THEATRICAL HISTORIES

THEATRE LIBRARY ASSOCIATION

American Society for Theatre Research

THE American Society FOR Theatre Research ANNUAL CONFERENCE

THEATRICAL HISTORIES

01 THROUGH 04 NOVEMBER 2012

NASHVILLE, TENNESSEE

A S T R
Welcome to the 2012 ASTR conference, *Theatrical Histories*. As I reviewed the program schedule, I was struck by how well the plenaries and working group presentations respond to conference co-chairs Patrick Anderson’s and Patricia Ybarra’s description of the fluidity and multifacetedness of what we do and study. The program promises to be rich and offer great opportunities for considering what it means to say, to quote the call for proposals, “Theatre is historical; history is theatrical.”

My thanks to Patricia, Patrick, and their committee for shaping this gathering so well, to Nancy Erickson for always overseeing managerial aspects with grace and clarity, and to Stacy Wolf for her wise shepherding for ASTR. I wish you all an exciting 2012 ASTR conference, and I look forward to listening in on all of the conversations. I hope that many fruitful relationships and much good work proceed out of our time together.

Rhonda Blair
President
We gather at an historical moment: as our plenaries and working sessions commence, colleges and universities face unprecedented challenges in responding to public concerns about their educational and research missions. As we convene, theatres and performance groups across the globe are being forced to scale back their yearly seasons, and in many cases suspend them entirely. As we present our work and debate current issues in our field, our students, designers, directors, dramaturges, and performers back home struggle to justify their academic and artistic labors in the face of diminishing social investments and mounting debts.

In this context, and with these pressures in mind, we have designed this year’s conference to bring scholars with diverse methodological approaches together to continue ongoing conversations about the ethics of theatre and performance studies. In an historical moment when disciplines are being put under increasing pressure to rationalize in economic terms their specific contributions—and, perhaps most dangerously, to distinguish those contributions from, and argue that they are more valuable than, other disciplines—we have deliberately chosen to set aside polarizing generalizations about our field in the interest of fostering more inclusive, necessarily complex, discussions about the global calculus of value that typically positions theatre and the arts at the very bottom of its list of priorities.

As last year’s State of the Profession panel urged, we hope to nurture pragmatic and idealistic questions about what theatrical (and academic) labor can do in the contemporary geopolitical world. Namely, how can we conduct ethical historiographical research at a time when thinking about the past is not “profitable”? How can we analyze circulations of affect as potentially liberatory at the same time that we are situated within economies of labor in which we have little power? What do our various methodologies have to say to one another, and how might we use those conversations to better articulate the value of theatre and performance research broadly?

The plenary sessions engage these questions—in a wide variety of historical periods and locations—by thinking through the role of the state, of memory, of technology, and of forgotten or misunderstood genealogies in making theatrical history. The long trajectory of theatre history moves from a rich interrogation of its classical Greek origins to the futurity of Black freedom movements; globally, we include work on Brazil, Korea, Western Europe, the US, Russia, and South Africa. The working sessions are equally diverse, considering temporality, aural histories, objects and objecthood, biopolitics, the long 18th century, and affect, among others.

We are especially excited to be in Nashville, as we have rarely convened in the nation’s South. The rich legacy of performance in this city asks that we consider the aural and the historical; heritage tourism; overlapping histories of race, indigeneity; and settler colonialism in the US; nationalism and regionalism; and the legacy of music history within visual and popular cultures. Perhaps inspired by our Southern location, we have also sponsored Lois Weaver, Laurie Beth Clark and Michael Peterson in their creation of a workshop on discourses and practices of Hospitality. We encourage you to engage and collaborate with them in the pre-conference workshop, and in the conference’s interstitial moments.

Finally, cognizant of Tennessee’s role as a so-called Right to Work state, we have attempted to be attentive to the politics of labor and its organizations; we ask all conference attendees to consider the impact of our gathering upon those whose visible and invisible labor allows us to gather in the first place.

Patrick Anderson
University of California, San Diego
Patricia Ybarra
Brown University

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Patrick Anderson
University of California, San Diego
Patricia Ybarra
Brown University
Nashville, Tennessee
November 2012

THEATRICAL HISTORIES

Exhibit Hall
Coffee/Breakfast Breads
8:00 am–10:00 am
Capitol Ballroom Foyer, Floor 2
Registration Open
8:00 am–5:00 pm
Davidson A, Floor 2

Meet Your Mentor
Graduate Mentor Meeting:
7:15 am–8:15 am
Capitol Ballroom 1 and 2, Floor 2
in Exhibit Hall

Opening Reception
7:45 pm–9:00 pm
Capitol Ballroom 3 and 4, Floor 2

Opening Performance–Split Britches
7:00 pm–7:45 pm
Capitol Ballroom 3 and 4, Floor 2

Plenary 1: Deep(er) Histories
4:30 pm–6:30 pm
Capitol Ballroom 3 and 4, Floor 2

Nashville Artists and Scholars
Organizers and Panel of
Introduction by Conference Scene: Welcome and
Welcome to the Nashville program at-a-glance

Thursday, November 1, 2012
8:00 am–3:00 pm
ASTR Executive Committee Meeting
Suite 7, Floor 7
9:00 am–12:00 pm
Performance Workshop:
Creative Hosting, a Strategy for Public Engagement
Davidson A, Floor 2
12:30 pm–3:00 pm
Split Britches Rehearsal
(Closed)
Capitol Ballroom 3 and 4, Floor 2
2:00 pm–7:00 pm
Registration Open
Capitol Ballroom Foyer, Floor 2
3:30 pm–4:30 pm
Welcome to the Nashville Scene: Welcome and
Introduction by Conference Organizers and Panel of
Nashville Artists and Scholars
Capitol Ballroom 3 and 4, Floor 2
4:30 pm–6:30 pm
Plenary 1: Deep(er) Histories
Capitol Ballroom 3 and 4, Floor 2
7:00 pm–7:45 pm
Opening Performance–Split Britches
Capitol Ballroom 3 and 4, Floor 2
7:45 pm–9:00 pm
Opening Reception
in Exhibit Hall
Capitol Ballroom 1 and 2, Floor 2

Friday, November 2, 2012
7:15 am–8:15 am
Graduate Mentor Meeting:
Meet Your Mentor
Davidson A, Floor 2
8:00 am–5:00 pm
Registration Open
Capitol Ballroom Foyer, Floor 2
8:00 am–10:00 am
Coffee/Breakfast Breads
Exhibit Hall
8:00 am–5:00 pm
Exhibit Hall Open (closed)
1:30 pm–2:30 pm
Capitol Ballroom 1 and 2, Floor 2
8:30 am–10:30 am
Plenary 2: Tricky Memory
Capitol Ballroom 3 and 4, Floor 2
10:45 am–12:30 pm
Plenary 3: Subject to History
Capitol Ballroom 3 and 4, Floor 2
12:30 pm–1:45 pm
Career Sessions/Box Lunch
See detailed schedule for rooms/locations
2:00 pm–4:00 pm
Working Sessions 1
See detailed schedule for rooms/locations
2:00 pm–4:30 pm
TLA Tour – Hatch Show Print (limit 20)
Offsite
4:15 pm–6:15 pm
Plenary 4: Performing State History
Capitol Ballroom 3 and 4, Floor 2
6:30 pm–8:30 pm
Working Sessions 2
See detailed schedule for rooms/locations
2:00 pm–4:00 pm
Working Sessions 3
See detailed schedule for rooms/locations
3:30 pm–10:30 am
Working Sessions 4
See detailed schedule for rooms/locations
5:15 pm–8:00 pm
Working Sessions 4
See detailed schedule for rooms/locations
8:00 pm–9:00 pm
Cambridge University Press Reception
Capitol Ballroom Foyer, Legislative Terrace, Floor 2
9:00 pm–10:00 pm
Graduate Student Caucus Meeting
Davidson A, Floor 2
10:00 pm–12:00 pm
President’s Reception for Emerging Scholars
Pinnacle – Revolving Rooftop

