Fig. 41 – Bâti avec figures, équipé dans le dessous.
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Thursday, November 14

2:00 pm-10:00 pm. ASTR Executive Committee Meeting (Director’s Room)

3:00 pm-8:00 pm. Registration

3:00 pm-8:00 pm. Publishers’ Exhibition

Friday, November 15

8:30 am-6:00 pm. Publishers’ Exhibition

8:30 am-8:40 am. Opening and Welcome (Salon I and II)
Peter Conn, Deputy Provost, University of Pennsylvania

8:40 am-10:05 am. Plenary Session: “What Counts as Evidence?” (Salons I and II)
Julie Stone Peters, Columbia University, Chair
Stephen Johnson, University of Toronto, “Reading Juba’s Bones”
Anita Gonzalez, Florida State University, “A Performance Studies Look at Classic Maya Performance”
W.B. Worthen, University of California, Berkeley, “The Imprint of Performance”

10:05 am-10:20 am. Coffee Break

10:20 am-11:45 am. Plenary Session: “Politics and Performance” (Salons I and II)
Mark Hodin, Canisius College, Chair
Rakesh H. Solomon, Indiana University, “Sacred Drama, Dynastic Legitimation, and the Fine Art of Political Performance: The Ramlila of Ramnagar”
John Fletcher, University of Minnesota, “Rehearsing Radicality with Cornerstone Theatre”
Alan Sikes, University of Minnesota, “Queer or Postqueer?: Performativity and the Horizon of Hegemony”

11:45 am-1:00 pm. Lunch (on your own)

12:00 Noon-1:00 pm. Graduate Student Brown-Bag Session (Salon III)
Join senior scholars David Krasner (Yale University), Bruce McConachie (University of Pittsburgh), Tom Postlewait (Ohio State University), Joseph Roach (Yale University), David Savran (CUNY), Catherine Schuler (University of Maryland), and Don Wilmeth (Brown University) and learn what makes a good research project, the best (and worst) career moves young scholars can make, how to make conferences work for you, and how to get published. Attendees will need to purchase their own lunch prior to the session starting time. (Open by advance registration only.)
Friday, November 15

1:00pm-2:30pm. Plenary Session: “The Matter with Bodies” (Salons I and II)
Carol Fisher Sorgenfrei, University of California, Los Angeles, Chair
Shawn Kairschner, Stanford University, “Physiological Stigmata: Bourgeois Positivism and the Pleasure of ‘Reading’”
Brandi Wilkins Catanese, Stanford University, “The End of Race or the End of Blackness?: August Wilson, Robert Brustein, and Colorblind Casting”
Andrew Sofer, Boston College, “Playing Host in the Croxton Play of the Sacrament: Semiotic Crisis and Medieval Materialisms”

2:30pm-2:45pm. Coffee Break

2:45pm-4:15pm. TLA Plenary Session: “Getting a Grip on Realia: Documenting Artifacts of East Village Performance” (Salons I and II)
Kenneth Schlesinger, CUNY, moderator.
Marvin Taylor, Fales Library and Special Collections, NYU
Michael Katchen, Franklin Furnace Archive
Jack Waters and Peter Cramer, performance artists and filmmakers

4:15pm-4:30pm. Coffee Break

4:30pm-6:00pm. Plenary Session: “Text and Context” (Salons I and II)
Jim Peck, Muhlenberg College, Chair
Laurence Senelick, Tufts University, “Consuming Passions: Eating and the Stage at the Fin de Siècle”
Marla Carlson, The Graduate Center, CUNY, “Le Geu Saint Denis and the Birth of France”
Jody Enders, University of California, Santa Barbara, “Back to the Medieval Future: Theatre, Death, and Critical Intentions”

6:00pm. Opening Reception (Georgian Room)
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Saturday November 16

9:00am-5:45 pm. Publishers’ Exhibition
9:00am-10:30am. Plenary Session: “Divisions of Labor” (Salons I and II)
Charlotte Canning, University of Texas, Austin, Chair
Shannon Jackson, University of California, Berkeley, “Performance and the Professorial-Managerial Class”
Nicholas Ridout, University of London, “Animals and Children in the Theatrical Economy”
Martin Puchner, Columbia University, “Metaphysics and the Value of Theatrical Materiality”

10:30am-10:45am. Coffee Break

10:45am-11:45am. Annual Business Meeting (Salon I)

11:45am-1:15pm. Awards Luncheon (Salons II and III)

