Salve Regina University

The Amateur Theatre Movement in Ireland: Archiving A Quiet Cultural Revolution
Finian O'Gorman, Trinity College Dublin, Ireland.

"Stories in the Desert: Theatre in Phoenix"
Clay Sanderson, Arizona State University

Yet Unknown Acts of Witnessing and Making Representations of Latinidad and Latinxs
Ricardo Rocha, University of California, Riverside

Contested Archives/Hopeful Struggles
Zachary Price, University of California, Irvine
Looking with Hope: Organic Discoveries and Letting the Archive Speak  
Shadow Zimmerman, Northern Arizona University

Radical Hope: Locating the Corporeal and the Political in the Transnational Transmission of Devised Theatre  
Yizhou Huang, Saint Louis University

Tente theater group: Pain, Collective action and Hope  
Vannessa Rivera  
Independent- Texas A & M Alumni

**The Persistence of Hope in the Theatre of the MENA Region and its Diaspora**  
3:45 - 5:45pm Friday, Nov 10  
South County  
*welcomes outside participation*

**Working Session Conveners**  
Edward Ziter, New York University  
Sarah Fahmy, University of Colorado, Boulder  
Bart Pitchford, University of Montevallo

**Participants**  
Spectacle and the Circulation of Images in Iraqi Theatre under Occupation  
James Al-Shamma, Belmont University  
Amir Al-Azraki, University of Waterloo

(Dis)Beliefs: Religious and Secular Affects  
Mohammad Mehdi Kimiai agar, Brown University

Crossing Borders, Pushing Boundaries: Dramaturgies of Hope in the Plays of Leila Buck  
Megan Stahl, Boston Conservatory at Berklee

Hope As Pharmakon: Four Case Studies For The Fourth Of August Explosion In Beirut  
Mona Merhi, University of Washington

The Joy Effect: Clowning Under Occupation  
Marina Johnson, Stanford University

Is Hope Imperial?: Staging Intercultural Romance in Arab American Drama  
George Potter, Valparaiso University

Hope for Clarity: Ambiguity, (Pseudo)Activism, and Political Speech on a Censored Stage  
Hesam Sharifian, Florida State University

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**Undergraduate Research Working Group**  
3:45 - 5:45pm Friday, Nov 10  
Executive Board Room  
*(closed session to all but members of the working group)*

**Working Session Conveners**  
Cláudia Tatinge Nascimento, Macalester College  
Jonah Winn-Lenetsky, The Institute of American Indian Arts

**Participants**  
Fooling Around the Royal Courts, From Nanny to Court Jester: A reading of Portrait of Elisabeth, Court Fool to Anne of Hungary  
Alexandra Mangrum-Prokopiof, Miami University, Ohio

Familiar Strangers: Black Artists Haptic and Embodied (Re)turn to Family Photos and Archives  
Fal Iyoab, University of Washington

"Change is Brewing": Women Finding Liberation in the Performative Rituals of Modern Paganism and the WITCH Organization  
Katie Nelson, Kennesaw State University

How are Queer Stories Portrayed and Fostered in Yiddish Theatre of the Late 19th and Early 20th Century?  
Paige O’Callaghan, University of Idaho

"Stay Fresh, Stay Cute, and Stay Aware": TikTok as a site of Informal Education from the Performance of Young, Black, Femme Content Creators  
Jamie Stout, University of Washington

Representing Blackness: Metatheatricality and Generic Self-Reflexivity in 21st-Century African American Drama  
Jade Thomas, Vrije Universiteit Brussel/ Research Foundation – Flanders Boston University/ Fulbright Belgium

Solomon Mikhoels and the King That Could Have Been: Shakespeare on the Soviet Yiddish Stage  
Ilya Nemirovsky, Amherst College

Resurgence of Indigenous Theatre  
Isaiah St. Cyr, Institute of American Indian Arts
Early Career Mentorship Meet-up  
5:45 - 6:45pm Friday, Nov 10  
Providence 1/2

This event is for those who registered prior to October 16 and were contacted by the mentoring committee.  
Sponsored by Brown University, Department of Theatre Arts and Performance Studies

Annual Awards Dinner and Business Meeting  
6:45 - 8:30pm Friday, Nov 10  
Narragansett Ballroom

Join us to eat and celebrate this year’s ASTR award, fellowship, and grant winners, as well as announcements about 2024 and other ASTR initiatives. OPEN TO ALL.

Celebration of Authors  
9:00am- 10:00pm Friday, Nov 10  
Providence 1/2

Following the awards celebration, join us for dessert and drinks to celebrate this year's publications by ASTR members.  
Sponsored by University of Southern California, School of Dramatic Arts

Saturday, November 11

Coffee/Tea/Breakfast  
8:30 - 9:30am Saturday, Nov 11  
Narragansett Foyer

Join us each morning for breakfast and morning beverages in the ground floor foyer, just outside the main plenary ballroom. Browse exhibitor booths throughout the day.

Exhibitor Tables Open  
8:30am - 4:00pm Saturday, Nov 11  
Exhibitors/Sponsors (Ground Floor)

Visit exhibitor tables from university and commercial presses, journals that publish in theatre & performance studies, play script publishers, and more.

Quiet Room  
8:30am - 7:00pm Saturday, Nov 11  
Blackstone

ASTR provides a quiet room to all conference attendees who desire a designated, low-stimulation space away from conference proceedings. Please respect this quiet space by using it as such.

Plenary 4  
9:00am - 10:15am Saturday, Nov 11  
Narragansett Ballroom  
Chair: Stefka Mihaylova

Racism, Misguided Hope, Empathy, and Respect  
David Palmer, Massachusetts Maritime Academy (Emeritus)

Mapping Hope: Cape Verdean Performance and Diasporic Dreams  
Eunice S. Ferreira, Skidmore College

‘Notes on Hope’: Revisiting Unmarked Thirty Years Later  
Peggy Phelan, Stanford University

Beyond Possession: Reimagining Methods in Performance Studies Research  
9:00am - 11:00am Saturday, Nov 11  
Providence 4  
(closed session to all but members of the working group)

Working Session Conveners  
Olivia Michiko Gagnon, University of British Columbia  
Lily Mengesha, Tufts University

Participants  
The Collage and Its Fragments: Performing Multiplicity and Filipinx Diasporic Dreaming in Jay Cabalu’s Collage Portraits  
Allen Baylosis, University of British Columbia