Saturday, November 3, 2012
7:15 am–8:15 am
De-mystifying ASTR
Davidson A, Floor 2
8:00 am–5:00 pm
Registration Open
Capitol Ballroom Foyer, Floor 2
8:00 am–10:00 am
Coffee/Breakfast Breads
Exhibit Hall
8:00 am–12:30 pm
Plenary 5: Theatre Library
Association
Davidson A and B, Floor 2
12:45 pm–2:15 pm
Awards Luncheon and ASTR Annual Meeting
Capitol Ballroom 2, 3 and 4, Floor 2
3:15 pm–5:00 pm
Plenary 6: Theatrical Past and Theatricals Past
Capitol Ballroom 3 and 4, Floor 2
5:15 pm–8:00 pm
Working Sessions 4
See detailed schedule for rooms/locations
8:00 pm–9:00 pm
Cambridge University Press Reception
Capitol Ballroom Foyer, Legislative Terrace, Floor 2
9:00 pm–10:00 pm
Graduate Student Caucus Meeting
Davidson A, Floor 2
10:00 pm–12:00 pm
President’s Reception for Emerging Scholars
Pinnacle – Revolving Rooftop

Sunday, November 4, 2012
8:00 am–10:00 am
Coffee/Breakfast Breads
Capitol Ballroom 1 and 2, Floor 2
8:30 am–9:45 am
Supporting Academic Libraries
Davidson Room, Floor 2
10:00 am–12:00 pm
“State of the Fields” Long Table, curated by Lois Weaver,
Split Britches
Capitol Ballroom 3 and 4, Floor 2
Conference Ends

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Tony Perucci

Robert Gordon
The Theatre of Power

Ryan Claycomb

Ramón H. Rivera-Servera

Francesca T. Royster

Sara Warner

MABOU MINES
Making Avant-Garde Theater in the 1970s
Iris Smith Fischer

CUTTING PERFORMANCES
Collage Events, Feminist Artists,
and the American Avant-Garde
James M. Harding

ARTAUD AND HIS DOUBLES
Kimberly Jannarone
CONFERENCE PROGRAM

THURSDAY, NOVEMBER 1, 2012
8:00 AM–3:00 PM
ASTR Executive Committee Meeting
Suite 7, Floor 7

9:00 AM–12:00 PM
Performance Workshop: Creative Hosting: A Strategy for Public Engagement
Davidson A, Floor 2

In this workshop, we will explore practical techniques for facilitating creative public engagement. Participants will consider unconventional uses of institutional space, create their own hosting personas, design alternative public meeting structures, devise conference interventions, and explore food, locality and custom as a means of meeting and greeting. Participants will be encouraged to develop and enact interventions created in the workshop throughout the weekend as a way of enhancing the 2012 ASTR Conference experience.

CONVENERS:
Lois Weaver, Split Britches;
Laurie Beth Clark, University of Wisconsin, Madison
Michael Peterson, University of Wisconsin, Madison

12:00 PM–6:00 PM
Exhibitor Set-up
Capitol Ballroom 1 and 2, Floor 2

8:00 AM–3:00 PM
Registration Desk Open
Capitol Ballroom Foyer, Floor 2

3:30 PM–4:30 PM
Welcome to the Nashville Scene: Welcome and Introduction by Conference Organizers and Panel of Nashville Artists and Scholars
Capitol Ballroom 3 and 4, Floor 2
Rhonda Blair, ASTR President

2012 PROGRAM CO-CHAIRS:
Patrick Anderson, University of California, San Diego
Patricia Ybarra, Brown University
Panel of Nashville Scholars and Artists
Chair:
Jill Dolan, Princeton University

PANELISTS:
Rene Copeland, Tennessee Repertory Theatre
Jaz Dorsey, Nashville Dramaturgy Project
Christin Essin, Vanderbilt University
Leah Lowe, Vanderbilt University
Mary McCullum, Sista Style Production

4:30 PM–6:30 PM
Plenary 1: Deep(er) Histories
Capitol Ballroom 3 and 4, Floor 2
Chair:
Charlotte Canning, University of Texas, Austin
Tracy Davis, Northwestern University
Richard Schoch, Queen’s University, Belfast
Erika Lin, George Mason University

7:00 PM–7:45 PM
Opening Performance: Split Britches
Capitol Ballroom 3 and 4, Floor 2
Lois Weaver and Peggy Shaw

7:45 PM–9:00 PM
Opening Reception
Capitol Ballroom 1 and 2, Floor 2

FRIDAY, NOVEMBER 2, 2012
7:15 AM–8:15 AM
Graduate Mentor Meeting: Meet Your Mentor
Davidson A, Floor 2
Attendees and their pre-assigned mentors meet to talk about the conference and ASTR.

8:00 AM–5:00 PM
Registration Desk Open
Capitol Ballroom Foyer, Floor 2

8:00 AM–5:00 PM
Exhibit Hall Open (closed: 1:30 pm – 2:30 pm for lunch)
Capitol Ballroom 1 and 2, Floor 2

8:00 AM–10:00 AM
Coffee/Breakfast Breads - Exhibit Hall

8:30 AM–10:30 AM
Plenary 2: Tricky Memory
Capitol Ballroom 3 and 4, Floor 2
Chair:
Jonathan Chambers, Bowling Green State University
Sarah Bay-Cheng, University of Buffalo
Pascalated Memoria: Theatre History and Digital Historiography
John Fletcher, Louisiana State University
Theatrical Histories of/as Activism: Critical Geographies, Paramodern Readings, and Assumptions of Good Faith
Christian DuComb, Colgate University
Blackface Photography and Performance Remains
Odai Johnson, University of Washington
What Never Happened

10:45 AM–12:30 PM
Plenary 3: Subject to History
Capitol Ballroom 3 and 4, Floor 2
Chair:
Sandra Richards, Northwestern University
Kathleen Gough, University of Glasgow
Joan of Arc, Jim Crow, and the ‘Irish Question’
Jill Lane, New York University
Potosí Principle: Savage Capitalism
Soyica Colbert, Dartmouth College
The Present in the Past: Imagining a Future for Black Freedom Movements in Black Performance

12:30 PM–1:45 PM
Career Sessions
Pick up box lunches at the registration desk (pre-paid)

CS1 Publish, Don’t Perish: Articles
Davidson A, Floor 2
This session will address every aspect of writing and publishing articles in journals devoted to theatre and performance as well as those less focused on the field. Speakers are also prepared to discuss publishing work in essay collections. Please come with questions; there will be plenty of time for conversation.

