Welcome to the 2011 ASTR/TLA Conference in Montreal, Economies of Theatre

Like a party, a conference starts with a framework of some kind (it might look a little like this program book), within which its participants mainly improvise. It is likely to be from the details of collaborative improvisations that the moments of new thought arise, rather than from conclusions that could be deduced in advance from the schedule of proposed events which this program book contains. That's presumably why we take the time and the trouble to meet. For those of us who planned it - and here I particularly thank the wonderful program committee who have shared this work with me - there have, of course, been many ambitions and desires for what a conference on this theme, held now, might mean or do. My hope and expectation is that such desires are mainly fulfilled in ways none of us has anticipated. However, I am also very confident that the range of contributions detailed in what follows, from plenaries to working sessions and beyond, will provoke and encourage some timely reflections upon the specific historical circumstances in which we work. Work - its time and its troubles - is, for me, today, the not-so-secret secret subject of this conference.

Five things, in particular, worth your time and your trouble, beyond the six plenaries and the thirty-seven working sessions (each one the result of a great deal of time and trouble already on the part of the speakers, convenors and participants), to which I'd like to briefly draw your attention:

- A special session organised by ASTR's committee for New Paradigms in Graduate Education;
- An early morning event at which you can come and find out how ASTR works, and how you can participate in its future development;
- A special session devoted to a roundtable on theatre and performance in Québec, with a panel of distinguished artists and thinkers working here;
- A participatory performance - Café Allongé - in which you are invited to engage with the city over coffee;
- And, in an experimental alternative to the State of the Profession, a final morning sequence of presentations and conversations: Thinking About Working.

Rhonda Blair
ASTR President
Program At-A-Glance

Wednesday • November 16th
2:00pm-7:00pm Research Mentoring: A Workshop for Faculty Mentors of PhDs
SAIN CHARLES, CONVENTION LEVEL

Thursday • November 17th
8:00am-5:00pm ASTR Executive Committee Meeting
PÉRIBONKA, CONVENTION LEVEL
9:00am-2:00pm Research Mentoring: A Workshop for Faculty Mentors of PhDs (contd.)
SAIN CHARLES, CONVENTION LEVEL
2:00pm-7:00pm Registration Open | MEZZANINE LOBBY
4:00pm-6:00pm Welcome and Plenary 1: Acting Works
MARQUETTE/JOLIET/DULUTH, CONVENTION LEVEL
6:15pm-7:15pm President’s Address
MARQUETTE/JOLIET/DULUTH, CONVENTION LEVEL
7:30pm-9:00pm Book Exhibit, Opening Reception
HOCHELAGA 1, CONVENTION LEVEL

Friday • November 18th
7:15am-8:15am American Theatre Archive Project (ATAP) Orientation | SAIN CHARLES, CONVENTION LEVEL
Graduate Mentor Meeting: Meet Your Mentor
HOCHELAGA 5, CONVENTION LEVEL
8:00am-5:00pm Registration Open | MEZZANINE LOBBY
8:00am-6:00pm Book Exhibit (closed 1:30pm-2:30pm for lunch) | HOCHELAGA 1, CONVENTION LEVEL
8:00am-10:00am Breakfast/Coffee
HOCHELAGA 1, CONVENTION LEVEL
8:30am-10:00am Plenary 2: Public Spheres
MARQUETTE/JOLIET/DULUTH, CONVENTION LEVEL
8:30am-10:00am Special Session
New Paradigms in Graduate Education
MARQUETTE/JOLIET/DULUTH, CONVENTION LEVEL
Working Sessions 1
See detailed schedule for rooms/locations
6:15pm-7:15pm President’s Address
MARQUETTE/JOLIET/DULUTH, CONVENTION LEVEL
7:30pm-9:00pm Book Exhibit, Opening Reception
HOCHELAGA 1, CONVENTION LEVEL

Saturday • November 19th
8:30am-8:15am Demystifying ASTR: How and Why We Do what We Do, and How You Can Get Involved
HOCHELAGA 2, CONVENTION LEVEL
8:00am-5:00pm Registration Open | MEZZANINE LOBBY
8:00am-5:00pm Book Exhibit (closed 12:30pm-2:30pm for lunch) | HOCHELAGA 1, CONVENTION LEVEL
8:00am-10:00am Breakfast/Coffee
HOCHELAGA 1, CONVENTION LEVEL
8:30am-10:30am Special Session
New Paradigms in Graduate Education
MARQUETTE/JOLIET/DULUTH, CONVENTION LEVEL
Working Sessions 3
See detailed schedule for rooms/locations
10:45am-12:15pm Plenary 5: Theatre Library Association Plenary: Fringe Economies, Commercial Ventures, and Cultural Repositories
MARQUETTE/JOLIET/DULUTH, CONVENTION LEVEL
12:30pm-2:30pm Awards Luncheon/Annual Meetings
GRAND SALON, CONVENTION LEVEL
2:45pm-4:15pm Plenary 6: Material Labor
MARQUETTE/JOLIET/DULUTH, CONVENTION LEVEL
4:30pm-7:30pm Working Sessions 4
See detailed schedule for rooms/locations
7:30 pm-9:00 pm Graduate Student Caucus Meeting
HOCHELAGA 4, CONVENTION LEVEL
9:30pm President’s Reception for Emerging Scholars
SAINT-M Aurice, CONVENTION LEVEL

Sunday • November 20th
8:00am-10:00am Breakfast/Coffee | GRAND SALON LOBBY
9:00am-11:00am Plenary 7: Thinking about Working
MARQUETTE/JOLIET/DULUTH, CONVENTION LEVEL
10:15am-12:15pm Working Sessions 5
See detailed schedule for rooms/locations
12:30pm Conference Ends

ARTAUD AND HIS DOUBLES
by Kimberly Janmarone

ARTHUR MILLER
1962-2005
by Christopher Bigsby

SA Y WORD!
Voices from Hip Hop Theater, An Anthology
Edited with an Introduction by Daniel Banks

REALITY PRINCIPLES
From the Absurd to the Virtual
by Herbert Blau

A MENOPAUSAL GENTLEMAN
The Solo Performances of Peggy Shaw
by Peggy Shaw

NOW IN PAPER
LADY DICKS AND LESBIAN BROTHERS
Staging the Unimaginable at the WOW Café Theatre
by Kate Davy

FOOTPATHS AND BRIDGES
Voices from the Native American Women Playwrights Archive
Edited by Shirley A. Huston-Findley and Rebecca Howard

BULLDAGGERS, PANIES, AND CHOCOLATE BABIES
Performance, Race, and Sexuality in the Harlem Renaissance
by James F. Wilson

THE PROBLEM OF THE COLOR[BLIND]
Racial Transgression and the Politics of Black Performance
by Brandi Wilkins Catanese

THE FIRST ACTRE SSES
From Nell Gwyn to Sarah Siddons
by Gill Perry
with Joseph Roach and Shearer West

THE SARAH SIDD ONS AUDIO FILES
Romanticism and the Lost Voice
by Judith Pascoe

GREAT LENGTHS
Seven Works of Marathon Theater
by Jonathan Kalb

AS IF
An Autobiography
by Herbert Blau

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

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Conference Program

WEDNESDAY, NOVEMBER 16
2:00 pm–7:00 pm
Research Mentoring: A Workshop for Faculty Mentors of PhDs
Workshop Leader: Tracy Davis, Northwestern University

