Performance Studies Focus Group of ATHE
13th Annual Pre-Conference

VITAL MEMORIES

29 – 30 July, 2015
Fairmont The Queen Elizabeth Hotel
Montréal, Québec

Curated by Steve Luber and Jasmine Mahmoud
Since its inception over a decade ago, the Performance Studies Focus Group (PSFG) has helped to expand the scope of the ATHE conference as a whole. By drawing upon interdisciplinary methods, scholars, and ideas, PSFG has consistently worked to challenge and critique the boundaries of performance itself and performance-based inquiry. To that end, PSFG has consistently sponsored a wide variety of multidisciplinary panels, fostering scholarship and discussion about the keywords, models of cultural efficacy, and research methodologies defining the fields of “theatre” and “performance.” Since 2003, the PSFG has also hosted an annual pre-conference event, exploring in depth a variety of PS topics—ranging from the foundational question “what is performance studies?” to “play” and the gamification of everyday life.

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Jasmine Mahmoud and Stephen Luber

Program Design: Raimondo Genna

If you would like to learn more about PSFG, please attend our annual membership meetings.
Meeting #1: Friday, July 31st, 12-1:30 pm - Gatineau. Meeting #2: Sunday, August 2nd, 8-9:30 am - Péribonka
WELCOME

Bienvenue à Montréal. Welcome to Montréal.

We are delighted to convene VITAL MEMORIES, the 2015 Performance Studies Focus Group pre-conference.

“Performances,” Diana Taylor reminds us, “function as vital acts of transfer, transmitting social knowledge, memory, and a sense of identity.” But it is memory—defined as the “faculty by which the mind stores” or “a recollection”—that realizes and theorizes various acts of performance. From twice behaved (and remembered) behaviors on the stage and on the street, inscribed upon the body, to the ways in which technologies re-perform knowledge and culture, memories are indeed vital to the doing, receiving, and perceiving of performance.

We chose the title VITAL MEMORIES to conjure these ideas, and to complement and engage with ATHE’s theme, Je me souviens. ATHE’s palimpsestic choice offers a phrase of reflexivity, political and economic capital, and identity. Je me souviens is a reminder, a declaration, and a collective performance. Je me souviens is also a story. In 1883, Eugène-Étienne Taché, the French Canadian architect, had the phrase Je me souviens carved into the main door of Quebec’s parliament under the coat of arms. The etching positioned memory not only as a motto, but also as a physical texture on a door tracing the labored, ephemeral action of inscription.

With VITAL MEMORIES, we open the conversation to memory’s ephemerality, seductions and deceptions, and impossibilities, and to its power, its monolithic, constructed, and deferred meanings, its ability to foster community and call to action, and its inherent embodiedness. Memory, we are suggesting, poses a similar set of ontological problems, debates, and powers as that of performance.

This is no better demonstrated than by our esteemed keynotes: Didier Morelli has curated a performance art walking tour of Montreal that plays with memory as collections of sites, memories hewn into stone and steel of buildings, and memories generated by political movements; T. Nikki Cesare-Schotzko’s work investigates embodied culture, legacy, and the performance of trauma, of tightly policed memory. Our panelists extend understandings of memory and performance with explorations on space and race, on repertories of technique, on technology and the archive, on sound, on death, and on texture.

Collectively, we have prepared rigorous, generous interventions that suggest that memory is vital to performance, and that performance is vital to memory. This temporary community united by performance will, we hope, create a new set of memories that shape the trajectory of our field. Nous nous souviendrons. We will remember.

Jasmine and Steve
Pre-Conference Schedule

(find an abstract of each presentation at vitalmemoriesmontreal.wordpress.com/schedule)

WEDNESDAY, JULY 29
Location: Fairmont, The Queen Elizabeth Hotel, Room: Matapedia

BREAKFAST & REGISTRATION (9:00AM)

WELCOME (9:30AM)
Steve Luber & Jasmine Mahmoud

URBAN NOSTALGIA (9:45AM – 11:15AM)
Moderator: Todd Coulter, Colby College – PSFG Secretary
Michelle Liu Carriger, UCLA
“Streets of Memories in a City of Dreams”
Ethan Philbrick, NYU
“‘Reverence can be a form of forgetting’: Jace Clayton and The Julius Eastman Memory Depot”
Mark Ingram, Goucher College
“Ethnographic Autobiography and the performance of neighborhood identity in the quartiers nord of Marseille”
Sascha Just, CUNY
“Mardi Gras Indian Performance Practices: Resistance and Remembrance Between Archive and Repertoire”