MODERATORS:
Penny Farfan, Theatre Journal, University of Calgary
Leo Cabranes-Grant, Theatre Survey, University of California, Santa Barbara
Mike Sell, author of numerous journal articles and book chapters, Indiana University of Pennsylvania
Alan Ackerman, Modern Drama, University of Toronto

CS2 Publish, Don’t Perish: Books
Davidson B, Floor 2
This session will offer advice for those preparing to write and publish their first monograph. Those assembled have experience with a range of presses and have seen the book-publishing process from a number of angles. Please come with questions; there will be plenty of time for conversation.

MODERATORS:
LeAnn Fields, University of Michigan Press
Kristine Priddey, Southern Illinois University Press
Jill Dolan, Princeton University
Shane Vogel, Indiana University

CS3 Under Pressure: Claiming Success and Sanity in your Pre-tenure Years
Suite 4A, Floor 4
This session brings together scholars who are either on the tenure track or recently tenured and willing to share the decisions that have shaped their experiences. They will discuss what has worked well and what has not, offering both advice and caveats—all to help attendees remember that success and sanity go together (or it’s not success). Please come with questions; there will be plenty of time for conversation.

MODERATORS:
Kirsten Pullen, Texas A&M University
Paige McGinley, Yale University
Brian Herrera, Princeton University

CS4 Surviving and Thriving during the Dissertation
Capitol Ballroom 3 and 4, Floor 2
This session explores strategies for successful dissertation writing, including choosing committee members, nurturing those relationships, and getting the writing done well. Emphasis will be placed on developing life-long writing and research habits that lay the foundation for being a productive writer and scholar. Please come with questions; there will be plenty of time for conversation.

MODERATORS:
Jean Graham-Jones, City University of New York, Graduate Center
David Saltz, University of Georgia
Harvey Young, Northwestern University

CS5 Publish, Don’t Perish: Theatrical Histories
nashville, tennesee
november
2012
FRIDAY, NOVEMBER 2, 2012
12:30 PM -1:45 PM (cont.)
CS5 Navigating the Changing Job Market: Beyond US Borders
Suite 4B, Floor 4
This session will address strategies for pursuing academic employment outside of the United States. Speakers will discuss a range of topics, including avenues for making contacts abroad and the differing criteria for professional advancement. Please come with questions; there will be plenty of time for conversation.

Moderators:
Josh Abrams, University of Roehampton
Charlotte McIvor, National University of Ireland, Galway
James Harding, University of Warwick

CS6 Navigating the Changing Job Market: Academic Alternatives
Suite 5A, Floor 5
This session features accomplished professionals who earned doctoral degrees in Theatre or Performance Studies and chose a path other than college teaching. The discussion will help attendees think dynamically about their many career options. Please come with questions; there will be plenty of time for conversation.

Moderators:
Ken Cerniglia, Dramaturg and Literary Manager, Disney Theatrical Group
Rebecca Hewett, ACLS Public Fellow and Cultural Programs Specialist, New York City Department of Cultural Affairs

CS7 Pedagogical Predicaments: Meeting the Challenge of 21st-Century Teaching
Suite 7B, Floor 7
Speakers will offer their best advice about teaching today. The session will address the teaching of ethnography and performance studies as well as the teaching of theatre history and historiography. Please come with questions; there will be plenty of time for conversation.

Moderators:
Catherine Cole, University of California-Berkeley
Henry Bial, University of Kansas
Soyica Diggs Colbert, Dartmouth College

CS8 Show Me the Money: Raising Funds for Individual Research and Program Transformation
Suite 7A, Floor 7
This session is presented by the New Paradigms in Graduate Education Committee. As students, faculty, and programs are called upon to be more “entrepreneurial,” raising funds for individual research initiatives and program transformation becomes an increasingly urgent issue. This career session offers suggestions and strategies for approaching this often daunting process, whether participants are seeking support for solo projects, or larger, institution-wide initiatives.

Moderators:
Amy Cook, Indiana University
Valeri Hohnman, University of Illinois, Urbana-Champaign
Heather S. Nathans, University of Maryland

CS9 Size Matters: Unique Challenges and Opportunities in Small Liberal Arts Colleges
Suite 7B, Floor 7
This session explores the unique situation of teaching theatre, performance, and dance in a small liberal arts college. Topics of discussion may include: balancing teaching and research; identifying mechanisms that support research activities; evolving curricular frameworks; credit imaging and assessing practical theatre, performance, and dance work; teaching theory and practice; service expectations (for junior and senior faculty); teaching loads; unusual department configurations and responsibilities; interdisciplinary collaboration across campus; liaison duties; building the tenure file; and more. Please come with questions and discussion suggestions.

Moderators:
Kate Bredeson, Reed College
Lara D. Nielsen, Macalester College

2:00 PM - 4:00 PM
Working Sessions 1 - WS (1) - WS (9)

WS(1) Ecology and/of Performance Working Group: Trans-cultural, Trans-national, Trans-species Histories in Performance
Suite 4A, Floor 4

Conveners:
Nelson Gray, University of Victoria
Theresa May, University of Oregon, Eugene

FRIDAY, NOVEMBER 2, 2012
2:00 PM - 4:00 PM
Working Sessions 1 (cont.)

WS (2) STAGING TIME, TIMING HISTORY
Suite 4B, Floor 4

Conveners:
John Muse, University of Chicago
Nick Salvato, Cornell University

WS (3) Everyday Life: Histories of the Ordinary, Persistent, and Repeated
Davidson A, Floor 2

Conveners:
Robin Bernstein, Harvard University
Kyla Wazana Tompkins, Pomona College

WS (4) Indigenous Performance Research in the Americas: Indigenous Histories and the Performance of Reconciliation
Suite 4B, Floor 4

Conveners:
Ann Haugo, Illinois State University
Stephanie Lein Walseth, University of Minnesota

WS (5) What the Middle Means: New Histories of Medieval Performance Culture
Suite 7A, Floor 7

Conveners:
Lofoton L. Durham, Western Michigan University
Jenna Soleo-Shanks, Briar Cliff University

WS (6) Contaminating Bodies, Infectious Spectacle, Troubling Histories: Women on Performative Display
Suite 7B, Floor 7

Conveners:
Jennifer-Scott Mobley, Rollins College
Jill Stevenson, Marymount Manhattan College

WS (7) Blurring the Lines: Scholarship, Practice, and Professional Preparation
Capitol Ballroom 3 and 4, Floor 2

Conveners:
The New Paradigms in Graduate Education Committee
Chrystyna Dail, Ithaca College
Amy Hughes, Brooklyn College
Suk-Youn Kim, University of California, Santa Barbara
Sharon Mazer, University of Canterbury
Heather S. Nathans, University of Maryland

WS (8): Working between Theatre Studies and Dance Studies
Suite 5A, Floor 4

Conveners:
Nadine George-Graves, University California, San Diego
Susan Manning, Northwestern University
Tara Rodman, Northwestern University