Pre-Conference Paid Workshop | SAINT-CHARLES

THURSDAY, NOVEMBER 17
8:00 am–3:00 pm
ASTR Executive Committee Meeting
(not open to the public) | PÉPINONKA

9:00 am–5:00 pm
Research Mentoring: A Workshop for Faculty Mentors of PhDs (cont’d.)
Workshop Leader: Tracy Davis, Northwestern University

1:00 pm–6:30 pm
Exhibitor Set-up
HOCHELLAGA 1

2:00 pm–7:00 pm
Registration Desk Open
HEZANNE LOBY

4:00 pm–6:00 pm
Welcome
Rhonda Blair, Southern Methodist University; Nicholas Ridout, Queen Mary University of London

Plenary I: Acting Works
MARQUETTE/JOLIET/DULUTH

Chair: Jim Peck, Muhlenberg College
Wendy Arons, Carnegie Mellon University

The Circulation of Female Celebrity and Notoriety in Eighteenth-Century German Theater Criticism
Brian Herrera, University of New Mexico

Toward a History of Casting
Heather Nathans, University of Maryland

“They Wouldn’t Look Jewish At All,” Jewish Actor-Managers and Gentile Audiences in Antebellum American Theatre

6:15 pm–7:15 pm
President’s Address: How Much is a Loaf of Bread?
Rhonda Blair, ASTR President, Southern Methodist University

MARQUETTE/JOLIET/DULUTH

7:30 pm–9:00 pm
Opening Reception
HOCHELLAGA 1

Book Exhibit
FRIDAY, NOVEMBER 18
7:15 am–8:15 am
American Theatre Archive Project (ATAP) Orientation
SAINT-CHARLES

ATAP is an ASTR initiative that supports theatre makers in archiving records of their work for the benefit of artists, scholars, patrons, and the public. This orientation will give you everything you need to know to join or establish a project team in your area. All are welcome to attend!

Moderators: Susan Brady, Yale University; Ken Carniglia, Dramaturg and Literary Manager, Disney Theatrical Group

Meet Your Mentor
HOCHELLAGA 1

Attendees and their pre-assigned mentors meet to talk about the conference and ASTR.

8:00 am–5:00 pm
Registration Desk Open
HEZANNE LOBY

8:00 am–6:00 pm
Book Exhibit (closed 1:30 pm–3:30 pm for lunch)
HOCHELLAGA 1

8:30 am–10:00 am
Plenary 2: Public Spheres
MARQUETTE/JOLIET/DULUTH

Chair: Panill Camp, Washington University at St. Louis
Lee Cobran Grant, University of California, Santa Barbara

Dramaturgies of Wealth: Performing the Encomienda in Colonial Mexico City
Catherine Cole, University of California, Berkeley

(Vote Speynska) The Beatiﬁcation of Area Bay as Neoliberal Kaleidoscope
Jeffrey Leichman, Sarah Lawrence College

Impostors: The Political Economics of Performance in Rousseau’s Allegory of the Montagnards

10:30 am–12:00 pm
Plenary 3: Economies of Affect
MARQUETTE/JOLIET/DULUTH

Chair: Terrie Nynøg, New York University

Patrick Anderson, University of California, San Diego
Economizing Loss: Performance, Affect, and Negative Exchange
Giulia Palladini, University of Erfurt

The Politics and Poetics of Foreplay
Rebecca Schneider, Brown University

Acting in Ruins: Theatre’s “Adhesive Dead” and the Circulation of Social Affect

12:15 pm–1:30 pm
Career Sessions
CS1 Publish, Don’t Perish: Articles
SAINT-CHARLES

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: David Serran, The Graduate Center, City University of New York; Penny Farfan, University of Calgary;
Lea Cabranes-Grant, University of California, Santa Barbara;
Mike Sell, Indiana University of Pennsylvania

CS2 Publish, Don’t Perish: Books
BERMHERIS

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: Thomas Postlewait, University of Washington; LeAnn Fields, University of Michigan Press; Jill Dolan, Princeton University; Tavia Nyong’, New York University

CS3 Under Pressure: Claiming Success and Sanity in Your Pre-Tenure Years
GATINEAU

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 cætuvs—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: Paige McGinley, Yale University; Brian Herrera, University of New Mexico; Harvey Young, Northwestern University

CS4 Surviving and Thriving in the Dissertation
MARQUETTE/JOLIET/DULUTH

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; The Graduate Center, City University of New York; Stephen Johnson, University of Toronto; Koriha Mitchell, Ohio State University

CS5 Navigating the Changing Job Market: Beyond US Borders
HOCHELLAGA 5

This session will address strategies for pursuing academic employment outside of the United States. Speakers will discuss a range of topics, including avenues for building contacts abroad and the differing criteria for professional advancement. Please come with questions; there will be plenty of time for conversation.

Moderators: Janelle Reinelt, University of Warwick; Josh Abrams, Rochester University; Kim Selig, University of Western Ontario

CS6 Navigating the Changing Job Market: Academic Alternatives
HOCHELLAGA 6

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: Louise Morgan Douthit, Director of Literary Development and Dramaturgy, Oregon Shakespeare Festival; Ken Carniglia, 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
HOCHELLAGA 4

Speakers will offer their best advice about teaching today. This 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: Dorothy Chasey, Texas Tech University; Scott Magalasen, Bowling Green State University; Christina McMahon, University of California, Santa Barbara

CS8 Exploring New Paradigms in Graduate Education
SAINST-LOURENT

This session explores specific strategies for making newly-nurtured PhDs more marketable in a job climate where traditional paths towards tenure seem to be disappearing. Those already on or anticipating going on the job market, and those training students for careers as productive scholars—regardless of setting—are welcome to attend.

Moderators: Heather Nathans, University of Maryland; J. Ellen Gainor, Cornell University

Career Sessions
HOCHELLAGA 5

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2:00 PM - 5:00 PM
TLA sponsored tour of Cirque du Soleil
Pre-Registration and bus payment required.
Limit: 40 - OFF SITE!
4:00 pm - 5:30 pm
Plenary 4: Public Pursuits
MARQUETTE/JOLIET/DULUTH
Chair: Erin Hurley, McGill University;
Michael McMinn, Queen Mary, University of London
The Theatre of Rent: The Urban Cultural Economies of Contemporary Performance
Jennifer Schlueter, Ohio State University
Beyond The Lively Arts: Gilbert Seldes, Economics, and the Audience
Jenna Soleo-Stankus, Brian Clark University
The Spectacle of Archipelago: Politics and the Performance of La Festa e storia di Sancta Caterina in Siena

6:00 pm - 8:00 pm
Special Session: Café Allongé
BERNHS
As part of their performance work Café Allongé, Spatula & Barcode convene this special session honoring and interrogating the role of jobs in the service economy in sustaining theatrical production. Present and former baristas may share their expertise on the performative cultures of cafes, and guest performers may appear. If you have ever made or drunk a cup of coffee, please consider joining us. In addition, if you haven’t yet connected with Café Allongé outside the conference, the special session meeting will be an opportunity to coordinate.