REMEMBERING TECHNIQUE (11:25AM – 12:55PM)
Moderator: Steve Luber, Connecticut College – PSFG Pre-Conference Curator
Susanna Weygandt, Princeton University
“The ‘Body’ of the Text in Ivan Vyrypaev’s Drama, and the Sonic Inscription of the Actress Polina Agureeva”
Alexander Munro, University of Hawaii
“The Unrecognized Actor in Simulated and Standardized Patient Programs”
Christine Mazumdar, University of Toronto
“Remember the Feeling: Embodied Memory and Improvisation in Aesthetic Sport”
Anna Griffith, York University
“Memories of Muscle, Bone and Breath: Embodying Resistance in Capoeira”

LUNCH (1:00PM – 2:00PM)

TECHNE, TECHNOLOGY: ECHOES, DOCUMENTS, AND DOUBLES (2:00PM – 3:50PM)
Moderator: Patrick McKelvey, Brown University – PSFG Graduate Student Representative
Li Cornfield, McGill University
“An Echo from the Past: Technologies of Memory in the Carousel of Progress”
Bryan Markovitz, Brown University
“The Fugitive and its Double”
Eleanor Russell, Northwestern University
“Third Mimesis and Subversive Embodiments: The Politics of Live EEG Musical Performance”
Gwyneth Shanks, UCLA
“Textual Remains and the Performance of Value: Marina Abramovic’s Re-performers”
Aniko Szucs, NYU
“Embodied Documents, Embodied Memory – Theatricalized State Security Files in the Performances of X mm from Y km and of The Files”
SONIC MEMORIES AND MEMORIES OF HOME (4:00PM – 4:45PM)

Moderator: Jasmine Mahmoud, Northwestern University – PSFG Pre-Conference Curator

Jamara M. Wakefield, NYU
“Rosie”

Colleen Daly, NYU
“It’s a Lot of Words and That’s Not One of Them”

KEYNOTE (4:55PM – 5:50PM)

T. Nikki Cesare Schotzko, University of Toronto

“#nihilism: Hashtag Memories, Climate Change, and the Unbelievable Significance of Shia LaBeouf in a Metamodern World”

T. Nikki Cesare Schotzko is Associate Professor at the Centre for Drama, Theatre, and Performance Studies, University of Toronto. In 2010, she coedited TDR’s special issue “Caught Off-Garde: New Theatre Ensembles in NYC (mostly)” with Associate Editor Mariellen R. Sandford, and in 2012, she coordinated the interdisciplinary conference “The Future of Cage: Credo,” celebrating the centenary of composer John Cage. She also coedited the spring 2015 issue of Canadian Theatre Review entitled “Performing Products: When Acting Up Is Selling Out” with Isabel Stowell-Kaplan and Didier Morelli, and has dramaturged experimental music-theatre productions in New York, Chicago, Toronto, and Morelia, Mexico. Her first book, Learning How to Fall: Art and Culture after September 11, is available from Routledge.

ENTRE CHIEN ET LOUP (6:00PM – 9:00PM)

performance art walking tour of Montreal

curated by Didier Morelli, with: Adriana Disman, Christian Bujold, François Morelli, Victoria Stanton, and Étienne Tremblay-Tardiff

Entre chien et loup refers to that time of day when it is difficult to distinguish between THIS (dog) and THAT (wolf). This evening of site specific performances takes this liminal period of the day as an opportunity to explore the potential of performative interventions in urban public space. It uses the city of Montreal’s downtown area as an architectural, social, and political environment to play off of. The event brings together five local artists who have contributed to shaping, growing, teaching, and promoting performance as a medium, form, and community in the city. The evening itself offers a fluid environment where artists engage with the structure of the city. Guiding the audience through the city with furtive and more spectacular works and actions, each performance responds in its own way to space as a historical landmark or reality. The audience, as a procession, is invited to accompany, witness, and take part in these ambulant works in order to discover the city and its past through performance. Through these works, the street becomes an active site of play, exchange, and spectatorship as the artists animate both visible and invisible landmarks that have marked the city.