1:45pm-3:15 pm. Plenary Session: “Materializing the Nation” (Salons I and II)
Gay Gibson Cima, Georgetown University, Chair
Jisha Menon, Stanford University, “In the Name of the Nation”
Elizabeth Reitz Mullenix, Illinois State University, “Performing the Union: Carnival, Myth, and the American Civil War”
Rebecca Ann Rugg, Yale University, “Give My Regards to Broadway: Terrorism and Theatre Marketing”

3:15pm-3:30pm. Coffee Break

3:30pm-5:30pm. Seminar Session I

Seminar 1: Round Table on Feminist Theatre History (Georgian Room)
Co-chairs: Gay Gibson Cima, Georgetown University, and Tracy C. Davis, Northwestern University

Carol Burbank, University of Maryland at College Park, “Homosocial Dialogism in Feminist Historiography: Legacies and Limitations of Queer Identity Politics”
Charlotte Canning, University of Texas at Austin, “Feminism, Performance, and their Usable Past”
Lynne Greeley, University of Vermont, “Constructing Feminist Theatre History”
Shannon Jackson, University of California at Berkeley, “Performance Studies, Feminism, and the Particularizing of the Past”
Kate E. Kelly, Texas A & M University, “An Ethic of Collaboration as a Foundation for Feminist Theatre”
Margaret Knapp, Arizona State University, “Lost and Found: Women, Theatre, and Theatre History”
Yuko Kurahashi, Kent State University, “Locating Feminist Theatre History in Multicultural Theatre History”
Saturday, November 16

Lisa Merrill, Hofstra University, "Re-viewing Feminist Theatre History"
Saturday, November 16

**Seminar 2: The Matter of Spirit I: Methodological Issues (Franklin I and II)**
Co-chairs: Donnalee Dox, Texas A&M and Tamara Underiner, Arizona State University

Sarah Bryant-Bertail, University of Washington, "Old Spirits in a New World: Northwest Coast Native Dance Masks"
Kenneth J. Cerniglia, Cornish College of the Arts, "Is There Room for Faith in Theatre Scholarship?: Charisma, Catholicism and the Early English Public Theatre"
Peter Civetta, Cornell University, "The Glory of the Lord Fills Me Up--Performance and Spirituality at Faith Tabernacle"
John Fleming, Southwest Texas State University, "Liberation Theology and the Progressive Politics of Honduras's Teatro La Fragua"
Katherine Mezur, University of California, Berkeley, "Fantastic Possession in the Cracks Between Worlds: Strange Angels--Where the Physical Meets the 'Other' Spiritual in Japanese Digital and Live Female Performers"
Róisín O’Gorman, University of Minnesota, “Grave Laughter: The Theatrical Materializations of Death”
Lisa Wolford, Bowling Green State University, "Songs from the Between: Wishhounds Theatre's Blue Sky Transmission”
Aleksandra Wolska, University of Minnesota, "From Matter to Spirit and Back Again: Verbal and Material Transformations in Shakespeare”
Jeanne I. Willcoxon-Rebhan, University of Minnesota, "The Haunted Immediate: A Rearticulation of Geist in the Discourse of German Expressionism”
Peter Wood, University of Maryland, “Edge Phenomenon, Memory and the Fell’s Point Ghost Tour: Writing Ephemerality”
Michael Zampelli, Santa Clara University, “Contending with Corpus Christi: Securing the Rights to Stage Spirituality”

**Seminar 3: Theatre of Change/Changing Theatre (Salon III)**
Chair: James Harding, Mary Washington

Baz Kershaw, “Radical Energy in the Ecologies of Performance”
Josh Abrams, Graduate Center, CUNY, “Imagining Afghanistan: Language and the Dialectical in Homebody/Kabul”
Dorothy Chansky, College of William and Mary, “Little or Nothing?: American Little Theatre and Its Legacy of Social Activism, or Passivism”
Sydney Cheek O'Donnell, University of Washington, “Franca Rame's 'Train of Memories’”
Iris Smith Fischer, University of Kansas, “The ‘Hail’ of Contemporary American Avant-Garde Performance”
Kimberly Jannerone, University of California, Santa Cruz, “Between Pancho Villa and Hegel: The Total Surrealist Revolution”
Jean Graham Jones, Florida State University, “Spectors of Argentina: Reflections on Theatre’s Instrumentality in a Country in Chaos”
Pirkko Koski, University of Helsinki, “Danger in Pontila in 2000”
Sonja Kufinec, University of Minnesota, “Horseplay in the House of Cultures”
Cindy Rosenthal, Hofstra University, “The Struggle for Roots, Growth, and Community at the Third Street Theatre: The Living Theatre’s Last (?) Brief Home/Life in NYC”
Edward Ziter, New York University, “Power and Space in the Theatre of Sa’dallah Wannus”