Working Sessions 2
WS8 The Economics of Medieval Performance Culture
RICHELIEU
Conveners: Lofoten Durham, Western Michigan University
WS9 Spectacles of Labor
HOCHELAGA 2
Conveners: Chase Bringerdor, Auburn University;
Christin Eakin, Vanderbilt University;
Monica Stullf, University of San Diego
WS10 Economics of African Performance
PELLIBONKA
Conveners: Elliot Leffler, University of Minnesota;
 Megan Lewis, University of Massachusetts, Amherst
WS11 Performance and the Economy of Global Topographies: Ascription, Value and the Body
GATEREAU
Conveners: Neil Doshi, University of Pittsburgh;
Lisa Jackson-Schebetta, University of Pittsburgh
WS12 Performing Migration: Economies of Displacement and Belonging
SAINT-LAURENT
Conveners: Emine Fisk, Johns Hopkins University;
Charlotte McVor, Santa Clara University
WS13 Contaminating Bodies, Infectious Displays: Women as Performing Currency
HOCHELAGA 4
Conveners: Jill Scott Mabey, City University of New York;
Jill Stevenson, Marymount Manhattan College
WS14 Center-Staging the Sixties: Commercial Theatres, Mainstream Performances and Popular Stages in the 1960s
HOCHELAGA 3
Conveners: James Harding, Warwick University;
Cindy Rosenthal, Hofstra University

SATURDAY, NOVEMBER 19
7:15 am - 8:15 am
Demystifying ASTR: How and Why We Do What We Do, And How You Can Get Involved
HOCHELAGA 2
Do you wonder how conference themes are selected? How people get into leadership positions in the organization? How you can get more involved? All are welcome to this conversation on the nuts and bolts of ASTR.
Conveners: Scott Magelssen, Bowling Green State University; Susan Bennett, University of Calgary; Rhonda Blair, Southern Methodist University; Dorothy Chaney, Texas Tech University; John Lutterbie, State University of New York, Stony Brook; Nicholas Ridout, Queen Mary University of London; Stacy Wolf, Princeton University
8:00 am - 9:00 am
Registration Desk Open
MEZZANINE LOBBY
8:00 am - 5:00 pm
Book Exhibit Open
HOCHELAGA 1 (closed from 12:30 pm - 2:30 pm for Lunch)
Book Exhibit ends at 5:00 pm
8:30 am - 10:30 am
Special Session: Roundtable on New Paradigms in Graduate Education
MARQUETTE/JOLIET/DULUTH
This roundtable focuses on changes graduate programs have been making over the past five years in response to both the current economic downturn and challenges to disciplinary boundaries. The participants will share best practices in programmatic changes and discuss their visions for graduate training in the twenty-first century.
Conveners: Esther Kim Lee, University of Illinois; Heather Nathans, University of Maryland;

Working Sessions 3
WS15 Hope and (Ex)change:
Economics of Performance Activism
HOCHELAGA 6
Conveners: John Fletcher, Louisiana State University; Sonja Kultines, University of Minnesota
WS16 Consuming Global Theatre in the Age of Empire
HOCHELAGA 6
Conveners: Christopher Balme, Ludwig-Maximilians Universität München; Nic Leonhardt, Ludwig-Maximilians Universität München
WS17 War and War-time Performance:
The Cost of Battle
RICHELIEU
Conveners: Kim Johnson, University of Minnesota; Twin Cities; Janne Rikky, Independent Scholar
WS18 1973 or A Moment Like It
BERNHS
Conveners: Jon Rossini, University of California; Davis
WS19 Rethinking the Secular: Performance, Religion and the Public Sphere
GATEREAU
Conveners: Milja Gluhovic, Warwick University; Juha Monen, Stanford University
WS20 Commercial Dance: New Economies of the Dancing Body
SAINT-LAURENT
Conveners: Jessica Benson, Harvard University; Kirsten Pullen, Texas A&M University
WS21 Corporate Cultures: Contemporary Economies of Cultural Performance
PELLIBONKA
Conveners: Ero Laine, Carly Griffin Smith and Peter Zazsali, All City University of New York
10:45 am - 12:15 pm
Plenary 5: TLA Plenary - Fringe Economies, Commercial Ventures, and Cultural Repositories
MARQUETTE/JOLIET/DULUTH
Lynne Conner, Colby College
The Audience as Cultural Repository
Robert Crane, University of Pittsburgh
From the Worker’s Club to the Archive: Documenting the Economies of Early Soviet Popular Theatre
Beth Kattelman, Ohio State University
Lying in the Archives: Magicians, Charlatans and the Economy of Deception