2:00 PM - 4:30 PM
TLA Tour of Hatch Show Print
Pre-registration required
Limit: 20/Offsite - Meet in Lobby

4:15 PM - 6:15 PM
Plenary 4: Performing State History
Capitol Ballroom 3 and 4, Floor 2

Chair:
Margaret Werry, University of Minnesota, Twin Cities
Claudia Tiringe Nascimento, Wesleyan University
The Theater of the Brazilian Post-Dictatorship Generation: National Histories and Theories
Catherine Schuler, University of Maryland, College Park
Staging Power in Post Soviet Russia: the Putin Theatricals
Aruna Jeong, University of California, Los Angeles
Political Performance, Dramatic History, and the Construction of Representation of Korean Identity
Loren Kruger, University of Chicago

6:30 PM - 8:30 PM
Working Sessions 2 - WS (9) - WS (17)

WS (9) Eighteenth Century Theatrical Histories, or, the Long, the Deep, and the Wide
Suite 4A, Floor 2

Conveners:
Jennifer Kokai, Weber State University
Daniel Smith, Michigan State University

WS (10) Objects and Things: The Histories of Theatrical Actants
Capitol Ballroom 3 and 4, Floor 2

Conveners:
Marlis Schweitzer, York University
Joanne Zerdy, Independent Scholar

WS (11) Performing War: Theatrical Histories
Suite 5A, Floor 2

Conveners:
Katie Egging, Union College
Jenna L. Kubly, Independent Scholar
SA TURDAY, NOVEMBER 3, 2012
7:15 AM – 8:15 AM
De-mystifying ASTR: How and Why We Do What We Do, And How You Can Get Involved
DAVIDSON A, FLOOR 2
CONVENER: Ben Gunter, Theater with a Mission

WS (19) Undercover: New Approaches to Plays from the Spanish Golden Age through Hidden Histories of Women and Native Americans
DAVIDSON A, FLOOR 2
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WS (20) Ephemerality/Influence: Genesologies of Alternative British Theatre
DAVIDSON B, FLOOR 2
CONVENER: Brian E.G. Cook, Independent Scholar

WS (21) Digital Histories and Taxonomic Shifts
SUITE 5A, FLOOR 5
CONVENER: Jen Parker-Starbuck, Roehampton University, London

WS (22) “Experiments in Democracy”: Performing an Interracial and Multicultural America, 1900-1950
SUITE 3B, FLOOR 5
CONVENER: Cheryl Black, University of Missouri, Columbia

WS (23) Performing Age
SUITE 6A, FLOOR 6
CONVENER: Elinor Fuchs, Yale School of Drama

SUITE 6B, FLOOR 6
CONVENER: Jane Barnette, Kennesaw State University

WS (25) Interrogating the Romance of Community Theater and Performance
SUITE 4B, FLOOR 4
CONVENER: Michelle Barn, Hobart and William Smith Colleges

THEATRICAL histories
nashville, tennesee
november
2012

WS (13): Sense, Affect, and Being
SINGULAR PLURAL
DAVIDSON B, FLOOR 2
CONVENER: José Muñoz, New York University
Tavia Nyong’o, New York University
Karen Shimakawa, New York University

WS (16): Re)Positioning Latin America: Theatrical Histories and Cartographies of Power
CAPITOL BALLROOM 3 AND 4, FLOOR 2
CONVENERS: Jimmy A. Noriega, College of Wooster
Analola Santana, Dartmouth College

WS (17): Digital Humanities and the Performing Arts
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CONVENER: Nancy Friedland

WS (18): Performance and (Bio)politics: From Liveness to Life
TRINITY COLLEGE DUBLIN

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SATURDAY, NOVEMBER 3, 2012
3:15 PM - 5:00PM
Plenary 6: Theatrical Past and Theatricals Past
CAPITOL BALLROOM 2, 3 AND 4, FLOOR 2
CHAIR: Jon Rossini, University of California, Davis
Faedra Carpenter, University of Maryland, College Park
Douglas Turner Ward’s Play on Whitewash: Day of Absence on America’s Public Stages
Nicholas Ridout, University of London, Queen Mary
Return to the Program: Benjamin, Lacis, and the Proletarian Children’s Theatre
Ken Cerniglia, Disney Theatricals and Susan Brady, Yale University
The American Theatre Archive Project at the Intersection of History and Practice
Josh Abrams, Roehampton University
Tasting the Past: Culinary Materiality and Avant-Garde Restaging

5:15 PM - 8:00PM
Working Sessions 4 - WS (27) - WS (35)
SUITE 4A, FLOOR 4
CONVENERS: Emine Fisek, Bogazici University
Charlotte McIvor, National University of Ireland, Galway

WS (28) Performance as Research and Practice-Based Research: Historic, Current, and Forthcoming
SUITE 4B, FLOOR 4
CONVENERS: Daniel Mroz, University of Ottawa
Kris Salata, Florida State University

WS (29) Shakespearean Performance Research Group
DAVIDSON A, FLOOR 2
CONVENERS: Catherine Burriss, California State University, Channel Islands
Franklin J. Hildy, University of Maryland
Rob Ormsby, Memorial University, Newfoundland
Don Weingust, Southern Utah University / Utah Shakespeare Festival
W. B. Worthen, Barnard College, Columbia University

WS (30) Traumatic Structures
SUITE 4A, FLOOR 4
CONVENERS: Mary Karen Dahl, Florida State University
Aaron C. Thomas, Dartmouth College

WS (31) Unsafe Realism 2.0: Rethinking Feminist Realisms
SUITE B, FLOOR 5
CONVENERS: Roberta Barker, Dalhousie University
Kim Solga, Queen Mary University of London

WS (32) Culture, Citizenship, and Mass Spectacle
DAVIDSON B, FLOOR 2
CONVENERS: Kimberley Jannarone, University of California, Santa Cruz
Keren Zailoue, Queen Mary University of London

SATURDAY, NOVEMBER 3, 2012
5:15 PM - 8:00PM
Working Sessions 4 (cont.)
WS (33) Global Theatre Histories: Exploring a New Research Paradigm
SUITE 6B, FLOOR 6
CONVENERS: Christopher B. Balme, Ludwig Maximilian University, Munich
Nic Leonhardt, Ludwig Maximilian University, Munich

WS (34) Theatre/Performance Historiography: Time, Space, Matter
SUITE 6A, FLOOR 6
CONVENERS: Rosemarie Bank, Kent State University
Michal Kobiálka, University of Minnesota

WS (35) Special Session: Heading Back to the Future: Theatre Histories, Graduate Training, and New Paradigms in Graduate Education
CAPITOL BALLROOM 2, 3 AND 4, FLOOR 2
CONVENER: Heather S. Nathans, University of Maryland

8:00 PM - 9:00PM
University Camper Reception
CAPITOL BALLROOM Foyer and Legislative Terrace

9:00 PM - 10:00PM
Graduate Student Caucus Meeting
DAVIDSON A, FLOOR 2

10:00 PM - 11:00PM
President’s Reception for Emerging Scholars
Pinnacle - Rotating Rooftop