THURSDAY, JULY 30

Location: Fairmont, The Queen Elizabeth Hotel, Room: Bersimis

BREAKFAST (8:00AM)

TDR, the journal of performance studies, welcomes the ATHE Performance Studies Focus Group as PSFG’s cosponsor of this pre-conference breakfast. Please join us, and visit TDR Associate Editor Mariellen Sandford throughout the conference at the TDR/MIT Press table in the Exhibit Hall to discuss your current work and submitting articles to the journal.

HAUNTOLOGIES: BREATH, DECONSTRUCTION, AND THE ARCHIVE (8:15 – 9:45AM)

Moderator: Lindsay Adamson Livingston, Brigham Young University – PSFG Treasurer

Isabel Stowell-Kaplan, University of Toronto
“Playing with Then and Now: The Liveness of Breath”

Sarah Lucie, CUNY
“Memory Deconstruction in The Wooster Group’s Cry, Trojans!”

Marc Arthur, NYU
“Post-Trauma Camp”

Dominika Laster, University of New Mexico
“Agency for Hiring the Dearly Departed: Kantor’s Theater of Death as a Living Archive”
REPERTOIRES OF TEXT AND TEXTURE (9:55AM – 11:05AM)
Moderator: Beth Hoffman, George Mason University – PSFG Conference Planner
James R. Ball III, Texas A&M University
“Hamlet in the Security Council: Text, Space, and Institutional Memory at the United Nations”
Chelsea Adewunmi, Princeton University
“Easier to Haul Silk Than Cotton: Haptic Memory in Lynn Nottage’s Intimate Apparel”
Leon Hilton, NYU
“Vitality, Memory, Displacement: Bhanu Kapil and Ana Mendieta, between Poetry and Performance”

CLOSING DISCUSSION (11:10AM – 12:00PM)

Notes
**Pre-Conference Contributors Biographies**

**Chelsea Adewunmi** is a Lecturer, Presidential Scholar and doctoral candidate at Princeton University. Her dissertation, *Reading by Touch: Performances of Texture in African American Texts and Textiles*, examines African American performance and literature through the textures that script the material lives of the text. A scholar-practitioner, she is a script consultant for film adaptations and a dramaturg for dance and theater.

**Marc Arthur** is a current doctoral candidate in the department of Performance Studies at New York University where his work encompasses aesthetic theory, queer theory, critical race studies, dance studies and theater studies. Arthur is also the Head of Research and Archives at Performa where he has established and implemented expansive research themes for the Performa Biennial, curated performances and events, worked as a dramaturge with artists, co-edits the Performa Magazine and is currently editing a book for Thames and Hudson with RoselLee Goldberg that surveys the past ten years of performance art. As an artist, Marc Arthur's work has been produced at Xavier Hufkens Gallery, New Langton Arts, David Cunningham Projects, LaMaMa, Dixon Place, The Living Theater, and the University Settlement. Arthur has previously studied at Universität der Künste, Berlin and California College of the Arts, San Francisco.

**James R. Ball, III** recently joined the Department of Performance Studies at Texas A&M University. Previously he has taught courses on performance and politics, performance and technology, and the works of William Shakespeare at the University of Maryland, College Park, and NYU. He received his PhD in Performance Studies from NYU in 2012. Dr. Ball studies the politics of performance and the performance of politics, analyzing both the theatrical structures that underwrite public political events and aesthetic performances that seek to intervene in political processes. His book manuscript, *Theatre of State: Theatricality and Spectatorship in International Institutions*, considers the historical relationship between theatre and the United Nations and International Criminal Court, proposing that diplomatic and theatrical performance are mutually constitutive phenomena in a cohesive field of practices. Dr. Ball's work emphasizes the forms of theatricality that situate individuals as engaged spectators to global politics.

**Christian Bujold** is a performance artist based in Montreal. He has shown his work in international festivals such as 7a* 11d in Toronto, Exist-ence 5 in Brisbane and Viva! in Montreal. He's president for the artist run center DARE-DARE and a board member of the international performance festival Viva! Art Action. He has been traveling around and working in collaboration with artists from various fields of work. He completed his Master degree at UQAM (Montreal) in 2011.