Tickets
MONTREAL QUEBEC CANADA
11:45 pm - 12:15 am
12:30 pm - 2:30 pm
Awards Luncheon and ASTR Annual Meeting
GRAND SALON
Rhonda Blair, Southern Methodist University;
2:45 pm - 4:15 pm
Plenary 6: Material Labour
MARQUETTE/JOLIET/DULUTH
Chair: Shannon Jackson, University of California, Berkeley;
Frederick Chow, Brunel University; and
Darrin O’Donnell, Mammalian Diving Reflex
Economies of Mobility, Economies of Impermanence: Towards a new Artistic Critique
Diana Looser, University of Queensland
Intangible Economies: Examining Theatre as Social Remittance in the Contemporary Pacific Region
Paul Rae, National University of Singapore
Performance and Finance Capital
4:30 pm - 7:30 pm
Working Sessions 4
WS22 Virtuosity
Convenors: Jim Denneen, Brown University; and Ariel Osterweis, University of California, Berkeley
WS23 Indigenous Performance Research in the Americas: Production and Consumption of Indigeneity
HOCHELAGA 4
Convenors: Ryan Hartigan, Brown University; and Tiffany Null, Arizona State University
WS24 Entertaining Children: the Participation of Children in Theatre and the Entertainment Industry
GATINEAU
Convenor: Victor Emeljanow, Emerson College
WS25 Theatre, Economy and Communism in Post-War Eastern European Performance
SAIN'T-LAURENT
Convenors: Dassia Pouner, Northwestern University; and Magda Romanska, Emerson College
WS26 Shared Territories, Common Grounds: Performance as Research and Practice-Based Research
PERIBONKA
Convenors: Daniel Mraz, University of Ottawa; and Kris Salata, Stanford University
WS27 Shakespearean Performance Research Group
HOCHELAGA 3
Convenors: Catherine Burris, California State University, Channel Islands; Franklin J. Hidy, University of Maryland; Robert Omohiy, Memorial University of Newfoundland; and W.B. Worthern, Barnard College, Columbia University
WS28 Economies of Showing
BERCHIM
Convenors: Kim Marra, University of Iowa; and Catherine Schuler, University of Maryland
WS29 Traumatic Structures
RICHIEU
Convenors: Mary Karen Dahl, Florida State University; and Katherine Nigh, Arizona State University
7:30 pm - 9:00 pm
Graduate Student Caucus
HOCHELAGA 4
Convenors: Kim Johnson, University of Minnesota, Twin Cities
9:00 pm - 10:00 pm
President’s Reception for Emerging Scholars
SAIN'T-MAURICE
SUNDAY, NOVEMBER 20
9:00 am - 11:00 am
Plenary 7: Thinking about Working
MARQUETTE/JOLIET/DULUTH
Odai Johnson, University of Washington
Michal Kobialka, University of Minnesota
Lara D. Nielsen, Macalester College
Patricia Ybarra, Brown University
As an experimental alternative to the State of the Profession, this is a series of presentations and conversations designed to provoke some new thinking about the way we work today, as teachers, scholars, and students.
10:15 am - 12:15 pm
Working Sessions 5
WS20 Economies, Labor and Bodies: Theatre and Performance as Sites of Economic Coexistence in the Americas
HOCHELAGA 4
Convenors: Irene Barriga, University of Minnesota; Alberto Guerra, York University; Marcela Fuentes, University of California, Los Angeles; and Katherine Zien, Northwestern University
WS21 Comedies of Capitalism: Theatre History and the Future(s) of Happiness
SAIN'T-CHARLES
Convenors: Alan Ackerman, University of Toronto; Lawrence Svitzky, University of Toronto
WS22 Moveable Feasts: Analyzing Food in Drama, Theatre and Performance
RICHIEU
Convenors: Dorothy Chamsky, Texas Tech University; and Ann Felino White, Michigan State University
WS23 Economies of Place and Performance
SAIN'T-MAURICE
Convenors: Susan Bennett, University of Calgary; Karen Fricker, Royal Holloway University of London
WS24 Innovation, Economics and Stage Design
GATINEAU
Convenors: Stephen Di Benedetto, University of Miami; and Julia Listengarten, University of Central Florida
WS25 “Yes, I Would Rather Date Your Avatar”: Online Economies of Representation in Virtual Performance and Social Networking
PERIBONKA
Convenors: Leigh Clemens, Louisiana State University; and Susanne Shaway, Dalhousie University
WS26 Economies of Popular Entertainment
SAIN'T-MAURICE
Convenors: Michelle Granshaw, University of Washington; Angela T. Saunders, University of Maryland; and Aaron Tobiasson, University of Maryland
WS27 Intellectual Property and Performance: Negotiating Intangible Mediums of Expression
BERSIM
Convenors: Oliver Garland, University of Colorado, Boulder; and Derek Miller, Stanford University
12:30 pm
Conference End
Working Session Descriptions
FRIDAY, NOVEMBER 18, 2011
1:45 pm – 3:45 pm
Working Sessions 1
WS1 Reading Paratext: the Economies of 19th-Century Play Publishing
HOCHELAGA 4
Convenors: Mary Isbell, University of Connecticut; Kate Wilson, The Graduate Center, City University of New York
Participants
Kevin Byrne, The Graduate Center, City University of New York; Joseph Domont, University of Massachusetts, Amherst; Roxane Henze-Bradshaw, The Graduate Center, City University of New York; Maria Myślińska, The Graduate Center, City University of New York, and John Tener, Ohio State University
WS2 Erotic Economies: Selling Sex
in the Theatrical Archive
SAINT-CHARLES
Convenors: Jessica Haert, State University of New York, Oswego; Alan Sikes, Louisiana State University
Participants
Christine Siccca Bhasin, Northwestern University
Ex-Prostitutes on the Concert Stage in 17th-century Venice
Allan Davis, University of Maryland, College Park
Drag “Ma” (and Out of) Hell: Queering Anti-Theatricality and Redefining “Self” in Aristophanes’ Frogs
Chris Krej, Independent Scholar
A Market of Transgression: Naughty Austin, Making Porn, and Body Matters
Melissa Lee, The Ohio State University
Pro-positioning the Play Actress on the Victorian Stage
Daniel Smith, The Theatre School at DePaul University
Mylene Farmer est Libertine: A Celebrity Sex Object Conquers the Eighteenth Century
Dan Venning, The Graduate Center, City University of New York
Arcadianism: Country Women in Restoration and Eighteenth Century Drama
WS3 Starving Artists?: Exploring (and Advancing) Radical Economies of Theater
GATINEAU
Convenors: D. Olandt, Independent Scholar; Amrita Ramanan, Arena Stage at the Mead Center for American Theater
Participants
Sean Bartley, Florida State University
Here and Now: The Problem of the Regional Co-Production
Paul Bonin-Rodrigues, University of Texas, Austin
Intimate Foundations: the Individual Donor Base
John Patrick Bray, University of Georgia
Starring Together! How the New York Writers’ Bloc Created Camaraderie, Community, and Great Stories
Adam Versenyi, PlayMakers Repertory Company/University of North Carolina
PlayMakers Rep
WS4 Trading (en) Minority Stock: Changing Identities within Theatrical Markets of History, Theory, and Performance
SAINT-LAURENT
Convenors: Gina Pissale, University of Maryland; Esther Terry, University of Pittsburgh
Participants
Brandi Catanesi, University of California at Berkeley
The Currency of Race in Contemporary American Theater
Rachel DeSoto, University of Pittsburgh
Re-Imagined Bodies: Emergent Queer Identities in Chicana/Latina Performances of Migrant Narratives
Kathryn Edney, Regis College
“There are ‘Black Shows’ but this is not a ‘Black Show’: Jelly’s Last Jam (1992) and the Economics of Race
Radhica Ganapathy, Penn State Berks
Superstar Performance: Examining Representation of Race, Beauty, Skill, Sexuality, and Gender in Hindi Cinema
Meredith Keller, University of California, Santa Barbara
From Masculine Illusion to Mannish Woman: How Successful Male Impersonators Traded on Emerging Identities of Homosexuality and Respectability
A.J. Knox, Tufts University
Hase Diga Eebowai: What a Wonderful Phrase! Subverting the Cultural Binaries of Disney’s Lion King
and The Book of Mormon
Lauren Love, University of Wisconsin, Baraboo/Sauk County
Performing Race: Producing Asian-ness
Gina Pisasale, University of Maryland
Persian like the Cat: The Axis of Evil
Katherine Mezur, University of Wisconsin-Baraboo/Sauk County
Perspectives of Circulation: Memes, Viral Videos, and Participatory Digital Culture
Kelsa Gordon, University of California at Berkeley
The Currency of Race in Contemporary American Theater
Brandi Catanese, University of California at Berkeley
Participant
Esther Terry, University of Pittsburgh
Gina Pisasale, University of Maryland; Christine Siccca Bhasin, Northwestern University

WS5 Economies of Mediated Performance
PÉRIBONKA
Convenors: Sarah Bay-Cheng, University of Buffalo; Jen Parker-Starbuck, Roehampton University, London
Participants
Sarah Bay-Cheng, University of Buffalo
Can you see me now?: New Media Images as Performance
Gabriella Calchi-Novati, Trinity College Dublin
Modes of Performance in Aernout Miel’s Moving-Image Installations: The Economy of Silence
Bertie Fardman, City University of New York, City College
JR’s Global Art Project: Alternative Cities through Mediated Performance Strategies. One (Mediated) Person at a Time
Kellina Gorman, King’s College, London
Icarus Falling (my Gaddali alphabet)
Kyna Hamill, Boston University
Speeds of War: A Case for Virilio in Mediated Performance Criticism
Lindsay Brandon Hunter, University of California, Los Angeles
Performances of Circulation: Memes, Viral Videos, and Participatory Digital Culture
Kimberly Jannarone, University of California, Santa Cruz
Mediating Mass Performance
Linz Juliano, University of California, Los Angeles
Assembly Required: Identity Shopping and the Interactive Logo
Katherine Mezur, Freie Universität Berlin
Virtual Piraeus Redux: In 3D, in Still Lives, and in Animated Infant Bodies
Stefka Mihaylova, University of Washington
Simulacra of Liveness: The Digital Media’s Challenge to Live Performance
Elise Morrison, Harvard University
Crossing the Digital Divide: Arts-Activism and the Alienated Labor of Surveillance
Jeff Porter, University of Iowa
When networks were Networks
Alanna Thain, McGill University
Dance Dance Evolution: Playboy, Video Games and Dance Performance in Contemporary Cinema
Joanne Tompkins, University of Queensland
Complicite’s A Disappearing Number and Mediated Performance: Creating Space for Mediated Exchange
Kertie Watt, The Graduate Center, City University of New York
Virtual Kill: A Case Study in Mediated Violence
Performing from the Ground Up: NVA’s Challenge