Cliff Notes: Making Space at Cheer Up Charlies  
Mac Irvine, Tufts University

Practicing kink and consent-informed research  
Heath Pennington, University of California Santa Barbara; Queen Mary University of London

Reparation for Dispossession: Practices of Institutional Critique as Sites of Performance  
Ariel Nereson, University at Buffalo, State University of New York
Ocean Ontologies and Indentured Futures in Priyageetha Dia’s Speculative Artworks
Karin Shankar, Pratt Institute

Trans Ancestral Intimacies: Ocean, Pores, and Ceremonial Lineages in Kama La Mackerel’s “your body is home, your body is the ocean”
Wenxuan Xue, Tufts University

Performance/Performed Ethnography as Embodied (Queer) Analysis
Enzo Vasquez Toral, Northwestern University & University of Texas at Austin

Pop Goes the Scholar
Michael Breslin, Yale University

Thinking the Prepositional Relations of Writing as a Methodological Practice
Jon Rossini, University of California, Davis

Tempo: Strategies for Marking Nuclear Time(s)
Aanchal Saraf, Dartmouth College

Voyages Into Colonial Spaces: An Encounter With Black Texts; The (Non)Black Body’s Visceral Response To Black Subjugation And The Inauguration Of *Implicated Subjects*
Webster McDonald, University of Kansas

...And After Appropriation: Toward New Methods for Intercultural Performance Praxis
Michelle Liu Carriger, University of California Los Angeles

Performing Ends: Methodologies for Co-Finitude and Collaboration
Eero Laine, University at Buffalo
Kyoko Iwaki, University of Antwerp
Felipe Cervera, University of California, Los Angeles

Necromancy: Living with the Dead in Performance
AB Brown, Colby College

The Black Otherwise(s) of Georgia Anne Muldrow Mariyahadessa Tallie, Brown University

Sitting with/in Hope: Embodied Investigations into Intimacy, Grief, and Illness
Doria Charlson, University of California Davis

Enveloped: methods towards sensing with ‘The Other Shore - Always Now,’ ‘Bodies’ and ‘Thirst Trap’
Jasmine Mahmoud, University of Washington

Remaking the Museum:
Hopes for Near and Distant Pasts
9:00am- 11:00am Saturday, Nov 11 Bristol
(welcomes outside participation)

Working Session Conveners
Gwyneth Shanks, Colby College
Aileen Robinson, Stanford University

Participants
Performing Public Counter-Memory: The Jeju 4.3 Exhibitions and Memorials
Areum Jeong, Arizona State University

“Archipelago of Memory–W. E. B. DuBois Remains in Great Barrington, Massachusetts
Carol Martin, NYU and NYUAD

Accessing the Past, Maintaining the Present: The Dangerous Pursuit of Hope and the Precarious Performance of Politics at the Arab American National Museum
Asif Majid, University of Connecticut

Jin’s Dreama and Sancho’s Journey: Hope, Subversion, and Decolonization in Museum Sites through Mixed Reality Immersive Heritage Performance
Holly Maples, University of Essex

Re-constructing the Museum: Architecture as Performance and History at Heritage Aesthetic Sites.
Alex Baines
Northwestern University

Supporting Hope and Progress Through Student-led Queer Performance
Francesca Marini, Texas A&M University

Making Black Space in the Museum: Christopher Paul Jordan and Arnaldo James’s In the Interim: Ritual Ground for a Future Black Archive at the Frye Art Museum
Eric Villiers, University of Washington

Diasporic remembering at interwar Yiddishist summer camps
Jordana Cox, University of Waterloo
Tracing Queer Legacies: Performing Hope across Past, Present, and Future
9:00am-11:00am Saturday, Nov 11
Kent
(welcomes outside participation)

Working Session Conveners
Sean Edgecomb, Fairfield University
Benjamin Gillespie, Baruch College

Participants
Claiming Space: Queer Hope and Community in Quartered: Belfast, A Love Story
Eleanor Owicki, Indiana University

Recovering Rachel: Care Work and Precocity in the Archive
Javier Hurtado, Colorado State University, Fort Collins; Tufts University

Queering the Archive: A Scrapbook Approach
Kelly Aliano & David Silvernail, New York Historical Society

Unknown Legacies: Rebecca Ranson and the AIDS-play’s Southern Roots
Tom Fish, Kennesaw State University

Hope for Hilltowns: Unfinished Aesthetics as Queer Legacy
Ryan Adelsheim, Yale University

The Queer Pleasure of Class Fantasy in Fake Friends’ This American Wife
Alex Ferrone, Université de Montréal

Legal Legacies: Performing the Queer Refugee through Law
Sean Metzger, University of California Los Angeles

Rewriting Srikandi - Palimpsests of Hope for (Queer) Women in Indonesia
Jennifer Goodlander, Indiana University

The (Anti-)Queer Legacies of Actor-Driven Shakespeare
Aaron Thomas, Florida State University School of Theatre

Opacities: Big Art Group’s Networked Hope
Jacob Gallagher-Ross, University of Toronto

Symptoms of Future Life: The Series as Method in Queer Performance
Miriam Felton-Dansky, Bard College

The Hope, Joy, and Werk of Drag Storytime Performances
Zachary Dorsey, James Madison University

Inside of Me, Like a Part of Me: Corporeal Relations in Bound (1996)
Asya Sagnak, University of Chicago

Rejecting the Narrative of Marginality: The Interlocking Artistry of the Flamboyant Ladies
Jennifer Herron, Boston Collegiate

Broke/Back
David Roman, University of Southern California

A Return to Visitation: Tourism Practices as a Performance of Hope
9:00am-11:00am Saturday, Nov 11
Newport
(welcomes outside participation)

Working Session Conveners
Bryan Schmidt, St. Olaf College
Weston Twardowski, Rice University

Participants
Acts of Return: Sephardic Heritage Tourism and Reparative Citizenship
Mechele Leon, University of Kansas

Earthly Visitations: Theatrical Imaginations of Simulacra and Sustainability in Biosphere 2
Elizabeth Schiffler, University of California, Los Angeles

Visiting Problematic Statues: Can Performance Aid in the Future Re/Consideration of Public Monuments?
Emily Klingensmith, Southern Illinois University Carbondale

Conflicting Hopes for the Future of the United States: Staging the Bible at the Nation’s Capital
Chelsea Taylor, Skidmore College

H(a)unting Africa: Safari’s competing narratives
Megan Lewis, Colorado State University