Seminar 4: Performers’ Bodies/Bodies Performing: The Material Choices of Staging and Casting (Whitman Room)
Co-chairs: Esther S. Kim, University of Illinois, Urbana Champaign; Jon D. Rossini, Texas Tech University; and John Rogers Harris, Ohio State University

Cheryl Black, University of Missouri, Columbia, “Uncast(e)able: The Stage and Screen Career of Fredi Washington”
Sergio Costola, University of California, Los Angeles, “William Wells Brown and the Abolitionist Platform”
Telory W. Davies, Stanford University, “Chaikin’s Body Pieces: Prosthetic Subjects under Aphasic Direction”
Loren Edelson, Graduate Center, City University of New York, “Kabuki or Nihon Buyô in the Netherlands? Nagoya Musume Kabuki’s Material Choices”
Nina Hein, Columbia University, “Men of Action: The Futurist Body on Stage and Screen”
Heather S. Nathans, University of Maryland, “Casting the Civil War: The ‘Slave Auctions’ of Henry Ward Beecher”
Angela Pao, Indiana University, Bloomington, “False Accents: Embodied Dialects and the Characterization of Ethnicity”
D. Ross, University of Michigan, “Toward a Responsible Portrayal of Blindness: Casting ‘Across Ability’ in Brian Friel’s Molly Sweeney”
Maya E. Roth, Georgetown University, “When Gender Trumps Race: Twentieth Century Performances of Cleopatra”
Linda Sears, University of California, Davis, “can we afford this: Freak Show or Performance of Difference?”
Stacey Stewart, University of Maryland, “America’s Joan of Arc: The Female Body in Political Performance and the Theatrical Career of Anna Elizabeth Dickinson”

Seminar 5: Genres of the Musical Theater (Director’s Room)
Chair: Andrea Most, University of Toronto
Saturday, November 16

Alan Ackerman, University of Toronto, “Imperial Ears: The Power of Melodrama In James Nelson Barker’s Indian Princess”
Chase Bringardner, University of Texas, Austin, “Rock Musicals”
John M. Clum, Duke University, “The Most Happy Fella: A Case Study of Broadway Vocal Types”
Kim Hinton, Indiana University, “Hedwig and Berlin Cabaret”
Patricia Lennox, The Gallatin School of Individualized Study at New York University: “Four Centuries of Singing and Dancing in the Shakespeare Musical”
Scott McMillin, Cornell University, “Sondheim, Brecht and the Disintegrated Musical”
Alisa Roost, Monmouth College, “Historiography of the Integrated Musical”
Korey Rothman, University of Maryland, “Girls Who Cain't Say No, Tits and Ass, and A Wig in a Box: Feminism and Genres of Musical Theatre”
Laurie Schmeling, Indiana University, “When Uncle Sam Invaded Broadway: Genre and Nationalism in the Critical Reception of Irving Berlin's This Is the Army”
Judith Sebesta, University of Arizona, “From Celluloid to Stage: Postmodern Perspectives on the Adaptation of Film to the Musical Stage”
Rachel Shteir, DePaul University: “Striptease on Broadway”

Seminar 6: Expropriating Non-Theatre/Informing Theatre (Room 402)
Chair: Chris Olsen, York College

Sarah Bay-Cheng, Colgate University, “Fractured Stages: Cinema and Avant-Garde Performance”
Mark Cosdan, Allegheny College, “‘Jollying up the Classics’: The Flying Karamazov Brothers”
Mark Gordon, Saginaw Valley State University, “Aristophanes’ Frogs: Gaining Currency from a General Election”
Norman Hart, James Madison University, “Musicalizing Shakespeare’s Comedy of Errors through Expropriation of the Formal Functions of Musical Theater”
Victor Holtcamp, University of Washington, “The Pacific Performance Project’s production of Prix Fixe”
Christopher Olsen, York College (PA), “Performative Conventions of Stand-up Comedy in Dramatic Narrative”
Doug Rosson, Ph.D Candidate, Florida State University, “Better than Television ...You can Smell the Food: An Examination of the Production of Annex Cooks in Seattle”
Kevin Wetmore, California State University, Northridge, “Big Willie Style: Expropriating Hip Hop in Adaptations of Shakespeare”

5:30pm-7:30pm. President’s Reception for Young Scholars (in Bruce McConachie’s suite)
Sunday, November 17