**Michelle Liu Carriger** is an assistant professor in Critical Studies in the Theater department of University of California, Los Angeles where she is at work on a book on fashion, clothing, and the performance of self in everyday life. Her first article excerpted from this work “The Unnatural History and Petticoat Mystery of Boulton and Park: A Victorian Sex Scandal and the Theatre Defense” co-won the 2012 TDR Graduate Student Essay Contest and won the 2013 Gerald Kahan award from ASTR for best essay by a newer scholar. Before arriving at UCLA, she served as a lecturer at Queen Mary University of London, spent a year studying Japanese tea ceremony in a traditional training program in Kyoto, Japan (the subject of an upcoming book project), and completed a PhD in Theatre and Performance Studies at Brown University.

**T. Nikki Cesare Schotzko** is Assistant Professor at the University of Toronto’s Centre for Drama, Theatre, and Performance Studies. She coedited *TDR*’s special issue “Caught Off-Garde: New Theatre Ensembles in NYC (mostly)” with Mariellen R. Sandford in 2010, and she is currently guest editing, with Isabel Stowell-Kaplan and Didier Morelli, a special issue of *CTR* entitled “Performing Products: When Acting Up is Selling Out,” forthcoming in spring 2015. She is also an occasional dramaturge, having collaborated on productions in New York, Toronto, Chicago, and Morelia, Mexico. In fall 2012, Professor Cesare Schotzko organized the SSHRC- and Jackman Humanities Institute-supported conference The Future of Cage: Credo in celebration of the centenary of composer John Cage, and she is currently editing a collection of pieces derived from the event. Her first book, *Learning How to Fall: Art and Culture after September 11* (Routledge 2015), engages the skewed relationship between 21st-century media technologies, perception, and pop culture.

Having just completed a Masters in Performance Studies at NYU, **Colleen Daly** is originally from Sperryville, Virginia – an Appalachian town with zero stoplights and about 300 people. As the second oldest of twelve children, she found herself addressing every challenge with creativity as her title of “eldest daughter” led her through the roles of guardian, cook, maid, chauffer, entertainer, and advisor. She can change a diaper with one hand, cook rice and soup in over a dozen ways, wash nearly everything with shampoo, and be infinitely patient. Her academic and artistic endeavors articulate an interest in the intangibility and fractured incarnations of home and homemaking. She’s most curious about process and collaboration and what those things evoke or build in the realm of the everyday. Currently exploring with various musical instruments, artistic materials, and written forms, she’s working things out.
Li Cornfeld is a doctoral candidate at McGill University in the Department of Art History and Communication Studies, where she is completing a dissertation on how theatrical performance shapes narratives of industrial technology under late capitalism. She has published in anthologies from Seal Press and Praeger, and online at Emisferica, FlowTV, and Antenna, as well as at OffOffonline, where she worked as a theater critic before moving from New York to Montreal. She holds an MA in Performance Studies from New York University and has served on the Art and Theater faculty of the State University of New York, Stonybrook.

Todd Coulter is an Assistant Professor of Theater and Dance at Colby College.

Adriana Disman is a performance art maker, thinker, and curator based in Toronto and Montreal. Her solo performance work has been presented in galleries and festivals across Canada, the US, and Europe. Disman is the curator of LINK & PIN performance art series, coordinatrice of RATS9 Gallery, and sits on the board of directors of The School of Making Thinking. She is co-founder of Lines of Flight (LoF) Institute for Performance, Spirituality, and Politics. Disman holds an M.A. in Theatre and Performance Studies from York University and is a graduate of the Neighborhood Playhouse School of the Theatre (NYC). www.adrianadisman.com

Anna Griffith understands the world through movement. She is a scholar-practitioner who writes about movement practices in relation to cultural studies, racialization and whiteness and performance theory. Anna has a background in dance, martial arts, yoga and Pilates, and as a personal trainer she draws on these practices to help people experience their bodies differently. After a Bachelor in Dance and an MA in Theatre Studies Anna recently completed a PhD in Performance and Theatre Studies from York University. Her doctoral work “Excursions Into Otherness: Performative Cosmopolitanism and Movement Culture” considers Yoga, Muay Thai and Capoeira as globalized, commoditized movement practices that reflect complex postcolonial politics and racially coded social structures. This paper is a snapshot of some of the entangled issues she works and lives through in Toronto, Canada.