Joanne Zerdy, Penn State Erie

Beyond the Arts Lab

David Weinberg, Kingston University

Subterranean Transactions: Julia Bardsley and the Economics of Experimentation

Money in a Tobacco Warehouse: London’s Shunt Theatre

Categories of Alternative British Theatre

WS6 Dreaming Again: Deconstructing the Cauterities of Alternative British Theatre

Convenors: Brian Cook, University of Oregon; Sara Freeman, University of Puget Sound

Participants

John Ages Ball, The College of Charleston “Troubles” at the Tricycle Theatre and the Politics of Conflict Resolution

Penelope Cole, University of Colorado, Boulder Straddling the Divide: The Institutionalization of Scotland’s Alternative Theatre(s)

Brian Cook, University of Oregon Alternative(s): In Education: The Impact of Alternative Practitioners as Tutors in Drama Schools

Tony Coulth, University of Reading The Left Must Take the Right

Sara Freeman, University of Puget Sound The Alternative and the Archive: On Theatre Companies as Historiographical Objects

Melissa Gibson, Fresno State University Dreams Defined: Alternative Theatre History after Itzin and Craig

Jay Gipson-King, Independent Scholar

Howard Barker’s The Wrestling School as Theatrical Political System

Louise Owen, Birkbeck College London Bubble

Grant Tyler Peterson, Royal Holloway Natural Theatre Company (Bath)

Graham Saunders, University of Reading Foro Novo, Small Scale Touring and the Arts Council

Leslie Wade, University of Arizona Money in a Tobacco Warehouse: London’s Shunt Theatre and the Economics of Experimentation

Ariel Watton, St. Mary’s University Subterranean Transactions: Julie Bardsway and the SPILL Festival

David Weinberg, Kingston University Beyond the Arts Lab

Joanne Zerdy, Penn State Erie Performing from the Ground Up: NVA's Challenge to Theatrical Praxis in Britain

WS7 Cognitive Science: Theatre, Dance and Performance

Hochelaga 2

Convenors: Amy Cook, Indiana University; John Lutterbie, Stony Brook University

Respondent: Bruce McConachie, University of Pittsburgh

Participants

Rhonda Blair, South Methodist University Applications of Cognitive Science to the Teaching of ‘Academic’ Theatre Courses

Barbara Dancygier, University of British Columbia Seeing as Conceptualizing: The Material and the Supernatural

Pamela Decker, The Ohio State University Theatre History Embodied: A Cognitive Approach to Modern Comic Performance

Barry Freeman, University of Toronto, Scarborough Empathy in the Theatre of Global Ethics: The Good and Bad News from Social and Cultural Neuroscience

Megdelen Kazubowski-Houston, Wilfred Laurier University Shivers up My Spine: Kinesia and Activism in Performance-Centered Research

Andrew Kimbrough, University of Kentucky The Role of Vocalization in Material and Conceptual Representation: Linguistic Meaning and Performance

Laura Lodewyck, Northwestern University Living the Role: Procedural Memory and Actors’ Emotional Regulation

Hosni Rokotontsi, Talbot College An Economy of Reciprocity: The Epistemic Advantages of Embodied Reciprocityness in 23 Variations

Yanna Popova, Case Western Reserve University The Body as Memory in the Physical Theater of Jerzy Grotowski

Nicola Shaughnessy, University of Kent Acts of Recall: Cognition, Memory and Applying Performance

L. D. Smith, University of Illinois Urbana-Champaign Thoughts in Movement: Dance, Film, and Embodiment

Edward C. Warburton, University of California, Santa Cruz Body Double: Marking in Dance

6:00 pm – 8:00 pm

Working Sessions 2

WS8 The Economies of Medieval Performance Culture

Hochelaga 2

Convenor: Leflon L. Durham, Western Michigan University

Participants

Marla Carlson, University of Georgia Hosiery and Harlotry: Making Sense of Tenth-Century Women, Wealth, and Sexuality

Michael Chavers, Carnegie Mellon University Lyke Unz A Lyveye Thyng, Roods, Machevell, and Social Robotics

Susannah Crowley, John Jay College, City University of New York Sandal Paturnage: Performance Culture and the Gendered Public Person

Leflon L. Durham, Western Michigan University Performing the Era: The Performance Contexts of Jacques Milon’s Conte de la Destruction de Troie

Jody Enders, University of California, Santa Barbara The Devil in the Flesh of Medieval French Farce: Who Thought Sexual Violence was Funny?

Noah Gunn, University of California, Davis Translating Catharsis: Aristotle and Averroës, the Scholastics and the Bassichans

Erith Jaffe-Berg, University of California, Riverside Taxing Performance: Early Modern Italian Taxation as a Medium of Exchange

Jacqueline Jenkins, University of Calgary The Female Saint and Corporate Men: Performing Gender in Late Medieval Bath

Jesse Njus, University of California, Santa Barbara The Secular Passion: Why Medieval Economies of Performance Destroy the Religious vs. Secular Divide

Sarah Powers Norman, Cornell University Medieval Theories of Perception and the Mystery Play

Claire Sponsler, University of Iowa Staging Big Dance Theatre’s Basement

Jake Hooker, The Graduate Center, City University of New York Staging Big Dance Theatre’s Basement

Labor of Onstage Performance

Participants

Lindsay Cummings, Cornell University The Economics of Comedy and Domestic Labor: Sarah Ruth’s The Clean House

Rebecca Hewett, Texas A&M University Pins and Needles from 1937 to 2011: Cultural Labor on Stage in Brooklyn

Ariel Herson, University of Pittsburgh Laboring towards the Real: Onstage Labor and Documentary Impulse in Wérتسمieh’s Oedipus

Margaret S. Sadowski, University of New Haven Metaphysical Labor in Rude Mechanicals: The Method Gun

Lara Shalvoy, King’s College London Taking Theatre Literally: Attending to the Labor of Mimesis

Labor of Audience Consumption

Participants

Josh Abrams, Roanampton University “One Singular Sensation”: Affective Labor and the Ethic(s) of One-to-One Performance (or Forgetting the Rest)

Carré Cole, University of Arizona “…look to themselves and watch their own comic book demise”” the Labor of Criticism and the Lore of Spider-Man: Turn Off the Dark

Alan Filewod, University of Guelph Heroic Labour and Communist Nationalism in Little Paul Bunyan

Shannon Fitzsimons, Northwestern University “Hello, My Name is Change” Audiences as Performing Author in Too Much Light Makes the Baby Go Blind

Eleanor Skrim, Brown University Victorian Home Theatricals and the Labor of Leisure
WS16 Consuming Global Theatre
Convenors: Christopher Balme, Ludwig-Maximilians-Universität, Munich; Nic Leonhardt, Ludwig-Maximilians-Universität, Munich
Participants
Christopher Balme, Ludwig-Maximilians-Universität, Munich
Nic Leonhardt, Ludwig-Maximilians-Universität, Munich