Performing Transcendent Hope
Julie Chacon, Arizona State University; Spanish Arts, LLC

The “Bluegrass Generation” and the Blurred Line Between Ethnography and Tourism
Heather Grimm, Northwestern University

Marketing Hope: The Scenic Iconography of Emotion in the Olympic Movement’s Cultural Campaign
Susan Tenneriello, Baruch College, CUNY
Combining the Magic and Celestial Kingdoms: Performing Culture at Shanghai Disneyland
Adrianna DiRisio, University at Buffalo

"God's Country" or "Hee-Haw Hell"? Hope, Cynicism, and the Place of Branson Entertainment in America's Culture Wars
Joanna Das, Washington University in St. Louis

Performing the Arts of Suffering: Young Artists in Jeju Island and Transgenerational Healing
Minwoo Park, University of California, Irvine

Touring Duty: Pacific Theaters of Virtual Militourism
Janine Rogers, University of California Los Angeles

The Labor Organizing Scenario and Salting as (De)colonial Performance
Grace Evans, Tufts University

Staging Community: The Experiential Frames of Christian Performance
Robyn Horn, University at Buffalo, SUNY

Azalea Trail Maids: Tour the Past in Hope of a Future
Jenna Tamimi, Reed College

Petrochemical Playtown: Tourism Amidst Geopathology in Galveston, Texas
Weston Twardowski, Rice University

Early Modern Hope
9:00am- 11:00am Saturday, Nov 11
South County
(welcome silent observers)

Working Session Conveners
Danielle Rossvally, University at Buffalo
Valerie Clayman-Pye, Long Island University Post

Participants
Whiteness and Witness: Fat Ham's Black Classicism
Donovan Sherman, Seton Hall University

The Hope of 2023 Romeo and Juliet (4/18/23 to 10/15/23) at U.S.'s Oregon Shakespeare Festival
Kristin Leahey, Boston University

Hope, Interrupted: Masque as Crucible in Shakespeare and Brome
Ineke Murakami, University at Albany, SUNY

No Corn, No Oil: Food Sovereignty and Agricultural Utopianism in The Tempest
Robin Kello, Seton Hall University

Rehearsing Hope in Minoritarian Performance in Early Modernity and today
Erith Jaffe-Berg, University of California, Riverside

"See the Difference of Our Spirit": Jewish Abjection, Performance, and Embodiment in The Merchant of Venice
Grace Kimball, University of California, Santa Barbara

"Stop being so middle class and save the baby": Hoping for a Ridiculous Future in Taylor Mac's Gary
Sam Kolodezh, University of California, San Diego

Post-pandemic Shakespeare: adaptation and hope
Susan Bennett, University of Calgary, Canada

Hope in Titus and Copycat Killer
Iris Tuan, National Yang Ming Chiao Tung University

Savoring Expeditions: Navigating Hope, Anxiety, and Identity through Food Performances in Early Modern English Travel and Theater
Eunwoo Yoo, University of California, Santa Barbara

The Lawless Forest: Why Arden Represented Hope for the Characters of As You Like It
Rowan Jalso, Louisiana State University

Between Henry IV's Sheets: Reading Transgressive Dramaturgy in the Marginalia of the St. Omer First Folio and Finding New Answers to Old Questions
Bridget Anderson, University of Wisconsin-Madison

Walking Allah's Rope: Performing Islam Between Hope and Fear in Early Modern Herat
Kenneth Molloy, UNC Charlotte

Echoes of Past Hope: Fat Ham's amplified soliloquies
Valerie Pye, Long Island University, Post

"True Hope is Swift" or Locating Hope in the Times of Perdita: Analyzing Virtual Iterations of Winter's Tale During the Covid-19 Pandemic
Amanda Marie Rogus, University of Washington School of Drama

Money Market and Material Exchange in Theatre
Deepsikha Chatterjee, Hunter College/ The Graduate Center, CUNY

Sensescape as Pluriversality in The Tempest
Cen Liu, The Graduate Center, CUNY
“Will You Be Married, Motley?”: Clowns, Boys, and Queer Futurity in As You Like It and Twelfth Night
Sylvia Korman, The Graduate Center, CUNY

Shylock’s Bated Breath
Stephanie Shirilan, Syracuse University

Big, Black, and Queer: Fat Ham as Hope during the Pandemic Era
Danielle Rosvally, University at Buffalo
Trevor Boffone, University of Houston

Respondents
Thomas Cartelli, Muhlenberg College
Rebecca Bushnell, University of Pennsylvania
Louise Geddes, Adelphi University
Sawyer Kemp, Queens College, CUNY
Erika T. Lin, The Graduate Center, CUNY

ASTR Book Launch with Tracy Davis
10:20am – 11:00am Saturday, Nov 11
Providence 1 / 2


Plenary 5
11:15am - 1:00pm Saturday, Nov 11
Narragansett Ballroom
Chair: Beth Osbourne

Hope Machines – New Protest Theatre by “Born Free” South Africans
Gibson Cima, Northern Illinois University

The Hopeful Subject of Migrant Deterrence
Misha Hadar, University of Alabama

Josephine Baker’s Invitation: Hope through Witness
Jonathan Karp, Harvard University

Nadiya and Ukrainian Theatre
Alisa Zhulina, New York University

Field Conversation: Performance & Disruptive Technologies: Connected Minds
11:15am - 12:15pm Saturday, Nov 11
Providence 4

The warnings and perils of machine-learning and so-called artificial intelligence and its effects on artistic expression have echoed across the performing arts, including the current strike by the Writers Guild of America and SAG-AFTRA, among others. Not only artists but also audiences; teachers and students are questioning its various, potentially divergent effects. Considering theatre as an “empathy machine” (Bystrom, Mosse 2020), this field conversation invites both enthusiasts and skeptics to discuss and debate the effects of these and other disruptive technologies on theatre and performance. Beyond the immediate concerns of academic integrity, intellectual property, and potential professional displacements, what larger and longer-term effects might we see in theatre and performance studies, including the work that we make, see, teach, and research?