Leon Hilton is a doctoral candidate in the Department of Performance Studies at NYU, where his work focuses on the intersections of disability studies, performance theory, and queer studies. His dissertation considers the historical emergence of autism and the concepts of “neurodiversity” and neurological difference in relationship to postwar performance, aesthetics, and cultural theory. He has published essays on bioart and biomedia, disability theater, and popular music in venues including GLQ, The Journal of Popular Music Studies, and TDR/The Drama Review, where he was also managing editor from 2011-2013. In addition to his dissertation, he is currently working on two new projects: one that examines the role of biological imaginaries in contemporary poetry and performance art; and another on the overlooked lines of influence between avant-garde aesthetics and critiques of psychiatric power in the 1960s and 1970s. He currently holds a Mellon/ACLS Dissertation Completion Fellowship.

Beth Hoffman is Assistant Professor of English at George Mason University.

Mark Ingram is Professor of French at Goucher College. He holds a joint doctorate in French Studies and cultural anthropology from New York University. His research has addressed civic identity and the politics of arts practice and performance in urban, state, and European Union policies (especially the EU Capitals of Culture). He is the author of the ethnography Rites of the Republic: Citizens’ Theatre and the Politics of Culture in Southern France (2011) and articles and reviews in City and Society, French Politics, Culture & Society, Journal of the Society for the Anthropology of Europe, and Perspectives on Europe: Journal of the Council for European Studies. His current research is centered on theatre artists’ engagement with urban policy and neighborhood heritage in Marseille.

Sascha Just is a PhD candidate in theatre at the Graduate Center, CUNY, an adjunct lecturer in the Communications Department at Baruch College, and a documentary filmmaker. She integrates her academic research and writing with her film work. Sascha Just is currently writing her dissertation “The Interdependence of Theatricality, Gender, and Race in Cinematic and Performative Representations of New Orleans—from Jim Crow to Hurricane Katrina.” For this interdisciplinary dissertation she combines field and archival research, including a stay with a Mardi Gras Indian tribe, conducting interviews as well as consulting film and image collections of rare performance traditions of New Orleans’s cultural groups. She has published on the relationship between film and the performing arts in publications such as Text & Presentation, Theater heute, Slavic and East European Performance, and Western European Stages; and participated as a panelist and/or presenter at conferences such as the Comparative Drama Conference, the (Re)making (Re)presentation Conference (CUNY), and the American Society for Theatre Research. Her recent film works have been invited to festivals such as the American Documentary Film Festival, Palm Springs, the Buffalo Niagara Film Festival, the Queens World Film Festival, the South Carolina Cultural Film Festival, and the Caribbean Studies Association Conference.
Dominika Laster is an Assistant Professor of Theatre at the University of New Mexico. She is the Book Review Co-Editor of *The Drama Review* (TDR) and Co-Editor of *European Stages*. Between 2013-2015, Laster served the Director of Undergraduate Studies and Lecturer in the Theater Studies Program at Yale University.

Lindsay Adamson Livingston is Assistant Professor of Theatre at Brigham Young University.

Steve Luber is Adjunct Assistant Professor of Theatre and Associate Director of Curriculum and Student Research, Ammerman Center for Arts and Technology at Connecticut College.

Sarah Lucie is a PhD Student in Theater at the CUNY Graduate Center and has an MA in Performance Studies from New York University. Her research interests include puppetry and material performance, vital materialism in the context of performance, and experimental and participatory theatre. She is a theater critic for *Show Business Magazine* and has worked as the Assistant Editor at *TDR: The Journal of Performance Studies*. Sarah is also General Manager of East Coast Artists.

Jasmine Mahmoud is a PhD Candidate in the Department of Performance Studies at Northwestern University. Her research and teaching interests include contemporary performance practices, critical race studies, and urbanism with an attention to aesthetics and political economies. Her articles have been published in *TDR: The Drama Review, Women & Performance,* and *Performance Research.*

Bryan Markovitz is a third-year PhD student at Brown University, where he is affiliated with the Department of Theatre Arts and Performance Studies, the Department of Anthropology, and Brown’s Program in Science and Technology Studies. He is interested in the history and practice of experimental systems in performance, art, and science. Bryan holds an MA in Performance Studies from Brown University, an MFA in Studio Art from the School of the Art Institute of Chicago, and a BA in Theatre from Trinity University. Prior to returning to academia, Bryan worked at ESI Design, a technology and experience design firm based in New York City. From 1997 to 2005, he co-founded and directed Liminal, a performance and media ensemble based in Portland, Oregon.