WS17 War and War-time Performance: The Cost of Battle
Convenors: Kim D. Johnson, University of Minnesota, Twin Cities; Jenna L. Kubly, Independent Scholar
Participants
Lydia Abel, Tufts University
Toward the Big Top: Circus during the American Civil War
Linnéa Ajello, Baruch College
Operation First Casualty and Iraq Veterans against the War
Natalie Alvarez, Brock University
How I Became an Insurgent in Just Seven Days: Performativity and Its Profits in the War on Terror
Sara Brady, Trinity College Dublin
Investing in Military Theatrics: Recruitment, Re-enactment, and Revival
Cindy Brizzell-Bates, Empire State College
War Stories: The Cost of Witnessing
Nancy Copeland, University of Toronto
Commemorating the Cost of War: From The Lost Boys to Vigil 1914-1918
Christyna Dal, Ithaca College
The Benefit of War: How Stage for Action Profited from their Anti-Capitalist Agenda
Kim D. Johnson, University of Minnesota, Twin Cities
Jenna L. Kubly, Independent Scholar
Conspicuous Patriotism: Pageantry and the American Red Cross during the Great War
Michelle Salerno, University of Illinois-Urbana
Dramatic Armor: Liberty Theaters, Racial Segregation, and the Funding of Americanization during the First World War
Megan Stahl, Tufts University
Politics at a Price: Government Performances of the Great Game: Afghanistan
Danielle L. Zalewieniec-Haw, York University
“Your Listening to Silence”: Representations of War in Wajdi Mouawad’s Scorched
Helene Vosters, York University
Investing in Grief in Times of War: Canada’s Post-9/11 Deployments of Military Memorial

WS18 1973 or a Moment Like It
Convenors: Jan D. Rosainen, University of California, Davis
Participants
Kelly Alman, The Graduate Center, City University of New York
This Paper is Ridiculous: A Study of the Ridiculous Theatre Movement of the 1960s
Leon Hilton, New York University
Vietnamese Actors in the Early 1970s
Elyna Leverington, Queen Mary and Birkbeck, University of London
The Opposite of Play Isn’t Work: It’s Depression: The Cultural Economics of Play in Theatre and Performance Workshops
Hillary Miller, The Graduate Center, City University of New York
A Taste for Disorder: Anxiety, Shrinkage, and East Village Performance in 1974 New York City
Ramón Rivera-Servera, Northwestern University
Homes at Carnegie Hall: 1973 Latino Musical Crossings
Sara Werner, Cornell University
1973: A Gay Old Time
Patricia Ybarra, Brown University
1994 or Something like It?

WS19 Rethinking the Secular: Performance, Religion, and the Public Sphere
Convenors: Milija Gluhovic, Warwick University; Jisela Manon, Stanford University
Participants
Claire Marie Chambers, University of California, Davis
“Holier than Thou”, Religion as Teaching Tool in the Rhetoric of Secularism, and the Case of Osama Bin Laden’s Burying at Sea
Jordana Cox, Northwestern University
“Face-to-Face”: The Secular and Public Deliberation in the Taylor-Boucharad Commission
Simon W. du Toit, Independent Scholar/Artist
Professing the Secular: the CAUT vs. Redeemer University College
Joshua Edelman, Trinity College Dublin
What’s Missing from a Secular Resurrection: State Commemorations of the Easter Rising in the Republic of Ireland, 1913-2011
Nathan Hedman, Northwestern University
Two Varieties of the Secular Body in “the” Enlightenment
Joy Palacios, University of California, Berkeley
The “Secular” Clergy: Marking and Unmarking Privately Bodied in the Early Modern World
Reel Sen, Florida State University
Sema: Turkish National Identity Contested and In Motion
Shira Schwartz, York University
Ritual as Rehearsal: Mêkah Practices in Orthodox Jewish Communities
Graham Wolfe, University of Toronto/Brock University
Žižek, Theatre, and the Secular

WS20 Commercial Dance: New Economies of the Dancing Body
Convenors: Jessica Barson, Harvard University; Kirsten Pullen, Texas A&M University
Participants
Sims Belmar, University of California, Berkeley
From the “Hard Body” to the “Body Eclectic”: So You Think You Can Dance and the Politics of Technique
Jessica Barson, Harvard University
A Pole in Every Bedroom: Marketing Striptease as Fun and Fitness
Beth Hartman, Northwestern University
Shimm, Walk, Bump, and Grind: The Burlesque Revival in Chicago
Marka Piday-Harran, University of Southern California
Darkness Visible: Race in the Formula Dance Film
Kirsten Pullen, Texas A&M University
Selling Samba: Carmen Miranda and the Commercialization of Brazilian Music
Courtney Ryan, University of California, Los Angeles
This Here and That There: A Body at Work
Megan Sanborn-Jones, Brigham Young University
Mormons Think They Should Dance

WS21 Corporate Cultures: Contemporary Economies of Cultural Performance
Convenors: Eero Laine, The Graduate Center, City University of New York; Carly Griffith Smith, The Graduate Center, City University of New York; Peter Zazzali, The Graduate Center, City University of New York
Participants
Michelle Barron, Oberlin College;
Seungyoun Hwang, Ohio State University
Staging the “Other” in Neoliberal Economies
Charlotte Canning, University of Texas at Austin; David Sarran, The Graduate Center, City University of New York
The Department of State Presents America to the World
David Garfinkle, MacEwan University/University of Alberta, Edmonton; Ameet Parmarwaran, University of California, Los Angeles
Post-colonial Creativity under Globalism; or, Economic Value, Interculturalism, and Creative Labor
Stefanie Jones, The Graduate Center, City University of New York; Kimon Keramidas, Bard Graduate Center;
Theresa V. Leonhardt, Ludwig-Maximilians-Universität Branding and the Changing Role of Theatre in Corporate Cultural Production
Eero Laine, The Graduate Center, City University of New York; Carly Griffith Smith, The Graduate Center, City University of New York; Peter Zazzali, The Graduate Center, City University of New York
Branding “America”: Glenn Beck and the Politics of Corporate Media Performance
WS23 Indigenous Performance Research in the Americas: Production and Consumption of Indigenousity
Conveners: Ryan Hartigan, Brown University; Tiffany Neff, Arizona State University
Participants
Scott Cox, University of Kansas
Robert Rogers vs. the Colonial Conscience: The Beginning of Invisible Indigeneity
Armando Garcia, Cornell University
Indigeneity as Excess: Rodolfo Usigli’s Coronas Trilogy and the Coloniality of Being
Ann Haugo, Illinois State University
Indigenous Motherwork: Mariel Miguel’s Red Mother
Ric Knowles, University of Guelph
Indigenous Knowledge, Contemporary Performance: A Research Project
Virginie Magnat, University of British Columbia, Okanagan
Building an Approach to Performance Informed by Indigenous Research Perspectives
Theresa May, University of Oregon
Indigenous Theatre in Global Times: Situated Knowledge and Ecological Communities in Salin & Everything and Burning Vision
Kelly McKay, University of Minnesota
“Mapuchizendi” at Hip Hop: Exploring Contemporary Mapuche-nche in Santiago through the Hip Hop Practices of MC JAS
Jean O’Hara, York University/Humboldt State University
In/visibility of Queer Native Stories: Agokwe’s Visibility and Its Love-Hate Relationship with Children
Ken Cerniglia and Lisa Mitchell, Disney Theatrical Group

WS24 Entertaining Children: the Participation of Children in Theatre and the Entertainment Industry
Conveners: Victor Emeljanov, University of Newcastle, Australia; M. Giannone, Arizona State University
Participants
Gillian Arrighi, University of Newcastle, Australia
Fit, Strong, and Full of Confidence: An Enquiry into Youth Circus in Australia
Jamie Ashby, University of Toronto, Canada
“L’Vicious Circle”: Canadian Puppet Theatre and Its Love-Hate Relationship with Children
Ken Cerniglia and Lisa Mitchell, Disney Theatrical Group
Coming of Age on the Disney Stage: Pre-adolescent Children’s Theatre and the Economics of Early Soviet Theatre
Scott Cox, University of Kansas