Featuring
Marcela Fuentes, Northwestern University
Jacob Gallagher-Ross, University of Toronto
Anita Gonzalez, Georgetown University
Elizabeth Hunter, Washington University, St. Louis
Laura Levin, York University
Owais Lightwala, Toronto Metropolitan University

Moderated by Sarah Bay-Cheng, York University

Critical Hope in Academia: Shared Strategies in the Classroom
11:15am - 1:15pm Saturday, Nov 11
Bristol
(Welcome silent observers)

Working Session Conveners
Sarah Campbell, University of Idaho
Shelby Lunderman, Seattle Pacific University

Participants
Healing Ancestral Ghosts
Katie Gough, University of Vermont

From Workshop to Performance: a Collaborative Creation Syllabus
Sara Freeman, University of Puget Sound

Experimental Art: a first-year seminar
Danielle Drees, Boston University

Hope in the Graduate Student Classroom
Anna Holman, Independent Scholar

Desire and Mourning: the power of revolutionary feminisms
Brenda Werth, American University

A Syllabus for Social Change: Latin American Theater and Performance
camilla stevens, Rutgers University

Intersecting Time Zones: A Dramaturgical Approach to Theatre Histories
Diane Brewer, University of Evansville

Critical Hope in the Classroom: Teaching Reparative Description
Eleanor Blackman, Case Western Reserve University

Nourishing Hopeful Communities: Revising a Large Format First Year Orientation Class
Kristin Hunt, Arizona State University
One Song Glory: Covid-19, Our Students, and the Songs That Defined Them
Kaitlin Davis, New York University

Onstage Bodies: Fat Studies in Live Performance
Jordan Mattson, Florida State University

Generating Hope through the Co-Construction of Syllabi
Caitlin Kane, Kent State University

Inclusive Pedagogies: Revising an Approach to Art and Social Engagement
Sara Taylor, Webster University Conservatory of Theatre Arts

Radical Possibility and Hope in World Theatre Histories
Jasmine Francois, The Graduate Center, CUNY

Utopic Student Selves: Fostering a Hopeful Vision of Agentive Identity Through Pedagogical Shifts
Megan Shea, New York University

Hopeful Futurity: Shared Strategies in the Pakistani Classroom
Subbah Mir, Forman Christian College (A Chartered University)

“Religion” and its Place in Theater: Hopes from the Field

Participants
Performing the Hybrid Church: Hope in Sacred Scripts
Yunina Barbour-Payne, Michael DeWhatley, Khristián Méndez Aguirre
University of Texas at Austin

Crossing to the Other Shore: Teaching and Writing Buddhist Pathways to Rebirth in the American Academy
Jyana Browne, University of Maryland, College Park

Voices from the Camino
Colleen Conroy, University of Wisconsin-Madison

Madness, Magic, and Method: Writing as Witchcraft
Jane Barnette, University of Kansas

Mystic Attention in Theatre and Religion
James Peck, Muhlenberg College

Hopefilled Praxis: A Global Perspective on the Complex Crossroads of Theatre, Religion and Higher-Education
Alexandra Mackenzie Johns, Brigham Young University

Liberation Theology and Its Application to Theater
Marissa Kennedy, University of Maryland, College Park

There’s Hope for Us Yet: Radicalizing, Decolonizing, and Decentering a Transnational U.S. Theatre History
11:15am - 1:15pm Saturday, Nov 11
Newport
(welcome silent observers)

Participants
Performing Race in Colonized Spaces: The Transatlantic and Transpacific travels of The Octoroon, a Staged Melodrama about a Mixed-Race Heroine
Lisa Merrill, Hofstra University
Theresa Saxon, University of Central Lancashire

In Defense of Theater
Clá udia Tatinge Nascimento, Macalester College

Theatrical Retrospeculation: Reza Abdoh’s Queer Theory
Patricia Ybarra, Brown University

Black Theatrical Archives and Performative Theories of Being
Stephanie Batiste, University of California, Santa Barbara

Working Session Conveners
Aaron Ellis, Rollins College
Kyra Smith, Louisiana State University
Strategizing Hopeful Decolonization of Theatre History through Transnational and Intercultural Interconnectivity
Daphne Lei, University of California, Irvine

The Festival Latino de las Américas: Hemispheric Theatre in the Neoliberal Age
Carla Della Gatta, University of Maryland

Good Plays: Ethics and Form in the Theater
Matt Cornish, Ohio University

Five, Six, Seven, Eight: Broadway by the Numbers
Derek Miller, Harvard University

Festivals and Governance
Angela Marino, University of California-Berkeley

Queer Constellations: Lorraine Hansberry, Jane Chambers, and Their Spheres of Influence
Sara Warner, Cornell University

Lazarus or Icarus? Theatre of AI-Generated Content and the Changing Modes of Viewing, Interactivity, and Production
11:15am - 1:15pm Saturday, Nov 11
Washington
(welcomes outside participation)

Working Session Conveners
Li-Min Lin, Shanghai Jiaotong University, School of Media and Communication
Lu Chen, Shanghai Jiaotong University, School of Electronic Information and Electrical Engineering

Participants
Creation of A Performance Score in the Work of Media Based Theatre Company 1927 in their production of Petrushka & L'Enfant et les Sortileges
Anna Corbould, University of Georgia

Empowering the Digitalization of Theater: Chances and Challenges of AIGC Technology
Ningjia Zhu, Shanghai Jiao Tong University

(Machine) Learning to Be
Ioana B. Jucan, Emerson College

Artificial Omnipotence: Hubris, Flaws, and Failure in AI Performance
Ariel Sibert, ale University; Quinnipiac University

Making 'Autonomous': Glitch, Alienation, and Algorithm.
Lindsay Hunter, University at Buffalo, SUNY

Artifice and Intelligence: Inefficiency, Phaedrus, and Maybe a Lloyd Webber Musical Universe?
Steve Luber, Connecticut College

Digital Hedda: Theatre of Al-Generated Content and the Changing Spectatorship
Li-Min Lin, Shanghai Jiaotong University

Plenary 6
1:30pm- 3:15pm Saturday, Nov 11
Narragansett Ballroom
Chair: Kyle A. Thomas

Qatar's Now-is-All: Arab Futurity and the Colonial Critical Complex in World Cup 2022
Samer Al-Saber, Stanford University

Finding Hope at the Hoop-Dee-Doo
Jennifer A. Kokai, University of South Florida
Tom Robson, Independent Scholar

Hope Floats: Sinking Dance Saviorisms with an Economic Truth Dart
Sarah Wilbur, Duke University

Changing Climates: Dogsledding, Infrastructure, and Praxes of Hope
Clara Wilch, Harvard University

Field Conversation: Staging Black History: Ambiguities, Subtleties, Truths, and Hopes
1:30pm- 2:45pm Saturday, Nov 11
Providence 4

What is gained, and more importantly, what is lost when Black histories are staged? This conversation considers issues of creative license, cultural competencies, criticism, and accountability in (re)writing the histories of Black people for the stage. What techniques, resources, and venues can scholars and artists use to identify, preserve, and communicate the realities, subtleties, knowledge, and aspirations embedded in Black histories?