Christine Mazumdar is a choreographer, musician, writer, and arts educator. She has two degrees from Queen’s University in Drama/Music and a teaching degree from the Artist in Community Education program. She also holds an M.A. in Drama, Theatre and Performance Studies from the University of Toronto and is currently in her second year of study in the Ph.D. program where she is supervised by T. Nikki Cesare Schotzko. She is a nationally certified rhythmic gymnastics coach and has trained rhythmic gymnasts for over ten years. Her areas of interest include the athlete as performer, the “language” of movement, circus arts, dance, and other aesthetic sports.

Patrick McKelvey is a PhD Candidate in Theatre and Performance Studies and Graduate Fellow in the Cogut Center for the Humanities at Brown University. His research interests include performance studies, theatre history, and queer disability studies. His dissertation, “DisAffecting: Disability Performance and Theatrical Labor in the United States,” unearths the intertwined theatrical, cultural, and political histories of efforts to professionalize Americans with disabilities as performing artists since the 1970s. McKelvey has published reviews in *Modern Drama, Theatre Journal,* and *TDR* (forthcoming). His essay, “Choreographing the Chronic” is forthcoming in a queer dance studies anthology edited by Clare Croft (Oxford University Press).

Born and raised in Montreal, Didier Morelli is presently a PhD student in Performance Studies at Northwestern University, in Evanston, Illinois. As an interdisciplinary artist, Morelli combines practice and research in both his academic and performative explorations. His live art practice includes endurance-based durational actions and contextually specific relational interactions. His studio-based work, which includes drawing, collage, photography and video, has been shown in solo exhibitions (notably at the Katherine Mulherin Gallery in Toronto) as well as in group exhibitions (notably at the Audain Gallery in Vancouver and at the Civic Space in Windsor). He has performed at the Scotiabank Nuit Blanche (Toronto, 2012) and 7a*11d International Festival of Performance Art (Toronto, 2014). Morelli has presented papers at conferences, most notably at Running With Concepts, Blackwood Gallery at the University of Toronto, at the Theatre at UBC Graduate Symposium in Vancouver, and at PSi #19: Stanford at Stanford University in Palo Alto, California.
The Department of Theater & Performance Studies (TAPS) integrates theory, criticism, and performance.

Students in the department learn analytic skills through research-based scholarship.

In collaboration with our academic mission the department produces numerous events through its creative program.

Our interdisciplinary department welcomes students from across the University who want to be involved in intensive, innovative, intellectual work.

We foster students’ engagement with performance in multiple modes.

Our workshops and artistic productions include canonical plays, commissioned dance works, experimental projects, and work by visiting artists.

The Department serves many audiences and facilitates engaged scholarship in dance, theater, and performance.

HTTP://TAPS.STANFORD.EDU
Growing up in Montreal, François Morelli lived in a French neighborhood, was sent to English schools, and ate Italian food. He played sports, made scarp-books and learned to draw from popular TV shows and coloring books. He completed a BFA at Concordia University in 1975 while developing conceptual strategies that included feeding pigeons, talking with the trees on his street and walking with canvases wrapped around his feet. Between 1975 and 1981, he worked as cartographer, designer and cook. He lived in the New York area from 1981 to 1991, and received an MFA from Rutgers University in 1983. He has taught since 1980 and has exhibited his work since 1976. Professor at Concordia University since 1996, he joined the Joyce Yahouda Gallery in Montreal in 2006. He pursues a trans-disciplinary practice that questions the status of an artwork through its process and its reception. He is interested in notions of passage, circulation and transformation. His practice as an artist/educator often echoes a past action or event while examining (not only in space but also in time) relationships between the artist and society, between individuals themselves or between an individual and an artwork.