WS25 Theatre, Economy and Communism in Eastern-European Performance
Conveners: Dassia N. Posner, Northwestern University; Magda Romanska, Emerson College
Participants
Karen Berman, Georgia College and State University
The Snake in the Garden of Eden: The Economies of Freedom and Censorship in Havel’s Plays
William Gunn, University of Southern California
Negotiating the Transition: Anatoiy Lunacharsky and the Economics of Early Soviet Theatre
Esther Jagis, University of Toronto
Steve Witmer, Trinity College Dublin

Other Than Excess
SATURDAY, NOVEMBER 20
4:30 pm - 7:30 pm
Working Sessions 4

ECONOMIES & THEATRE OF
MONTRÉAL
QUÉBEC
CANADA
2011
Tickets
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WS28 Economies of Showing
BERISH
Conveners: Kim Marra, University of Iowa; Catherine Schuler, University of Maryland
Participants
Virginia Anderson, California Polytechnic State University
Seeking ‘Perceval Youth’: Mabel Stark and the Cultural Economies of the Wild Animal Act
Natalya Baldyga, Tufts University
The Cost of Showing One’s Character: Celebrity Economy and the Hamburg Nationaltheater
Robert Davis, City University of New York
Consuming Visions: Performance and Evolution at United States International Expositions, 1876-1905
Joy Brooke Fairfield, Stanford University
Shoestring Shen: Amateur Pornography and Sexual Spectatorship
Alex Golub, University of Hawai‘i at Manoa
Spectatorship
Show-and-Tell: Amateur Pornography and Sexual of the Multicultural City
Twin Cities’ Festival of Nations: The Production/Consumption
Margarita (Rita) Kompelmakher, University of Minnesota
The Many Faces of Shamu: Killer Whales as Commodities
Competence in World of Warcraft
Feeling Powerful and Being Powerful: Showing Masculine
Joy Brooke Fairfield, Stanford University
Consuming Visions: Performance and Evolution at United States International Expositions, 1876-1905

WS29 Traumatic Structures
RICHÉLIEU
Conveners: Mary Karen Dahl, Florida State University; Katherine Jean Ngh, Whittier College
Participants
James Al-Shamma, Belmont University
Exporting Trauma: Al-Asad’s Baghdad: Both on the Western Stage
Roger Bechtel, Bowdoin College
Trauma’s Economy of Images: Live Performance and Grief in Media Culture
Elizabeth Bonjean, University of Washington
On Loan to America: Circulating Representations of Cultural Trauma in Willie Doherty: Requisite Distance
Julia Burelle, University of California, San Diego
University of California, Irvine
Reclaiming an Unmarked Body: Representations of Indigenous Trauma in Ondinnok’s Transnational Adaptation of Robin Achi
Barbara Wallace Grossman, Tufts University
Trauma Drama: An Aesthetic of Traumatized Realism
E. Ann Kaplan, Stony Brook University
Traumatic Temporalities: Memory, Affect and Futurist Fantasies
Michelle MacArthur, University of Toronto
Remembering 1989: Theatrical Representations of the Montreal Massacre on its 20th Anniversary
James Peck, Muhlenberg College
Waiting on Fat Man: Multidirectional Memory
Rebecca Rovit, University of Kansas
Site-Specific Performing Trauma at Auschwitz-Birkenau, 1943-1945
Aaron C. Thomas, Florida State University
Economies of the Carceral: Rape Trauma and Its Rhetoric
Melissa Wansin Wong, Graduate Center, City University of New York
“This is My Witness”—Negotiating Traumatic Memory and Human Rights: Case Studies from Burma
Edward Zier, New York University
Refugees on the Syrian Stage, Theatre in the Aftermath of the 1973 War

SUNDAY, NOVEMBER 20, 2011
Working Sessions 5
10:15 am – 12:15 pm
WS30 Embodied Economies in Flux: Theatre and Performance in the Americas
RICHÉLIEU
Conveners: Irene Bariaga, University of Minnesota; Marcela Fuentes, University of California, Los Angeles; Alberto Guerra, York University; Katherine Zien, Northwestern University
Participants
Irene Bariaga, University of Minnesota
Tracking Difference and Inequality through Alliances between Pucklley and Funding Institutions: What is the Role of Community?
Jason Bush, Ohio State University
The Scissors Dance, Spectacle, and Indigenous Citizenship in the New Peru
Drew Fellers, University of Houston
In the Heights: Creating a New Latin American Musical and Latino Identity
Sad Garcia-Lopez, York University
The Political Economy of Caucasian and Self-Subjugating Casting in Mexican Telenovelas
Angela Marino, University of California, Berkeley
Circuits of Conflict: Fiesta Politics and Processional Rutes of Corpus in Colombia’s Dirty War
Kathleen McNally-Murphy, New York University
The Aftermath of Truth: Performing Visual Historiography
Noe Montez, Tufts University
Neoliberalism, Memory and Corporeality in Cristina Echeverri’s Memory Class
Jimmy Noriega, College of Wooster
A New Mestiza Aesthetic: Sa’s Tun, Echotourism, and the Mayan Women of the Yucatán
Leticia Robles, New York University
Traffic on the Web: The Generative Affective Economies of Giuseppe Campuzano’s Peruvian Transvestite Museum
Ana Luisa Santana, California State University, Fresno
Shadows of Transgression: The Performance of Prostitution on the Border
Alfredo J. Sosa-Velasco, University of North Carolina, Chapel Hill
The Economy of History and Nation through the Myth of Antigone in Brazilian Theater. Jorge Andrade’s Pedreira das Almas and As Cofinarias

MONTRÉAL QUÉBEC CANADA
2011
THEATRE AND PERFORMANCE IN THE AMERICAS
THEATREOF
27
WS32 Moveable Feasts: Analyzing Food in Drama, Theatre, and Performance
RICHIELEU
Conveners: Dorothy Chansky, Texas Tech University; Ann Falino White, Michigan State University
Participants: Joshua Buckner, University of Pittsburgh
Savoring the Past: The Performance of Eating on the Rakugo Stage
Drew Chappell, California State University, Fullerton
Eating Like a Pirate: Consumption and Excess in Commercial Role/Environment-Specific Performance Spaces
Dorothy Chansky, Texas Tech University and Ann Falino White, Michigan State University
Culinary Theaters: Food in Drama and on the Stage
Tanya Dean, Yale University
Food for Thought: Theatre and Community within a Gift Economy
Kate Duffy, University of California, Berkeley
The ‘Culinary’ Theatre of LightBox’s Milk ’n Money
Ben Gunter, Florida State University
Dishing Up Carnivalism in the World’s First New World Play
Valleri Hohnen, University of Illinois
Lev Dodin and the Politics of Food
David Jortner, Baylor University
Tabemono to Shogekijo: Food and little theatre in the plays of Batsuyaku Minoru
Lily Kelting, University of California, San Diego
De Goustibus Et Estudium: Disputable Tastes and Democracy from the Ancient Stage to the Internet
Scott Malia, Holy Cross University
Food and Social Dichotomies in Noel Coward’s Hay Fever and Private Lives
Tamaara Underiner and Stephanie Etheridge Woodson, Arizona State University
Diabetes and Democracy in South Phoenix