Asking these questions about the role and responsibility of artists and scholars, and about the doing of theatre, is vital at this time when Black lives, Black scholarship, and the teaching of Black histories are under threat. Artists and scholars do essential work to preserve, interpret, and communicate history and culture, and to generate new ways of being in the world. Performance-making is an act of hope and an expression of
faith. But what happens when the complexities of the Black past are misrepresented? How can we engage in these critical and meaningful conversations, especially when Black creatives are on the team, in a spirit of care and uplift?

Soyica Diggs Colbert, Georgetown University
Jasmine Mahmoud, University of Washington
Angela Farr Schiller, Boston Conservatory at Berklee

Moderated by Lisa Biggs, Brown University, and Eunice Ferreria, Skidmore College

**Rethinking Hope in/from the Global South**
1:30pm- 3:30pm Saturday, Nov 11
Bristol
*welcomes outside participation*

**Working Session Conveners**
Sharvari Sastry, University of Chicago
Rishika Mehrishi, University of California San Diego

**Participants**
Performing Humanity: Gendered Resistance, Public Grieving, and Legacies of Embodied Knowledge in Occupied Kashmir
Sophie Capobianco, Washington University in St. Louis

Performing Theatre Historiography for Minoritarian Resilience: Armenian Memory on the Turkish Stage
Şeyda Nur Yıldırım, Brown University

“I Can Work Limitless:” Performance, Labor, and Hope in Corporate India
Sarah Saddler, Baruch College CUNY

Performing Critically: Imagining Anti-Caste Performance-Based Pedagogies
Vaishnavi Kollimarla, University of Minnesota, Twin Cities

Kamante Gatura, The Animal Subaltern & Hope in the Seam of the Catastrophe
Joshua Williams, Tufts University

“Whose Knowledge? Whose Power? Acting towards epistemic justice with campesina/o communities affected by a hydroelectric dam project in Northern Antioquia, Colombia”
Carolina Osorio Gil, Cornell University

The Muslim Women of Shaheen Bagh: On Performing a Collective Citizenship
Rashi Mishra, Stanford University

Hallucinating Ebola: The Aesthetics of Afrotuturism in Uganda
Laura Edmondson, Dartmouth College

Chaomei Chen, Trinity College Dublin

Dances for Desire Paths: Perilous Routes, Precarious States, and Performances of Hope and Hopelessness
Serap Erincin, Louisiana State University

**Faith and Reason in the Archive(s): Historiography, Research, and the Hope that Evidence Exists**
1:30pm- 3:30pm Saturday, Nov 11
Kent
*welcomes outside participation*

**Working Session Conveners**
Sam O’Connell, Worcester State University
Ann White, Michigan State University

**Participants**
Cross-Referencing Hope: Working Across Multiple Archives
Dennis Sloan, DePauw University

Hope in the Archives: Historical Accommodations for Childbearing Performers
Chelsea Phillips, Villanova University

Endings and Beginnings in the Archives: Finding Hope in the Margins
Heather Nathans, Tufts University

Active Archiving at the National Theatre: how do you create a ‘representative’ archive?
Erin Lee, Royal Central School of Speech and Drama. National Theatre

When Archives Fail: Playbill as an Unknowable Research Subject
Vicki Hoskins, San Francisco State University

Hope in New Play Dramaturgy and Historiography
Erin Stoneking, The University of Alabama

Open Me Please: Archivists as co-conspirators in the production of queer legacies
Danica Stompór, Caitlin Colban-Waldron
Queens College CUNY

Navigating Scarcity: Hesitant Hope for Archival Digitization
Scott Proudfit, Elon University
Springs Eternal: How an Archive (or Two) Changed My Life
Dorothy Chansky, Emerita, Texas Tech University; 2024 Fulbright Scholar

Hope as Activism in the Soviet Theatre Archive
Dassia Posner, Northwestern University

Historiographies of Hope: Bias, Perspective, and Cultural Memory in Mosinee’s Mock Invasion
Beth Osborne, Florida State University

Creating the Naturalist Archive: Stanislavsky’s Hopeful Search for Stage Realism
Stefka Mihaylova, University of Washington

*On Seeing Nineteenth-Century Asianness in the Archive*
Amy Huang, Bates College

Apposite Gestures and Parenthetical Performatives (of Hope?): Examining the In-sistent Performativity of the Pokanoket Tribe at Montuap (Mt. Hope, RI) and Several Un-generalizable Voices who are also Indigenous
Daniel Ruppel, Susquehanna University

Arbitrating the Actors’ Equity Association Archive
Ann Folino White, Michigan State University

Hope, Honcho, and the Unexpected: Unexpected Answers in ‘The Wiz’ Archive
Sam O’Connell, Worcester State University

(Still) Finding Hope at the Theatre: The State and Fate of the Utopian Performative
1:30pm- 3:30pm Saturday, Nov 11
Newport
*(welcomes outside participation)*

Working Session Conveners
John Fletcher, Louisiana State University
Sonja Kuftinec, University of Minnesota–Twin Cities

Participants
The Keep Going Song: Digital Gestures and the Utopian Performative
Rachel Anderson-Rabern, Franklin and Marshall College

Instrumentalizing Utopian Performativity: Spectatorial Affective Contact and Stigma Reduction
Dani Snyder-Young, Northeastern University

Not What You Think You See: Affects of Hope and Loss in Wolf Play
Catherine Heiner, Middle Tennessee State University

Rethinking Utopian Performatives in a COVID-impacted world
Sharon Green, Davidson College

Do dystopian performatives exist?
Sarah Lucie, Worcester Polytechnic Institute

The Institute of the Audience: an Imagined Theatre Company
Daniel Sack, University of Massachusetts Amherst

Utopia (still): Learning from Judith Malina’s Last Performances
Cindy Rosenthal, Hofstra University

Practicing Utopia: Affective Science and the Building of Theatre
Scott Knowles, Southern Utah University

Finding Soma Hope: Somatic witnessing in post-traumatic theater
Elise Morrison, Yale University

Crossing Over: The Utopian Performative and Athletic Performance
Jarod Mariani, Bowling Green State University