Alexander Munro graduated with a BA from Roanoke College majoring in International Relations and minoring in Theatre. His passion for theatre led him to the University of Hawaii at Manoa’s MFA Directing program. Halfway through his MFA program, he helped to develop and pilot a simulated patient program known as HealthCAST, a collaborative effort led by the School of Nursing and the Department of Theatre & Dance. HealthCAST has grown exponentially since its creation in 2012 and continues to enjoy support from students and faculty from both disciplines. Alexander continued at the University of Hawaii at Manoa as a PhD student in performance studies largely so that he could continue his work with HealthCAST. He will focus on programs that use actors for simulations and role-play, including HealthCAST, for his dissertation.

Ethan Philbrick is a scholar and performer based in Brooklyn. He is currently a PhD candidate in Performance Studies at New York University completing a dissertation on the shifting conditions of collective artistic and political praxis in the 1970s. He has previously served as the assistant editor of TDR: The Drama Review and is currently a member of the Women and Performance editorial collective. He has performed in New York at SculptureCenter, BRIC, NYU Performance Studies, and Sophia Cleary’s Rehearsal at Cage.

Eleanor Russell is a first year student in the Interdisciplinary Ph.D in Theatre and Drama at Northwestern University. Her research interests include sound studies, stand-up comedy, women’s performance art, and feminist phenomenologies and epistemologies. She is affiliated with the Critical Theory Cluster. She hosts a podcast on sound and performance. http://www.noisyghost.com/

Gwyneth Shanks is a PhD candidate in Theater and Performance Studies at UCLA. Her dissertation focuses on the intersection between performance practices and visual arts contexts, questioning how museums’ archival imperatives render legible the materiality of performance remains, or afterlives. Her work has been published in the Journal of Dramatic Theory and Criticism, Third Text, and a Routledge anthology on theater historiography, Theatre/Performance Historiography: Time, Space, Matter edited by Michal Kobialka and Rosemarie Bank. As a performer, she has worked with, amongst others, Marina Abramović, Jérôme Bel, Maria Hassabi, and The Trisha Brown Dance Company.

Victoria Stanton is an interdisciplinary artist working with live action, human interaction, video, film, photo, drawing, and writing. Continually exploring within such diverse media, while the outward results of her practice manifest in a multiplicity of forms, performance is the invariable core of her research. Her time-based work includes performance for stage, performance for the camera, actions in public spaces, and one-on-one encounters in intimate contexts. Investing a performative presence and consciousness within multiple spaces / times, she continuously underscores the complex aspects of “transaction” and the possibility for transformation. As an artist-researcher, she is equally interested in the phenomenon of the “in-between” – that invisible, liminal space between herself and the audience (whether a group or just one person) or between herself and the object / action / location – whether appearing “on stage” (in a black box, or white cube) or “out in the world” (in public sites and “non-art” contexts). Considered a pioneer of transactional practices in Quebec, Stanton has presented exhibitions, performances, interventions, and films/videos in Canada, the U.S., Europe, the U.K., Australia, Japan and Mexico. http://bankofvictoria.com
**Isabel Stowell-Kaplan** is a PhD candidate at the Centre for Drama, Theatre and Performance Studies at the University of Toronto, where she is also Editorial Assistant of *Modern Drama* and Vice Chair of Unit 1 of the Canadian Union of Public Employees (CUPE) 3902. She recently guest-edited an issue of *Canadian Theatre Review*, with T. Nikki Cesare Schotzko and Didier Morelli, titled *Performing Products: When Acting Up Is Selling Out*, in which she also published an article called “Selling Himself in Central Park: Banksy Does New York.” She also has a review forthcoming in June in TDR’s “Critical Acts” called “In the Domain of The Nether: Theatre and Virtuality in a World without Consequence.” She has presented her work at a number of international conferences including PSi, NeMLA and CATR.

**Aniko Szucs** is an Adjunct Lecturer at the Drama and the Media, Culture and Communication Departments of New York University, as well as at the Communication and Theatre Arts and English Departments at John Jay College of Criminal Justice. She is to defend her dissertation on the recontextualizations of confidential state security documents in contemporary Hungarian artworks for the Performance Studies Department at NYU in 2015. Ms. Szucs holds an MA in English and in Communication as well as an MFA in Theatre Studies and Dramaturgy. She was the resident dramaturg of the prestigious theatre, Vígszínház, in Budapest between 2000 and 2005, and has worked as a production dramaturg for theaters both in Hungary and the US. In 2009 she co-curated as the exhibition “Revolutionary Voices: Performing Arts in Central & Eastern Europe in the 1980s” at the New York Public Library for the Performing Arts, Lincoln Center.