SUNDAY, NOVEMBER 4, 2012
8:00 AM - 10:00AM
Coffee, Breads
CAPITOL BALLROOMS 1 AND 2, FLOOR 2

8:30 AM - 9:45AM
Supporting Academic Libraries
DAVIDSON ROOM, FLOOR 2
CONVENERS: Tobin Nellhaus, Yale University, Committee Chair
Kenneth Schlesinger, Theatre Library Association
Heather Nathans, University of Maryland, ASTR incoming President

10:00 AM - 12:00 PM
“State of the Fields” Long Table
Curated by Lois Weaver, University of Queen Mary, London

CONFERENCE ENDS
FRIDAY, NOVEMBER 2, 2012
2:00 PM – 4:00 PM
WS (4) cont.
David Carlyon, Independent Scholar
The Hermeneutics of Early Circus
Michelle Liu Carriger, Brown University
Getting in the Habit: Fashion, Performance, Materiality
Brandi Wilkins Catanese, University of California, Berkeley
The Ethical Everyday: Quotidian (Student) Performance and Accountability to (Institutional) Histories
Dorothy Chansky, Texas Tech University
Domestic Labor in Black and White: Strategic Representation of Household Activities in African American Drama
1926/1978
Iris Smith Fisher, University of Kansas
A House of Their Own: Performing Class Privilege and Cultural Authenticity in the Late 19th Century
Jacob Gallagher-Ross, Yale University
Brightness is Seeing in a New Way: Thornton Wilder’s “Everyday Departures”
Michelle Granshaw, University of Washington
Performance in Everyday American Catholic Life, 1860-1920
Barbara Wallace Grossman, Tufts University
Arbitrary Cruelty Systematically Enforced: The Nazi’s War against the Jews of Germany
Amy Holzapfel, Williams College
Private Theatre in the Palm of One’s Hand: The Nineteenth-Century Pop-Up Book
Amy Hughes, City University of New York, Brooklyn College
Evaluating the Mundane: Tedium and Repetition in the Diary of Harry Watkins (1837–1894)
Douglas A. Jones, Princeton University
“Epistolary Caskets”: Antebellum Black Life and the Performaticity of Newspapers
Ju Yon Kim, Harvard University
Making Asian American MASCULINITY Mundane: Yellow Fever on the Internet
Lindsay Adamson Livingston, City University of New York
The Right to Keep and Bear: Performances of Gun Ownership in the United States
Stephen Low, Cornell University
The Shame of Whiteness: Marking White Privilege as Visible through Affect
Carol Martin, New York University
Rabbi Mous and the Everyday Aesthetics of 21st Century W arfare and Revolution
Patrick McKevelly, Brown University
Chronic Performance/Chasing History
Uri McMillan, University of California, Los Angeles
The “Plastic Possibilities” of Gender Impotence: Experiments in Performance in Adrian Piper’s “Spectator Series” and the Mythic Being
Lisa Merrill, Hofstra University
Everyday Life Performances of Race in the Antebellum Period
Christine Mok, Brown University
Let’s Be Nikibi: Race and Representation in Everyday Life
Noe Monteza, Tufts University
Vesiana Tzilas: Staging the Quotidian for Argentine Audiences
Michael Morris, Tufts University
Daily Dramas Underground: Performance in/of the Soviet and Post-Soviet Moscow Metro
Jessica Chiyoh Nakamura, Stanford University
Reading WWII Historical Narratives in the Performance of Space: the Everyday Visit to Yasukuni Shrine in Contemporary Japan
Laura D. Nielsen, Macalester College
Pedro Reyes’ Baby Marx: the Everyday Drug War Economy
Coleman Nye, Brown University
The Poetics of Tact: Tracing the “Spontaneous History” of a Scientific Knowledge Object
Jacyln Pryor, Northern Arizona University
“Sacred”: Re-Performing and Re-Documenting Ordinary Violence in the Black Diaspora
Elizabeth Son, Northwestern University
The Bronze Girl: Performing Law
Jeanne Vaccaro, University of Pennsylvania
Judson Lives! Transcultural Trans/Corporeography
Sara L. Warner, Cornell University
SCUM: Vilest Sodomies and the Art of the Chronic
Margaret Werry, University of Minnesota
House Arrest: Museological Performance and the Everyday

WS (5): What the Middle Means: New Histories of Medieval Performance Culture

Suite 7A, Floor 7
Conveners:
Lofton L. Durham, Western Michigan University
Jenna Soleo-Shanks, Briar Cliff University
Katherine Steele Brokaw, University of California, Merced
Nicholas Udall and the Middle of the Sixteenth Century
Seeta Chaganti, University of California, Davis
“Vanysshed W as this Daunce”: Media, Mediation, and the Performance of the Medieval
Michael Chemers, University of California, Santa Cruz
TheWereealz Defense: Hunting a Performative Monster in the Middle Ages
Carolyn Coulson-Grigsby, Shenandoah University
Performing the Mundane Reproductive Body: The Threat of Anti-Spectacularity
Ken Nielsen, Princeton University
“The Piece of Flibb”: Sarah Kane and Pornographic Tragedy as Historical Precision
Jeff Paden, Florida State University
Beyond the Lynching Play: Baring the Lynched Black Female Body
Laurelann Porter, Arizona State University
Women on Performance Display: Spirit Possession of the Punahua Gira Shadow Entity in the Umbanda Religion
Beliza Torres Narváez, University of Texas, Austin
Fat Performance Scholarship: Where are the Corpulent Bodies of Color?
Stephanie Vella, City University of New York, Graduate Center
Penetrating Materialism: Oshun Kobuska’s “Doll and the Art” Historical Female Body
Jacqueline Jenkins, University of Calgary
History and Performance in the Northampton TCD 122
Jesse Njoo, University of California, Santa Barbara
Troubling History: Representing Jews in Medieval Passion Plays
Jenna Soleo-Shanks, Briar Cliff University
Between Drunks and Angels: Reading between and beyond the Lines in Medieval Dramatic Texts
Jill Stevenson, Marymount Manhattan College
Fat Performance Scholarship: Where are the Corpulent Bodies of Color?
Sara L. Warner, University of Minnesota
Performative Display
Whose Body Is It?: Gender Minstrelry in Virtual World Historiography
Jennifer Goodlander, Indiana University
Tradition Trouble: Women Puppeteers in Renaissance Theatrical History
Brian Granger, University of California, Santa Barbara
Unpeachable Women: The Queens of “Fela!” and Musical Theater Historiography
Lisa Hall Hagen, Utah Valley University
Performing the Mundane Reproductive Body: The Threat of Anti-Spectacularity
Ken Nielsen, Princeton University
“The Piece of Flibb”: Sarah Kane and Pornographic Tragedy as Historical Precision
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FRIDAY, NOVEMBER 2, 2012
6:30 PM - 8:30 PM CONT.
WS (15) cont.
Sean Metzger, Duke University
Tai Chi au Monde de la Francophonie, Or The Chinese Atlantic and Mobile Affect
Ariel Osterweis, Wayne State University
Feeling Fuzzy: Narcissister(s) and the Materiality of the Merkin
Ivan A. Ramos, University of California, Berkeley
Feeling Quer bj City: Julian Hernandez and Metropolitan Affect
Alanna Thain, McGill University
Soft Subversions and Collective Cpasophonia: Affective Actions of Québec’s Printemp s Énabl
Shane Vogel, Indiana University
Black Fad Performance in The Jim Crow Era
Scott Wallin, University of California, Berkeley
Discomfort in the House: Affective Relations and the Inclusion of Psychosocial Disability on Stage
Hentyle Yapp, University of California