“We. Are. The Wolves: Rehearsing Assembly”
Shannon Walsh, Louisiana State University

(Re)Member this Body: Dramaturgies of Hope and Poetics of Repair in Contemporary Francophone Theater of Diaspora and Forced Migration
Rachel Watson, New York University

“Nothing is Impossible”: Finding Hope with the Story Pirates
Virginia Anderson, Connecticut College

Dead Black Men, Live Audiences, and Anti-Racist Theatre: Finding Hope for Change in James Ijames’s Kill Move Paradise
Rosemary Malague, University of Pennsylvania
‘End of play’: Despair and Wishing in the Theatre
Laura Lodewyck, North Central College

Plenary 7
3:45 - 5:00pm Saturday, Nov 11
Narragansett Ballroom
Chair: Robin Bernstein

An Unrealized Hope: Pearl Primus's Border Crossing Dance Theatre Troupe
Jessica Friedman, University of California, Santa Barbara

A Treadmill Called Hope
David Savran, The Graduate Center, CUNY

Destituent Hope: Shy Radicals, Neurodivergence, Non-Performance
Leon Hilton, Brown University

Field Conversation: Under Attack: Standing up for LGBTQIA+ Rights in Theatre and Performance Studies
3:45 - 5:00pm Saturday, Nov 11
Providence 4

With the onslaught of anti-trans legislation and the legal ban on drag performances in many U.S states, queerness is undoubtedly under attack. This conversation will focus on how we are addressing the attack on trans and queer people around the country in our field, in our classrooms, and in our scholarship. How are we ensuring that we hold space for and value queer and trans identities, experiences, and research in the academy? How must we reevaluate the present needs of our LGBTQIA+ colleagues, students, and artists? How can we identify and advocate for the spaces within academia where our identities and work can be championed and where they put us at risk? This conversation is essential to have as we approach another presidential election in the U.S. next year.

Featuring

Sean Edgecomb, CUNY, Staten Island
Khalid Long, Howard University
Aaron Thomas, Florida State University
Sara Warner, Cornell University
Janet Werther, The Graduate Center, CUNY

Moderated by Benjamin Gillespie, Baruch College, CUNY, and Bess Rowen, Villanova University

The Performance of Politics: Hopes for the Future
3:45 - 5:45pm Saturday, Nov 11
Kent
(welcome silent observers)

Working Session Conveners
Christopher Grobe, Amherst College
Shannon Steen, University of California, Berkeley

Participants
Rehearsing the Vote: Political Optimism, Democratic Participation, and the Real in Heidi Schreck's What the Constitution Means to Me
Ryan Claycomb, Colorado State University

Reading Greenham Common Women’s Peace Camp: Performance and Protest as Ecofeminist Critique
Anna Zarra Aldrich, Stony Brook University

Hope on a Blank Paper: White Paper Revolution and the Performance of Politics
Meiling Cheng, University of Southern California

Chinese Flatliners: A Political Theory of Underperformance and Social Media
Qianxiong Yang, University of California Los Angeles

“Hope without Optimism” in Zoe Kazan’s After the Blast
Kelli Shermeyer, University of Delaware

Refusing to Lose: The Politics and Performance of U.S. Citizen Diplomacy
Olivia Hendricks, Emory University

Kristina Wong and Mutual Aid Aesthetics
Takeo Rivera, Boston University

Staging Community: Creede Repertory Theatre and the Power of Political Dialogue in Rural America
Kae Twichell, Florida State University

Performing Minor Feelings
Kyle Frisina, College of the Holy Cross

Dancing for Something Other than Political Subjecthood: Early Japanese American Modern Dance in Los Angeles
Tara Rodman, University of California, Irvine

A Planetary Politic: Hope for Performing Human
Talley Murphy, Brown University
Performance in the Enlightenment Political Thought: Durkheim and Rousseau
Pannil Camp, Washington University in St. Louis

Dark Utopias: Militarism and Turkification in Late Ottoman Children’s Performances
Rüstem Ertuğ Altınay, University of Milan

Nice safe spaces: The Backstage Politics of Cynicism in Succession
Laura Levin, York University

Hope against hope: Theatrical Orientations at the End of the World
Lindsay Goss, Temple University

Minor Gestures, Minimal Politics and Irrational Aesthetics: Performance and Hopeful Indecidability
Tony Perucci, The University of North Carolina at Chapel Hill

Premillennial Theater and the Limits of Utopia
Madeleine Read, University of California Irvine

The Monstrous Utopian
3:45 - 5:45pm Saturday, Nov 11
Newport
(welcomes outside participation)

Working Session Conveners
Analola Santana, Dartmouth College
Michael Chemers, University of California, Santa Cruz

Participants
Monstrous Dialectics in Cherrié Moraga's Heroes and Saints
Elin Diamond, Rutgers University

Monsters as Medicalized Other: Exploring the Role of Medicalization in Queer Identity Formation (1948-1968)
Eran Eads, Graduate Student, University of Maryland

Petting the Lobster: Patti Smith and Sam Shepard’s Cowboy Mouth
Adam Bryx, University of California Merced

Hope Springs Eternal: Performing Grief and Resilience in Boulder’s Columbia Cemetery
Heather Kelley, University of Colorado Boulder

Revenge of the Monster Queer: The Cosmic Horror and Eldritch Liberation of Drag
Quest Zeidler, Independent Researcher

Dreams of Carcosa: The Utopian Space of Weird Horror and Theatre
Ian Downes, SUNY at Buffalo

Trigger Masculinity: Aiden Hale and the Shooting in Nashville
Michael Stablein Jr., The University of Chicago

The AIDS Vampire
Marc Arthur, Wayne State University

Monstrous hikikomori and contemporary Japanese theater’s ethics of viewing
Jessica Nakamura, University of California, Santa Barbara

"I met Death, and Death wants me to live": Little Red Riding Hood and the Hope of Monstrosity in Dimension 20’s “Neverafter.”
Alexander Miller, Independent Scholar

Songs in the Key of Creep: Liminality, Ambivalence and the Audience in the Monster Musical
Stephen Cedars, The Graduate Center, CUNY

Remonstrances: Environmental Activism, Greenpeace, and Monsters of Our Own Making
Victoria Scrimer, University of Mary Washington

Embracing the Monster: Reimagining Difference through Scare Actor Performances in Haunted Attractions
Riana Slyter, Colorado State University

For I Know the Plans I Have for You...Plans to Give You Hope and a Future
Quanda Johnson, University of Wisconsin Madison