**Étienne Tremblay-Tardif** (b. 1984, Isle-aux-Coudres) lives and works in Montreal. He completed a BA degree in Film Studies/Art History at Université de Montréal (2006), as well as BFA (2009) and MFA (2013) degrees in Studio Arts at Concordia University. His university studies were bracketed by two important student movements (2005 and 2012 strikes). Tremblay-Tardif develops an interest for the interaction/negotiation of subjectivities within contexts that present fragmentary or obfuscated textures and contextures. Considering these non-places as historical sites, he articulates the tensions and resistances that mark these positions. His open-ended research projects consider speculations and models as well as documentary strategies: they are signage structures and discursive platforms which unfold in time more than they seek closure. In his installations, prints, multiples, texts, videos and actions/interventions he provides provisional, temporary and ad hoc propositions and signals precise sociopolitical configurations. Critical notions of indexation, abstraction, performativity, iconoclasm and commemoration frame this work on; the sociopolitical history of Quebec; architecture as an infrastructure for ideology; print in the information field and in material culture. Past projects include *Signage Matrix for Turcot Interchange Reflection* (Biennale de Montréal, Musée d’art contemporain de Montréal, 2014), *Société-écran/out of business* (Occurrence, 2014), *Fonction publique* (AXENÉO7, 2013), *Bookworms* (Arprim, 2012) and *Hôpital-Maxime-le-Jaune* (Symposium international d’art contemporain de Baie-Saint-Paul, 2012).

**Jamara M. Wakefield** is a poet, performer and scholar. As a writer and performer, her theatre and performance poetry lives at the intersections of history and imaginative thinking. She believes theatre is a space to converse with ghosts and reconcile the histories of society we are most afraid to engage in dialogue. Spoken word poetry is her personal and creative resistance strategy. It is the space where she proclaims, love and positive self-esteem as radical concepts. Her research interests include Black Radical Traditions, Feminist Theory, Hauntology and Folklore. In addition to solo theater and performance poetry, her practice interests include experimental theater, story telling & improvisation. She studied creative writing at The New School for Public Engagement as a Riggio Writing & Democracy Scholar. She studied Performance Studies at the NYU’s Tisch School of Performing Arts.

**Susanna Weygandt** received her BA from Bryn Mawr College, MA from Middlebury College, and studied theater directing at the Russian Academy of Theater Arts (G.I.T.I.S.) in Moscow. In June 2015 she received her Ph.D. in the Slavic Department at Princeton University. Her dissertation entitled, “Embodiment in Post-Somatic, Postdramatic Russian New Drama” examines the ways post-Soviet theater reacts to the Russian theatrical past, departing from it but not erasing it in its re-systemization in the contemporary, post-dramatic landscape. She is the author of “The Object as Prosthesis and Protagonist in Russian New Drama” forthcoming in the book *Russian Performances* (Routledge Press). She has ventured into post-Soviet theater and drama, thanks to support from Fulbright, to document a consensus about Anatoly Vasiliev’s voice technique (an article appearing in Brown Slavic Contributions, Vol. XIV, 2013). Her article on movement theater, “The Andrei Droznin Method of Plastika Training” appears in the Russian journal *Theater, Visual Art, Film, Music*. (1, 2011). Hands-on training and interviews with theater artists in Russia have helped her grasp the crux of their performance methods. She translated one of the most popular New Drama plays *Illusions* (2011) by Ivan Vyrypaev and directed it as a play-reading at Princeton University in 2012. She also organized a critical public engagement with Ivan Vyrypaev at Baryshnikov Arts Center for the premiere of *Illusions* in New York in 2014.
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COURTESY APPOINTMENTS
Frances Aparicio - Spanish, Portuguese
Mark Butler - Music Studies
Aymar Jean Christian – Communication Studies
Jasmine Cobb - Communication Studies
Tracy C. Davis - Theatre, English
Micaela di Leonardo - Anthropology
Susan Manning - Dance, English
Dwight A. McBride – African American Studies, English

Jan Radway - Communication Studies, American Studies
Sandra Richards - Theatre, African American Studies
Nitasha Sharma - Asian American Studies, African American Studies
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