WS (16) (Re)Positioning Latin America: Theatrical Histories and Cartographies of Power
Capitol Ballroom 3 and 4, Floor 2
Conveners:
Jimmy A. Noriega, College of Wooster
Analola Santana, Dartmouth College
Jason Bush, Stanford University
Scott Wallin, University of California, Berkeley
Hentyle Yapp, University of California

WS (17) Digital Humanities and the Performing Arts
Suite 5b, Floor 5
Conveners:
Nancy Friedland, Columbia University Libraries
Cecily Marcus, University of Minnesota Libraries
Doug Reside, New York Public Library for the Performing Arts

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Tom Sellar, editor
volume 42, number 2

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SATURDAY, NOVEMBER 3, 2012
8:30 AM - 10:30 AM

**Working Sessions 3 - WS (16) - WS (26)**

**WS (16) Methods and Approaches: Cognitive Science in Theatre, Dance, and Performance**

**Suite 4A, Floor 4**

**Conveners:**
Amy Cook, Indiana University, Bloomington
John Lutterbie, Stony Brook University
David Bisaha, University of Pittsburgh

*Extended Ecological Cognition and Theatre Design*

*Rhonda Blaik*, Southern Methodist University
*Embodied Action and the Later Work of Stanislavski*

*Stanton B. Garner Jr., University of Tennessee*
*In Search of Merrick: Mimetic Embodiment and the Performance of Disability*

*Tatö Gyulamiyran*, Purdue University
*Flamenco and Cognition: An Analysis of Saeta Performances*

*Allison Kellar Lenhardt*, University of Georgia
*A Brittle Gory Shunth in this Face*: Embodying Expressions on the Early Modern Stage

*A. R. Varma Parra*, Purdue University
*Flamenco and Cognition: An Analysis of Saeta Performances*

*Nicola Shaughnessy*, University of Kent
*Affective Effects: Cognition, Kinesthetics and Interdisciplinarity and Cognitive Approaches to Theatre Studies*

*Freya Vass-Rhee*, The Forsythe Company
*Boundary Objects and Conceptual Cohesion in the Work of William Forsythe*

**Respondent:**
Bruce McConachie, University of Pittsburgh

**WS (19) Undercover: New Approaches to Plays from the South Golden Age through Hidden Histories of Women & Native Americans**

**Davidson A, Floor 2**

**Conveners:**
Ben Gunter, Theater with a Mission

**Respondent:**
Susan Puca de Garcia, Denison University

*Team Agravio Leaders:*

*Jan Borden*, University of Nebraska, Lincoln
*Presenting Ana Caro for a 21st Century Audience*

*Jean Graham-Jones*, City University of New York, Graduate Center
*Ben Gunter, Theater with a Mission*

*Darci Strother*, California State University, San Marcos

**Musical Consultant:**
*Grover Wilkins 3rd*, Orchestra of New Spain

*Team Agravio Members:*

*Cecilia Aguilar*, Claustro de Sor Juana University, Mexico City

*Judith G. Caballero*, Millsaps College
*Karen Libman*, Grand Valley State University

*Leah Lowe*, Vanderbilt University

*David Pasto*, Oklahoma City University

*Elizabeth M. Petersen*, Florida Atlantic University

*Gladys Robulino*, Messiah College

*Signifying the Feminine: The Writing Conscience of Valor, Agrario y Mayor*

*Alejandro Juno Rodriguez Villar*, Duke University
*The Centurial Gender in Valor, Agrario y Mayor*

*Colleen Rua*, Northwestern University

*Rosie M. Seagrevs*, Vanderbilt University

*Jason Yancey*, Grand Valley State University

**Team Nuevo Mundo Members:**

*Johnathorn D. Boyd*, Ohio State University

*Judith G. Caballero*, Millsaps College

*Idakson Kodating*, Florida State University

*The Danced Intersections between LeMoyne’s ‘Natives’ and Lope’s ‘Nauco mundo’*

*Ronna Feit*, State University of New York

*Melissa Figueroa*, Cornell University

*“West Side Story”: the Seduction of America in Lope de Vega’s “El Nauco Mundo descubierta por Cristobal Colon”*

*Jeanne L. Gillespie*, University of Southern Mississippi

*Christiania Molldrem*, University of Pittsburgh

*Dan Ruppel*, Brown University

*Re-Representing Indigenous Americans: Translation, Re-staging and Re-enactment of “Descripciones del New World”*

*Naomi Strumb, LaGuardia Community College, City University of New York*

*Transatlantic “Others”: The Nativ American on the Spanish Stage*

*Maria Quirouz Tain*, University of Missouri

*Kalle Westerling*, City University of New York, Graduate Center

**8:30 AM - 10:30 AM (CONT.)**

**WS (20) Ephemerality/Influence: Genealogies of Alternative British Theatre**

**Davidson B, Floor 2**

**Conveners:**
*Brian E.G. Cook*, Independent Scholar

*Sara Freeman*, University of Puget Sound

*Jacqueline Louise Bolton*, University of Reading

*The Joint Stock Method and Authorial Attribution in Communal Creations*

*John Bull*, University of Reading

*“History Repeats Itself”: Howard Brenton and David Edgar’s Re-invention of the Historical Drama*

*Penky Cole*, University of Colorado

*Straddling the Divide: Alternative(9) National Theatres in Scotland and Wales*

*Brian E.G. Cook*, Independent Scholar

*Susanna, Influence, and the Historiography of the Cherb Company, London*

*Rick Cousins*, University of Ottawa

*Mülligan and Metanarratives: The Goose Show as Spiritual Ancestor of Alternative Theatre – Working class Deconstruction of “Higher” Culture*

*Theresa Robbins Duleck*, Centre College

*The Johnstone Family Tree: Keith Johnstone, Theatre Machine, and Improvable Theatre*

*Sara Freeman*, University of Puget Sound

*Ten Year Anniversary: Gay Sweatshop’s New Play Festival at the First Point of the 1980s*

*Sam Haddock*, University of Nottingham, British Verbatim Drama and the End of History

*Brett Hoffmann*, George Mason University

*No Longer Experimental Enough: Katie Mitchell as “Dramatic Supplement”*

*Deana Nichols*, Indiana University

*Black Oil to Black Watch: Tracing the Influence of 7:84 (Scotland) in the National Theatre of Scotland’s “Black Watch”*

*Grant Tyler Peterson*, Independent Scholar

*Tracing the Aesthetics of an “Invisible Insurrection”: Alexander Trocchi and British Situationist Performance*