Dancing the Grotesque: Exploring Horror as a Site of Hope
Natalie Zervou, University of Wisconsin Madison

Fate and Fire: Dragons as Monsters of Utopia in Anglo-Saxon Poetry
Jeff Kaplan, Manhattanville College

Robotic Embodiments
Tina Post, University of Chicago

Conjuring Justice: Historical Reenactment and Haunted Time in Jayro Bustamante’s La Llorona
Kristen Kolenz, Centre College

Monsters of Folklore in Appalachia
E.J. Westlake, The Ohio State University
The Bigger the Scarier: Examining the Liberatory Power of Fat Performance from Celeste Geyer to Veronika Merklein
Sarah Berry Pierce, New York University

Fearing the Monster Within Us: Abjection and Empathy in The Whale
Jen-Scott Mobley, East Carolina University

Antediluvian Monsters: Benjamin Waterhouse Hawkins’ Crystal Palace Dinosaurs and the Performance of White Racial Anxiety
Scott Magelssen, University of Washington

Asian American Monsters, Complex PTSD, and Generational Trauma in Aya Ogawa’s Nosebleed and Disney’s Turning Red
K. Frances Lieder, University of Maryland, College Park

Climate Futurity Through a Queer and Indigenous Lens
3:45 - 5:45pm Saturday, Nov 11
Washington
(welcomes outside participation)

Working Session Conveners
Ashlyn Barnett
Sam Collier
Ben Stasny
University of Colorado Boulder

Participants
Radio-Active Ghosts: The Queer Spectrality of Marie Clements’ Burning Vision
Kelly Richmond, Cornell University

“the thing with feathers”: Defamiliarizing Hope in the Indigenous Ecologies of Jeffrey Gibson
Shannon Jackson, University of California Berkeley

Burning Hope: Staging Queer and Indigenous Forestry in a Time of Fire
Kari Barclay, Oberlin College

Re-Seeding the Planet Through Indigenous Dance: Dancing Earth, Naturmimicry and the Futurism of Agro-Dance Practice
Jonah Winn-Lenetsky, Institute of American Indian Arts

Decolonial Storytelling Frameworks in Climate Change Theater
Sam Collier, University of Colorado Boulder

Methodologies of Hope: A Performance and Pedagogy Laboratory for ‘Moving Otherwise’ in the Climate Emergency
3:45 - 5:45pm Saturday, Nov 11
South County
(welcomes outside participation)

Working Session Conveners
Christine Balt
Kathleen Gallagher
Centre for Drama, Theatre & Performance Studies/ University of Toronto

Participants
Some Thoughts on Lingering: Invocation for a Wandering Lake and Reconciling with the Incommensurable
Alexandra Rego, The Graduate Center, CUNY

Is “This is Sus-tain-a·bi·li·ty” sustainable?: addressing camaraderie, catastrophe and performance in the design school classroom
Steven Chodorowski, University of Utah

Arts in Conversation with Christina Anderson, Martyna Majok & Lauren Yee
7:30pm - 8:30pm Saturday, Nov 11
Narragansett Ballroom

Join this important conversation on the state of theatre in the 21st Century with contemporary playwrights Anderson, Majok, and Yee. Moderated by conference program chair and Dean of Boston University’s School of the Arts Harvey Young. Sponsored by Boston University.

Distinguished Scholar Reception
8:30am - 9:30pm Saturday, Nov 11
Providence 1/2

Celebrate the 2023 Distinguished Scholar awardee AND past awardees at this drinks and desserts reception for all. Sponsored by Duke University, Department of Theatre Studies
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Programs like our Institute for Theatre & Social Change and SDA’s Office of Diversity, Equity and Inclusion embody our deep commitment to use the tools of the dramatic arts to create powerful, transformative stories that have the potential to change the world. Our students develop as media-agile multihyphenate artists and learn to use their storytelling powers to help address our world’s most pressing problems.

USC Critical Studies Faculty Include:
- Emily Roxworthy (Dean) • Rena Heinrich (Chair)
- Sharon Marie Carnicke • Melling Cheng
- Melinda Finberg

USC School of Dramatic Arts
dramaticarts.usc.edu
Sunday, November 12

Coffee/Tea/Breakfast
8:00am - 9:30am Sunday, Nov 12
Narragansett Foyer

Join us before you head to your last working session or the airport for breakfast and morning beverages in the ground floor foyer.

Second Session: Teaching as/with/for Hope
9:00am- 11:00am Sunday, Nov 12
Newport
(welcomes outside participation)

Second Session: Hope’s un/doings: methodologies and critical practices of hope in the Américas
9:00am- 11:00am Sunday, Nov 12
Providence 3
(welcomes outside participation)

Second Session: Beyond Possession: Reimagining Methods in Performance Studies Research
9:00am- 11:00am Sunday, Nov 12
Providence 4
(closed session to all but members of the working group)

Second Session: There’s Hope for Us Yet: Radicalizing, Decolonizing, and Decentering a Transnational U.S. Theatre History
9:00am- 11:00am Sunday, Nov 12
Bristol
(welcome silent observers)

Second Session: Hope for Tomorrow: Black Women and the Pathways to Futurity
9:00am- 11:00am Sunday, Nov 12
Kent
(welcomes outside participation)

Second Session: The Persistence of Hope in the Theatre of the MENA Region and its Diaspora
9:00am- 11:00am Sunday, Nov 12
Washington
(welcomes outside participation)

Second Session: Anchoring Historiographies: Hope, Method, and the Future of Theater History
9:00am- 11:00am Sunday, Nov 12
South County
(welcomes outside participation)

Second Session: Performance and Ecology Working Group Session: Hope and its Limits
9:00am- 11:00am Sunday, Nov 12
Blackstone
(welcomes outside participation)

Virtual Sessions

November 14 – December 11

Closing the Distance: Resource Mapping for Dynamic Theatre Histories Pedagogy
Tuesday, 14 November, 2023
5:00 p.m. Eastern // 4:00 p.m. Central // 2:00 p.m. Pacific
Virtual Space
Welcomes outside participants joining ZOOM discussion

Working Session Conveners
Diane Brewer, University of Evansville
Cailin Kane, Kent State University

Participants
‘Closing the Distance’ in Time: Rescuing Women Performers from Historical Erasure-- through Tableau Visualizations of Repertory
Mary Anthony, DePauw University