8:30am-10:30am. Seminar Session II

Chair: Charlotte Canning, University of Texas, Austin

Marcia Berry, Indiana University, “The Politics of August Wilson’s Male Characters: A Quest for Identity, Reinventing the Hero”
Lynne Conner, University of Pittsburgh, “Duse’s Death: Geography, Identity and the Politics of Place in American Theatre History”
Dave Escoffery, University of Pittsburgh, “Pirandello and Mussolini: The Difficulties of Writing Theatre History”
Melissa Gibson, California State University-Fresno, “British Theatre History in the Post-Revolution Era”

Erin Hurley, University of British Columbia, “Blackout”
Anja Klöck, University of Mainz (Germany), “History, Memory, and Technologies of Representation: Projection Art in 19th century Germany”
Michal Kobialka, University of Minnesota, “Theatre Historiography: A Challenge to the Archive”
Tom Postlewait, Ohio State University, “Microhistory and the Writing of Theatre History Today”
Kate Roark, University of Illinois, “Bertolt Brecht The ‘Einstein of the New Stage Form’ and the Role of Science in Theatre Historiography”
Esther Beth Sullivan, Ohio State University, “Diving Digital--New Media, New Methods”
Marion Wilson, CUNY, “Marketing and the Cultural Hierarchy: Rewriting the History of Broadway Revues”

Seminar 8: The Matter of Spirit II: Plays, Performances, and Practices (Franklin II)
Co-chairs: Donnalee Dox, Texas A&M and Tamara Underiner, Arizona State University

Paul Backer, University of Southern California, “Nothing is Essential: The Tao of King Lear”
Ray Bossert, University of Maryland, “‘This is the very coinage of your brain’: Hamlet, Martin Luther and Purgatory”
Sharon Carnicke, University of Southern California, “The Dark Side of Christmas in Hatillo, Puerto Rico”
Tim Good, DePauw University, “Protect the Innocent from Evil: Resurrecting Jewishness after the Holocaust Through Authenticity of Performance”
Amy Lehman, State University of New York, Albany, “The Theatrical Possibilities of Mesmeric Performance”
Sunday, November 17

Samuel L. Leiter, Brooklyn College and The Graduate Center, CUNY, “Spooky Kabuki: Ghostly Presences in Japan's Classic Theatre”
Carol Martin, New York University, "Gender, Space, and Spiritualism in Trifles by Susan Glaspell”
Dunbar Ogden, University of California, Berkeley, “The Rite of Purification for Women Performers in the Drama of the Medieval Church”
Dassia Posner, Tufts University, “Spectres on the New York Stage: The (Pepper’s) Ghost Craze of 1863”
Valleri J. Robinson Hohman, University of Arizona, “Mysticism, Spirituality, and Theatricalism: S. Ansky’s The Dybbuk in America”
Eszter Szalczer, State University of New York, Albany, “Strange Voices: Possession and Exorcism in Strindberg’s Drama”

Seminar 9: De-materialized Performance (Franklin I)
Co-chairs: Jill Lane, Ohio State University and Jon McKenzie, Dartmouth College

Philip Auslander, Georgia Institute of Technology, “Living in the Material World: Beatlemania at Shea Stadium”
Sue-Ellen Case, University of California, Los Angeles, “Digital Divas: Sex and Gender in Cyberspace”
Matthew Causey, Trinity College Dublin, “Ruinous Metaphysics”
Jessica Chalmers, Notre Dame, “Performance of online discussions”
Charles Garoian and Yvonne Gaudelius, Penn State University, “Performing Embodiment: Intersecting Art, Technology, and the Body”
Jon Erickson, The Ohio State University, “Virtue And Virtuality”
Jennifer Parker-Starbuck, City University of New York, “Framing the Fragments: The Wooster Group’s Use of Technology in To You, The Birdie!”
David Saltz, University of Georgia, “The Ontology of Motion Capture”
Rebecca Schneider, Brown University, “WWW.WellWornWays”
Matthew Wilson Smith, Boston University, “On the Womb of Virtual Space”
Margaret Werry, Pennsylvania State University’s Institute for the Arts and Humanities, “Race, the Real, and the Theater of the World’s Fair: VR before VR.”
Maurya Wickstrom, College of Staten Island, City University of New York, “Hamm the Ham and the Bloody Handkerchief”

Seminar 10: Theatrical Artifacts (Room 402)
Chair: Paulette Marty, University of Wisconsin

Leslie Atkins Durham, Boise State University, “Reconstructing The Mother of Us All as a Theatrical Artifact/Reading the Glimmerglass Opera Production”
Ben Fisler, University of Maryland, “The Puppet as Doxa”
Odai Johnson, University of Washington, “Working up from Postholes: Material Evidence and Narrativity in the Colonial American Theatre”

Megan Sanborn Jones, Brigham Young University, “(Re)living the Pioneer Past: Handcarts, Heritage, and Mormon Youth Culture”

David Mayer, University of Manchester, Sophie Nield, University of Surrey, “Something Other than The Antiques Roadshow”

Richard L. Poole, Briar Cliff University, “Tent Repertoire, Air Domes, Circle Stock and The Theatre Museum of Repertoire Americana: Highly Significant or Hopelessly Second Rate?”