*Brian E.G. Cook*, Independent Scholar

*American Race in German Translation*

*William F. Condee*, Ohio University

**WS (21) Digital Histories and Taxonomic Shifts**

**Suite 5A, Floor 5**

**Conveners:**
*Jen Parker-Starbuck*, Roehampton University, London

*David Saltz*, University of Georgia

*Linsey Bostwick*, Pomegranate Arts

*Taxonomies for Creative Process and Artistic Documentation*

*Geraint D’Arcy*, University of Glamorgan, Cardiff

*The Ouroboric Hyperbath Model*

*Christian Eckert*, University of Georgia

*Data Networks and Spatial Deixis in Digital Performances*

*Lance Gharavi*, Arizona State University

*“Three Three Things”: Challenge, Models and Mad Libs for Classifying “this Kind of Work”*

*Rachel Joseph*, Arizona State University

*Stages of the Brokenhearted: Screening Performances in the Films of David Lynch*

*Linz Juliano*, University of California, Los Angeles

*Situating Place: Performative Informatics across Art/Media*

*Eero Laine*, City University of New York, Graduate Center

*License/Likeness: Performing the Mediatized Body*

*Debra Levine*, New York University, Abu Dhabi

*Virtual Environments: Enacted/Transmedial Entanglements in The Civilian’s “Occupy Your Mind”*

*Lauren McClure*, University of California, Irvine

*Irma Votta’s Effects of Multimedia Performance*

*Elise Morrison*, Yale University

*From Street to Stage: A User-based Taxonomy for Multimedia Performance Practices*

*Verity Peet*, University of Ulster

*Present, Co-presence and Co-presence Taxonomic Extensions for Multi-media Performance*

*Andrew Starner*, Brown University

*Theatre-vision: Atavism and Adaptation in the Media World*

**WS (22) “Experiments in Democracy”: Performing an Interracial and Multicultural America, 1900-1950**

**Suite 4B, Floor 5**

**Conveners:**
*Cheryl Black*, University of Missouri, Columbia

*Jonathan Shandell*, Arcadia University

*Cheryl Black*, University of Missouri

*Race, Class, Culture, and Nation: Working Class Identities in The Theatre Union Repertoire, 1935-1937*

*Adrienne Macki Braconi*, Brown University

*Extensions for Multi-media Performance*

*Andrew Starner*, Brown University

*Theatre-vision: Atavism and Adaptation in the Media World*
WS (2) postponed
Chrystyna Daul, Ithaca College
Putting Integration into Play: Stage For Action, Agenda for Equality

Kathryn Edney, Regis College
Making Sense of Integration: Sing Out Sweet Land (1934), African Americans, and the Democratic Ideal

Garrett Eider, City University of New York, Graduate Center
Performing against Isolationism: Popular Front Antifascism and Ethnic Americanism in “Fun to be Free”

Stuart J. Hecht, Boston College
1924 America’s Ethnic Climax, Performed on Broadway and Ethnic Americanism in “Fun to be Free”

Performance of Community Theater and Performance
Suite 4B, Floor 4

Convener:
Michelle Baron, Hobart and William Smith Colleges

Catherine Ming Tien Duffy, Reed College

Angela Apgar, Ohio University

Drum Formations: Taiko Community, Asian America, and the Midwest

Michelle Baron, Hobart and William Smith Colleges

Pageantry and Community Performance

Marc Boucai, University of California, Berkeley

All American Other: Performing Arab American Community Post 9/11

Michael Shane Boyle, University of California, Berkeley

Collective-Based Practices

Cindy Brizsell-Bates, State University of New York, Empire State College

Performing Locally

Catherine Ming Tien Duffy, Reed College

Enemy Kitchen: Rethinking the Conviviality of Consumption

Julia Goldstein, City University of New York, Graduate Center

Enemy Kitchen: Rethinking the Conviviality of Consumption

Joy Terry, University of Pittsburgh

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WS (27) cont.
Charlotte McEvoy, National University of Ireland, Galway
Offstage Bodies, Onstage Silences: Female (in)emigrants on the Contemporary Irish Stage
Maria Pia Pagni, University of Pavia
Russian Exile: Actors and Directors in Italy (1920-1930)
Ana Puga, Ohio State University
Spectacles of Suffering and Migrant Melodrama
Matthew Spangler, San Jose State University
Performing the Undocumented in Dublin: Questions of Ethical Representation through Critical Ethnography
Shannon Steen, University of California, Berkeley
Theatrical Commodity Chains and Colonial Competition

WS (28) Performance as Research and Practice-Based Research: Historic, Current, and Forthcoming

Suite 4B, Floor 4

Conveners:
Daniel Mroz, University of Ottawa
Kris Salata, Florida State University
Rachel Anderson-Raben, University of New Haven
Six People at a Party: Interdisciplinary Research in Devised Practice and Graph Theory
Bruce Barton, University of Toronto
Restrassing Intimacy: New Work on Intimacy and Gender and Social Theory
Patrick Finn, University of Calgary
The Cade Effect: Object-Oriented Theatre and Bodies in Space
Yana Meerezon, University of Ottawa
Taming the Animal: On The Winter's Tale’s attic (in)secrets
Robin Nelson, University of London
From Practitioner to Practitioner-Researcher
Kris Salata, Florida State University
What does a Performance Reveal? Phenomenological Investigations
Ben Spatz, City University of New York
Urban Research Theatre: Search Outreach 2010-2012
Jan Steen, Unaffiliated
The Actor’s Dramaturgy: Beyond Meaning and Interpretation
Rob Thompson, Odd Act Theatre Group
The Ends of Reality: Experimental Performance as Phenomenological Exploration
Ian Watson, Rutgers University
The Oken Actor: Embodied Technology, Memory, and the Corporeal Archive

WS (29) Shakespearean Performance Research Group

DAVIDSON A, FLOOR 2
Conveners:
Catherine Burris, California State University, Channel Islands
Franklin J. Hardy, University of Maryland
Rob Ormsby, Memorial University, Newfoundland
Don Weingast, Southern Utah University / Utah Shakespeare Festival
W. B. Worthen, Barnard College, Columbia University
Andrew Blasnak, Ohio State University
Not the Globe: The RSC Commitment to Redefining Actor-Audience Dynamics
Gina Bloom, University of California, Davis
Polysemantologies of Chess Play and Theater Spectatorship
Sara Bolland-Taylor, University Illinois, Urbana-Champaign
“I Heard a Voice Cry”: Reconceptualizing the Boundaries of Performance in Punchdrunk’s “Sleep No More”
Catherine Burris, California State University, Channel Islands
Remaking Shakespeare, Making Theatre Histories, Making Personal Histories
Andrew Carlson, University of Texas, Austin
Edmond in Minnesota: the Good American Boy Gone Wrong
Matthieu Chapman, University of California, San Diego
Black Performers in Early Modern England
Ashley Duncan Deer, University of Maryland
Shakespeare, Iconic Brand: The Marketing of the NEA’s Shakespeare in American Communities Initiative
Cary DiPietro, St. Mary’s University, Halifax
Seeing “Macbeth” through the Bull’s Eye: Ocularism, Subjectivity and Early English Visual Performance
Joe Falocco, University of California, San Diego
The Profitable Art of Revision in “The Knight of the Burning Pestle”
Abigail Fine, University of Minnesota
Shakespeare, Iconic Brand: The Marketing of the NEA’s Shakespeare in American Communities Initiative
Catherine Burriss, California State University, Channel Islands
Edmund in Minnesota: the Good American Boy Gone Wrong
Brett Gamboa, Dartmouth University
“I Am Not What I Am”: Staging Shakespeare’s Split Personalities
Louise Geddes, Adelphi University
“A Midsummer Night’s Dream” and the Histories of Shakespeare’s Palpable Gross Play
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“I Am Not What I Am”: Staging Shakespeare’s Split Personalities
Louise Geddes, Adelphi University
“A Midsummer Night’s Dream” and the Histories of Shakespeare’s Palpable Gross Play
Katharine Goodland, University of New York, Staten Island
Casting Kinship Shadows: A Theatrical History of Black Actors as Oberon
Marissa Greenberg, University New Mexico
New Americans/Shakespeare: The Case of The Merchant of Santa Fe
Donald Hedrick, Kansas State University
Overhistoricizing Shakespeare’s Audience