Reimagining Theatre Histories at a Minority Serving Institution
Melinda Powers, City University of New York

A Manifesto for an Ethics of Reading
Charles O’Malley, California Arts Council
Puppetry and Material Performance  
Sunday, 3 December, 2023  
12:30 p.m. Eastern // 11:30 a.m. Central // 9:30 a.m. Pacific  
Virtual Space  
Welcomes outside participants joining ZOOM discussion  

Co-sponsored by UNIMA-USA, an organization that promotes international friendship through the art of puppetry  

Working Session Conveners  
Alissa Mello, University of Exeter  
Pia Banzhaf, Michigan State University  
Skye Strauss, Baylor University  
Lawrence Switzky, University of Toronto  

Participants  
Thinking anew about the past and present historiography of Punch and Judy  
Alissa Mello, University of Exeter  

Defining the Object-Dynamic in Composition: The Vibrant Concepts of Shi and Ma and Their Roles in Object Agency  
Ashley Bellet, Purdue University  

Materiality Matters: Building Meaning and Hope from Puppetry Performance  
Ashley Lord, University of Idaho  

“Stochastic puppets”? On puppetry and AI  
Gabriel Levine, Glendon Campus, York University, Toronto  

Cartoon Puppets: Theatrical Models in Digital Animation  
Hans Vermy, University of California Los Angeles  

Puppets, Masks and the Center for World Music Training: One World Imaginings and Hopes  
Kathy Foley, University of California Santa Cruz  

Transitional Objects: Puppets and Childhood in Wolf Play  
Suhaila Meera, Lewis & Clark College; Stanford University  

Puppet Ecology: Playing with Plastic  
Dawn Tracey Brandes, Dalhousie University  

Decoding the Puppet’s Presence: Identification and Categorization in the Theatrical Realm  
Marzieh Ashrafian, University of Kansas  

Material Performance and Female Embodiment  
Felice Amato, Boston University  

VR’s Wild Hope: Performance and Virtual Reality Working Group  
Monday, 4 December, 2023  
8 p.m. Eastern // 7 p.m. Central // 5 p.m. Pacific  
Virtual Space  
Welcomes outside participants joining ZOOM discussion  

Working Session Conveners  
Kyueun Kim, The Graduate Center, CUNY  
Laura Hyunjhee Kim, The University of Texas at Dallas  
Katherine Mezur, University of California Davis  

Participants  
Cybernetic Hope, or: Guano and Microplastic Conditioning  
Teresa Simone, Florida State University  

The Man Who Couldn’t Leave—An Immersive Storytelling of An Age Frozen in Time  
Chee-Hann Wu, New York University  

Radical embodiment: Recalibrating human-ecological connection with VR  
Laura Chipley, Samara Smith  
State University of New York Old Westbury  

‘Twixt Hope and Hopelessness: Avatar Skinning, Decolonization, and the Shakespeare of Virtual Spaces  
Alicia Corts, Independent Scholar  

Embodying the Ghosts of War and Philosophy in Ho Tzu Nyen’s VR Theatre *Voices of the Void* (2021)  
Kyueun Kim, The Graduate Center, CUNY  

Statue of Peace in the Metaverse Project  
Heyjin Kwon, Louisiana State University  

Ophelia on the VR Stream: Simulating UnReason in New Media  
Elyse Singer, The Graduate Center, CUNY  

Independent creative technologist  
Haoyu Wang, New York University  

Toward Queer/Feminist/Trans* Hope and Futurity in Virtual Reality: A Technoshamanic Theory & Practice of Psychonautic (Consciousness-Expanding) Performance/Art/Writing  
Deni Li, University of California, Irvine
Eco-Drama: Images of Transformation
Thursday, 7 December, 2023
12 p.m. Eastern // 11 a.m. Central // 9 a.m. Pacific
Virtual Space
Welcomes outside participants joining ZOOM discussion

Working Session Conveners
Daniel Larlham, Saint Mary’s College of California
Chantal Bilodeau
Artistic Director, Arts & Climate Initiative; Co-organizer, Climate Change Theatre Action

Participants
Better Is Possible: Images of Change from the Pandemic for our Climate Change Fight
Jeanne Tiehen, University College Dublin

Writing Encounters
Hank Willenbrink, The University of Scranton

Dramaturgies for the Living
Todorut Ilinca, Babes-Bolyai University

“I See Towers Where There Were Trees”: Semiotic Conservational Messaging in Sunday in the Park With George
Sloan Garner, University of Georgia

Just Stop Oil (Head): Extinction Rebellion’s Environmental Artivism
Whitney Mosery, University of Texas at Austin

Rescuing Slash Pine Tree Seedlings: The Hope of Reforestation in the Face of Climate Change
Antonia Krueger, Eckerd College

Today’s animal welfare movements in Korea: protests and performances
Na Rae Kwon, University at Buffalo, SUNY

Revealing Post-Human Encounters in Performance:
Hope in a Posthuman Landscape
Monday, 11 December, 2023
1:30 p.m Eastern // 12:30 p.m. Central // 10:30 a.m. Pacific
Virtual Space
Welcomes silent observers joining ZOOM discussion

Working Session Conveners
Stefano Boselli, University of Nevada, Las Vegas
Sarah Lucie, New York University

Participants
Performing Fluidity as Method: Sensual Objects, Nonhuman Mobility, And Experimenting Relationalities
Menghang Wu, Ohio State University
“Behold God’s providence and his wonder of wonders” - Anne Greene’s Anatomical Redemption and The Stages of Bodily Autonomy in Posthuman Pregnancy
Molly Seremet, Mary Baldwin University

Conjuring Hope in Contemporary Musicals: Ghost Quartet and Animal Wisdom
Dan Venning, Union College

Trepleff’s Theatre: Failure, Hope, Utopia
Bogdan Mihai Florea, Ileana Gherghina
Nu Nu Theatre

Posthuman Entanglements of Gamification: Ludic Criticality and Meaningful Play in Molleindustria’s Phone Story
William Lewis, Purdue University

Hope in the Wastelands? Crisis and Creativity by the Salton Sea
Diana Looser, Stanford University

Performance, activism, and liberation practices
Laura Budriesi, University of Bologna. University of Firenze

Distributed Embodiment: Google’s MediaPipe, VTubers, and the Web of the Posthuman
Daniel Jackson, Stanford University

Sophia the Robot: Towards the Collective Creation of a Hopeful Artificial General Intelligence
Claudia Kinahan, Northwestern University