WS33 Economics of Place and Performance
SARY-LAURENT
Conveners: Susan Bennett, University of Calgary; Karen Fricker, Royal Holloway, University of London
Participants: Elaine Astin, Lancaster University
“Money, Money, Money”: Women’s Culture as Currency in Theatre Cities and Markets
David Calder, Northwestern University
Inventing the Île de Nantes
Jennifer H. Capraru, Theatre Asylum and Theatre ISÔKô- Rwanda, and Kim Solga, University of Western Ontario
Tâlîjîn Genocide on the Road: Theatre ISÔKô’s The Monument from Kigali to Toronto, 2008-2011
Claire Cochran, University of Wisconsin
Place-Performance Relationships within the English Urban Context: Coventry and the Belgrade Theatre
Aparna Dharwadker, University of Wisconsin, Madison
The Really Poor Theatre: Postcolonial Economies of Performance


Harvard’s Warren Center invites applications from scholars of cultural history, social history, performance studies, historical sociology and anthropology, and related fields to explore U.S. everyday life. We will explore ways to connect the closely-observed textures of small-scale experiences to broad political concerns. How might we understand the expansive stakes in ordinary, persistent, and repeated activities? To explore this question, we seek scholars bringing distinct analytical tools and studying any period or region of the U.S. (or the U.S in transnational context). Topics may include work, sex, public/civic engagement, consumption, schooling, relig ion, parenting, sickness and health, material culture (clothing, food, books, vernacular and popular culture, land, computers, etc.), affect and emotions, texts or performances that function through repetition or replication (theatre, periodical literature, photography, advertising, film, radio, television, MP3s, YouTube, etc.). Scholars exploring connections between everyday life and the construction of race, gender, sexuality, class, etc. are especially welcome.

Fellows will present their work in a seminar led by Robin Bernstein (African and African American Studies; Women, Gender, and Sexualities Studies) and Lizahbeth Cohen (History). Applicants may not be degree candidates and should have a Ph.D. or equivalent. Fellows have library privileges and receive a private office which they must use for at least the 9-month academic year. The Center encourages applications, otherwise consistent with the Workshop theme, relating to the nation’s life during and as a consequence of wars, and from qualified applicants who can contribute, through their research and service, to the diversity and excellence of the Harvard community. Stipends individually determined according to fellow needs and Center resources. Application (from our website) due Jan. 15, 2012; decisions in early March.

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Tom Sellar, editor

Volume 40, number 3

Focusing on contemporary, international spectatorship, new work, and new media, this issue asks who is watching, how, and why. The essays cover concepts of audience in urban performance in Colombia, in Germany’s halls of parliament, on subways, and on chatroulette.com; urban “folk art” and flash mobs in New York; and traditional auditoriums where ghostly images conjure absent performers.

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WS34 Innovation, Economics, and Stage Design
GATINEAU

Convenors: Stephen Di Benedetto, University of Miami; Julia Listengarten, University of Central Florida

Participants:
Brandin Barón-Nusbaum, University of California, Santa Cruz
Triumphs, Tall-Tales and Trustworthiness in Giulio Parigi’s Scenographic Mark Making

Rebecca May Diklo, University of Central Florida
Economies of Design in Robert Wilson’s Theatre

Miriam Kammer, University of Washington
Scripted Theatre and Site-Specific Innovation: Re-Thinking the Witch in the Seattle Underground

Kristin Leahy, Resident Dramaturg at Northlight Theatre and Victoria Dolorio, DePaul University
A New Pedagogical Frontier in Sound Design and Composition: Teaching Sonic Technology during Economic Crisis

Donald McManus, Emory University
Fires, Floods and Flying Trapezes: Elemental Scenic Elements in Melodrama and Popular Entertainment

Natalie Rowe, Queen’s University
Economies of Scale: The Technological, Human and Architectural in Designs for Wagner’s Ring Cycle in the 21st Century

Aileen Robinson, Northwestern University
Electric Ornament: Iolanta and Victorian Spectacle

Andrew Stanner, Brown University
Flatness in Performance

WS35 Yes, I Would Rather Date Your Avatar: Online Economies of Representation in Virtual Performance and Social Networking PERIBONKA

Convenors: Leigh Clemons, Louisiana State University; Susanne Shawyer, Dalhousie University

Participants:
Mary Elizabeth Anderson, Wayne State University
Choreographed Spontaneity: The Flash Mob’s Hypothetical Mobilities

Alicia Cortes, University of Georgia
Reconstructing the Economies of Birth, Marriage, and Death

Eileen Curley, Mariar College
A Community of Amateurs: YouTube and Pedagogy

Anna Watkins Fisher, Brown University
Crowdsourcing Agency?: The Work of Passivity in Task-Based Digital Art

Patrick Lichty, Columbia College Chicago
The Cultural Economies of Virtual Performance

Kimberley McLeod, York University
Political “Transformations” in Chatroulette

Ivan A. Ramos, University of California, Berkeley
“Sorry, Just a Preference”: Performing the Racial Self in Queer Social Networking Sites

Theresa Smalec, City University of New York, Bronx Community College
Pedagogy and Virtual Performance
WS36 Economies of Popular Entertainment: Negotiating Intangible Mediums of Expression

SUNDAY, NOVEMBER 20, 2011

WS36 Economies of Popular Entertainment

SAINTE-MAURICE

Convenors: Michelle Granham, University of Washington; AnneMarie T. Saunders, University of Maryland; Aaron Tobison, University of Maryland

Participants

Elizabeth Coen, University of Washington
The Commerce of Textual Sex: How Ken Davenport Made My First Time

Olive Gerland, University of Colorado, Boulder
A Shakespearean Travesty: Dramaturgy and the Problem of Joint Authorship

Kate Elswit, Stanford University
Jessie and Herazog Film

Olive Gerland, University of Colorado, Boulder
A Shakespearean Travesty: Dramaturgy and the Problem of Joint Authorship

Stephan Harris, Bowling Green State University
Reasonable Value of Services: When a Director Sues Blue Man Group’s Producers for Her Salary

Alex Huch, University of Central Florida
Stand-Up Comedy’s Evolution through Its Personal Means of Protection

Kimon Kermes, Bard Graduate Center
The Invention of Common Law Play Right

Derek Miller, Stanford University
The Invention of Common Law Play Right

Elizabeth Osborne, Florida State University
A ‘People’s Theatre’: Vaudville and the Federal Theatre Project

AnneMarie T. Saunders, University of Maryland
‘Exhibiting to the Public’: Science, Circus, and the Legitimate Stage in Nineteenth-Century Washington

Ashley Swann, University of Kansas
The Arkansaw Traveller and Other Tall Tales

Aaron Tobison, University of Maryland
Pulls, Patrons, the Penny Press, and the Financing of the Jacksonian Stage

WS37 Intellectual Property and Performance: Negotiating Intangible Mediums of Expression

Convenors: O. Gerland, University of Colorado, Boulder; Derek Miller, Stanford University

Participants

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The Commerce of Textual Sex: How Ken Davenport Made My First Time

Kate Elswit, Stanford University
Jessie and Herazog Film

Olive Gerland, University of Colorado, Boulder
A Shakespearean Travesty: Dramaturgy and the Problem of Joint Authorship

Stephan Harris, Bowling Green State University
Reasonable Value of Services: When a Director Sues Blue Man Group’s Producers for Her Salary

Alex Huch, University of Central Florida
Stand-Up Comedy’s Evolution through Its Personal Means of Protection

Kimon Kermes, Bard Graduate Center
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