* New users will need to complete a short registration process. Online access for 7 days from activation, to all content published from 2010 to 2012 in selected journals. Voucher can only be activated once. Voucher valid until 31/12/2013.
WS (2) Culture, Citizenship, and Mass Spectacle
DAVIDSON B, FLOOR 2
CONVENERS: Kimberly Jannarone, University of California, Santa Cruz
Keren Zaiotz, Queen Mary University of London
Kate Breiden, Reed College
Mass Protest and May '68
Robert Crane, University of Pittsburgh
From Kambalchita to Georgia: Mobilizing the Blue Blouse Across the Multi-Ethnic Soviet State
Robert Davis, City University of New York, Graduate Center
Cultivating the Spectator: Guidebooks, Audiences, and Evolution at the World’s Columbian Exposition, 1893
Patricia Gaboluk, Inaugural Scholar
Rethinking Fascist Spectacle
B. J. Gailey, University of Illinois, Urbana-Champaign
Temporary but Not Autonomous? Collegiate Flip-Mobs, YouTube, and the Temporary Autonomous Zone
James Harding, University of Warwick
Incendiuary Zen: Garage Thickening: Self-Immolation and Radical Spiritual Vanguardism
Andrea Harris, University of Wisconsin, Madison
“More than a Weapon”: Lincoln Kirstein’s Revolutionary American Ballet
Julia Listengarten, University of Central Florida
Post-Soviet Re-embodiments, Moscow Victory Parade
Michael Mehler, Allegheny College
1914 American Spectacles
Katherine Profeta, Queens College, City University of New York
Olympics, Beijing, and London
Isel Rodriguez, Florida State University
Clamor: The Nation of Pentecost
Keren Zaiontz, Queen Mary University of London
Santa Cruz
University of California,
Mass Protest and May '68
Robert Crane, University of Pittsburgh
From Kambalchita to Georgia: Mobilizing the Blue Blouse Across the Multi-Ethnic Soviet State
Robert Davis, City University of New York, Graduate Center
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1914 American Spectacles
Katherine Profeta, Queens College, City University of New York
Olympics, Beijing, and London
Isel Rodriguez, Florida State University
Clamor: The Nation of Pentecost
Keren Zaiontz, Queen Mary University of London
Santa Cruz
University of California,
WS (33) Global Theatre Histories--Exploring a New Research Paradigm
Suite 6B, Floor 6
Conveners:
Christopher B. Balmes, Ludwig Maximilian University, Munich
Nic Leonhardt, Ludwig Maximilian University, Munich
Debra Caplan, Harvard University
“Te Sun Never Sets on the Yiddish Stage”: Global Artistic Networks in the Yiddish Art Theater Movement
Stefan Frey, Independent Scholar
Going Global: Operetta as a Mass Phenomenon. A Case Study on National Identities in an International Business
Valeri Hohman, University of Illinois
The Moscow Art Theatre, the Cold War, and the Mobile Impresario
Daphne Lei, University of California, Irvine
Resisting the Temptation. (Un)Writing a Techno-Global History of Chinese Opera
Laura MacDonald, University of Groningen
Spinning a Web from Broadway to Salzburg and Beyond: “The Sound of Music” as a Case Study for Mapping Transnational Musical Theatre Circulation
Chuyun Oh, University of Texas, Austin
The Transgressive Femininity of Korean Pop Singer Girls’ Generation (SNSD)
Mehten Özgür, Istanbul Bilgi University
The Boundaries of “Post-colonialism and Theater” Studies and the Turkish Case
Paul Alexander Rae, National University of Singapore
Staging the Buddha: Segalenti “Way Out of Symbolism”
Burcu Yasemin Izyen, Istanbul Bilgi University
The Boundaries of “Post-colonialism and Theater” Studies and the Turkish Case
Samuel Thévoz, University of Lausanne,
Staging the Buddha: Segalenti “Way Out of Symbolism”

WS (34) Theatre/Performance Historiography:
Time, Space, Matter
Suite 6A, Floor 6
Conveners:
Rosemarie Bank, Kent State University
Michal Kobialka, University of Minnesota
Kelly Aliano, City University of New York, Graduate School
A Ridiculous Space: Considering the Historiography of the Theatre of the Ridiculous
Patricia Badir, University of British Columbia
Uniting Matter and the Records of Early English Drama
Pannill Camp, Washington University, St. Louis
Immobile Shadows: Time and Matter in Joseph-François-Louis Grobert’s “De L’exécution Dramatique”
Will Daddario, University of Minnesota
Razzanti, Barque Gardens, and Theatrical Materiality: A Philosphico-Historical Analyses
Jan Lazarzidz, University of Chicago
Historiography of Police and Theater in 19th Century Germany
Kaitlin McNally-Murphy, New York University
Wrinkles in Time: Documentary, Memory, and the Imaginary Real in the Films of Patricio Guzmán
Kate Newey, University of Exeter
Pantomime: Mediation, Remediation, and Nostalgia
J. Ellen Gainor, University of Michigan
Convener:
Reading Modern Drama

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This special issue of Modern Drama focuses on the work of Adrienne Kennedy and features the Diary of Lights script including the lyrics from the songs for the 1978 production by Sandy Chapin.

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New Series Announcement

Performance Works:
Histories and Theories of a Social Practice

Series Editors:

Patrick Anderson (University of California, San Diego)
Nicholas Ridout (Queens Mary, University of London)

This series will publish monographs in theatre and performance studies, focused in particular on the material conditions in which performance acts are staged, and to which performance itself might contribute. We define “performance” in the broadest sense, including traditional theatrical productions and performance art, but also cultural ritual, political demonstration, social practice, and other forms of interpersonal, social, and political interaction which may fruitfully be understood in terms of performance. In launching this new series, we are responding to a renewed interest in thinking and writing about performance in ways which seek to connect affect and aesthetics to institutions, social processes, and political action.

We invite proposals from researchers and writers.

Please contact:
Patrick Anderson: pwa@ucsd.edu
Nicholas Ridout: n.p.ridout@qmul.ac.uk

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