Thursday, July 29th

1:30pm-3:00pm “Non-Human Performance: Animals, Presence, and the Limits of Mimesis”

This panel explores animal performance from a variety of perspectives, bringing together emergent theories and challenging performances to consider aesthetic, political, and ethical questions surrounding the non-human body on stage.

Chair: Philip Auslander, Georgia Tech University
Panelists:

Nicholas Ridout, Queen Mary, University of London, *Man Gave Names to All the Animals (in the beginning, long time ago)*

Erika Rundle, Yale School of Drama, *Primate Performances: Identity and Mimesis*

Shelly Scott, Northwestern University, *The Animal as Performer: Theorizing Performance Beyond the Human*

3:15pm-4:45pm “The Performativity of Sport: Surfing, Cheerleading and Chess”

This panel analyzes the performance of sport and its relationship to community: local, national, and international; encouraging further consideration of sport as a reflection of and influence on cultural production.

Chair: Jennifer Caldwell, University of California, Santa Barbara
Panelists:

Judy Bauerlein, *Redefining Gender Meanings in Contact Improv and Soul Surfing*

Jessica Elise O’Keefe, *Stunting and Flying: Maintaining Gender Balance on the Squad*

Friday, July 30th

9:00am-10:30am “Theatres of Religiosity: Embodiment, Ideology and the Role of the Performer”

This panel engages various relationships between spiritual and stage performance through questions of embodiment and ideology. Each paper self-consciously interrogates disciplines of religious, performance, gender, and theatre studies.

Chair: Henry Bial, University of New Mexico
Panelists:
- Gwendolyn Alker, New York University, Performing Absence and Anti-Theatricality: Quakerism and Gender in Seventeenth-Century England
- Peter Civetta, Cornell University, The Explicit Body In (and Out of) the Pulpit
- Tom Glynn, University of North Carolina Wilmington, A Director Confronts the Religious in Theatre Performance
- Julia Whitworth, Mount Holyoke College, Performing “The Rule”: Discipline and Community

Saturday, July 31st

10:45am-12:15pm “Cultural Coordinates: Music, Performance, Race, and Gender”

An exploration of new scholarship at the intersection of music and performance, race and gender.

Chair: Philip Auslander, Georgia Tech
Panelists:
- Philip Auslander, Georgia Tech, Authenticity, Antitheatricality, and Psych Rock
- Susan Fast, McMaster University, Why Can Tina Turner Play with the White Guys?
- Harry Elam, Stanford University, A Post-Black-Postscript
Saturday, July 31st (continued)

2:15pm-3:45pm “Safe/House/Home/Less 4: Performance Studies, Theatre Studies, and Antitheatricality”

Part four of a four-panel series interrogating the possibilities and hopes for performance’s creating home(s) in the global imaginary. This session--a panel discussion--addresses the provocative questions raised by Stephen Bottoms’s article in the September 2003 issue of Theatre Topics. Did the development of Performance Studies reinstantiate historical tropes of antitheatricality? Was the initial impulse of Performance Studies, as Bottoms argues, a heteronormativizing gesture addressing the “queering” of theatre and theatre studies? If so, has it moved beyond this problematic relationship? What is the nature of the two disciplines’ relation today? The panel allows a chance for people on both sides of this debate to explore these issues, and to see how this debate may speak to the future of disciplinarity. (This panel will continue a discussion begun during the Performance Studies Preconference).

Chair: Marvin Carlson, CUNY Graduate Center
Respondent: Richard Schechner, New York University
Panelists:
  - Stephen Bottoms, University of Glasgow
  - Tracy C. Davis, Northwestern University
  - Shannon Jackson, University of California, Berkeley
  - Anthony Kubiak, University of South Florida
  - Martin Puchner, Columbia University

2:15pm-3:45pm “Embodiment as social and political agency in aesthetic and ritual performance practices.”

Participants will discuss performance research strategies envisioning embodiment as a form of creative resistance to cultural hegemony, social exclusion, and erasure from official history.

Chair: Virginie Magnat, UC Santa Cruz
Panelists:
  - Lesley Delmenico, Grinnell College, Embodying Memory: Official Amnesias and Counter-Performances in the Top End of Australia
  - Dan Friedman, Castillo Theatre, Blacks and Jews in the Plays of Fred Newman
  - David Hammerbeck, DePaul University, Reclaiming the Liminal: Métis Performance and Cultural Autonomy
  - Virginie Magnat, UC Santa Cruz, Embodiment and the Anthropology of Performance
Saturday, July 31st (continued)
4:00pm-5:30pm “Outside the Theater: The Use of Performance Techniques to Stage, Rehearse, and (Re)member the ‘Real’”

This session examines use of theatrical techniques for non-aesthetic purposes in cold war era civil defense exercises, annual commemorations of the Spanish Civil War, and HIV/Aids public health campaigns

Chair: Michael McKinnie, University of Birmingham
Panelists:
  Tracy C. Davis, Northwestern University, Get Out of Town!
  Peter Glazer, University of California, Berkeley, Patriot Acts: Home Front Commemorative Theatrics and the Spanish Civil War
  Amy Partridge, Northwestern University, Staging Health and Running From AIDS

Sunday, August 1st

8:00am-9:30am Performance Studies Business Meeting

11:30am-1:00pm “Spectacular Ideologies: Performances of Politics From Above and Below”

This panel examines a fault line dividing performances of politics in the public sphere: that performance conventions can be used to both consolidate state power and transcend the status quo.

Chair: Emily Colborn-Roxwort, Northwestern University
Panelists:
  Emily Colborn-Roxwort, Northwestern University, The FBI’s Performance Paradigms
  Dan Friedman, Castillo Theatre, The Performance of an Election
  Susanne Shawyer, University of Texas Austin, Flash Mobs: Performing the Global Network