Johanna Schmitz, Southern Illinois University at Edwardsville, “Desire for Authenticity: The Rose Theatre Fragment, the New Globe Reconstruction and the Project of Re/created Spatial Artifacts as Immersive Monuments”

E. James Zeiger, Metropolitan State College of Denver, “Producing Classics: Producing (Anti-) Modernity?”

Seminar 11: Girls Girls Girls: The Extra-ordinary Materiality of Girl Culture in Performance and Beyond (Whitman Room)

Chair: Katherine Mezur, University of California, Berkeley

Susan Applebaum, Loyola University Chicago, “HBO’s ‘Little Curly-Haired Girl’: Sarah Jessica Parker’s Carrie Bradshaw”

Erica Stevens Abbitt, University of California, Berkeley, “Getting Out, Flying and Returning From the Dead: The Resistant Girl in Live Performance”

Catherine Burriss, University of California, Berkeley, “beauty/kiss: a performed exploration of aesthetics, race, sex, and youth”

Brett Crawford, American University, “The American Girl--Born from Consumerism, She Can Also Make a Mint”

Heather Crow, University of California Berkeley, “Playing with Dolls: The Female Child in Jan Svankmajer’s Alice”

Anna Jensen, University of California, Santa Barbara, “What's the Matter with Girls These Days?: Sub-Culture and Subjectivity in Performing the ‘Girl’”

Rhona Justice-Malloy, Central Michigan University, “Costume, Consumerism and Movement in Contemporary Girls' Culture”

Heather McMahon, Indiana University, “Sex and Success: Nineteenth-Century Child Prodigies Kate and Ellen Bateman”


Heather Lupton Rasche, University of California, Santa Barbara, “Staying Girlish: The Botox Mask in Performance”

Stephani Etheridge Woodson, Arizona State University, “'Little Girls, Little Girls, All I see are Little Girls’ or Annie Meets the Power Puff Girls in the Limited, Too: The Cultural Performance and Consumption of Cute”

Christin Yannacci, University of Texas, Austin, “Performance as Commodity and Identity in Circle of Friends: An American Girl Musical and the American Girl Theatre Kits”
Seminar 12: Composing National Identity Through the (Re)Construction of National Culture (Director's Room)
Co-chairs: Simon Williams and Timothy W. Scholl, University of California, Santa Barbara

Natalya Baldyga, University of Minnesota, “Reconstructing the Nation: Conflicting Cultural Imaginaries in Eighteenth-Century Poland”
Karen Fricker, Trinity College, “Robert Lepage: PRODUCT OF QUEBEC.”
Kiki Gounaridou, Smith College, “Classical Tragedy and National Identity in Modern Greek Culture.”
Susan Haedicke, George Washington University, “The Corpse of Algerian Identity: Achour Ouamara’s La Défunte [The Dead Woman].”
Jen Harvie, University of Surrey Roehampton, “Bith Gof’s Gododdin: Site-specificity, Location and Meaning.”
Scott Magelssen, Augustana College, “Celebrating the Revolution while the King is still on the Throne: The Fall of the Bastille and the Festival of Federation (July 1790).”
Catherine Schuler, University of Maryland, “Performing National Identity in the Absence of the Nation: The Russian Imperial Dramatic Theatre in the Age of Nicholas I”
Carol Fisher Sorgenfrei, University of California, Los Angeles, “Cultural Outlaws and the creation of Japanese National Identity.”
Gary Jay Williams, Catholic University, “Athenian Preamble to an American Theatre”
S. E. Wilmer, Trinity College, “Herder and European Theatre”
Evan Darwin Winet, Cornell University, “Shadow and Method: Ruptures in Indonesian Theatre Historiography”
Patricia Ybarra, University of Kansas, “Staging the Nation on the Ruins of the Past: an Investigation of Mexican ‘Archeological Performance’”

10:30am-10:45am. Coffee Break

10:45am-12:45pm. Plenary Session: “State of the Professional Panel: The Program Committee” (Salons I and II)
Chair: David Savran, The Graduate Center, CUNY
Charlotte Canning, University of Texas, Austin
Gay Gibson Cima, Georgetown University
Mark Hodin, Canisius College
Jill Lane, Ohio State University
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