Performance Studies Focus Group

4 August

9:00am-10:30am

SALON 2

Emerging Scholars in Performance

This panel features the works of three emerging scholars in the field of performance studies.

Chair: Paige McGinley, Brown University

Participants:
Elise Morrison, Brown University, “Bandaged Spaces: Staging the Absent Body in Nuclear Warfare”
Jaclyn Pryor, University of Texas, “Structures of Race, Reception, and Analogic Thinking in Showtime's The L Word: A Ghost Story”
Nina Mankin, City University of New York, “New York City Clocks and the Disappearance of Civic Time”

10:45am-12:15pm

SALON 1

Interdisciplinary Encounters I: Boys Keep Singing: Performance: Analysis of the Male Voice

Abstract: Drawing on work in ethnomusicology, performance studies, and cultural anthropology, this panel undertakes an interdisciplinary inquiry into the performance of popular music, with an emphasis on the male voice.

Participants:
Marko Aho, University of Tamper, “Experiencing the Voice of Olavi Virta”
Philip Auslander, Georgia Institute of Technology, “Mood Music: Roy Wood Rocks the Subjunctive”

5:45pm-7:15pm

PDR 18

Cartesian Futures

Abstract: Total Immersion Performance, the Cyborg versus the Soul and the Post-human Actor, present three attempts to examine what the future holds for performance.

Chair: Philip Auslander, Georgia Institute of Technology

Participants:
Nancy Reilly-McVittie, Manchester Metropolitan University, “Robots on the Acting Continuum”
Mary Oliver, University of Salford, “Cyborgs have no souls”
Kathrine Sandys, Liverpool Institute of Performing Arts, “The Responsibility of our Phenomenal Perception”

7:30pm-9:00pm

PDR 16

Abra Cadaver the Dead Body in Performance and Spectacle

Abstract: Death and the spectacle of the dead body is often met with ambivalence by a society that celebrates the truth found through scientific inquiry along with fear and loathing at the idea of disturbing or displaying the dead. This panel will address situations that reveal and interrogate this ambivalence.

Chair: E.J. Westlake, University of Michigan, “The Last Ride of Billy the Kid: DNA and the politics of exhumation”

Participants:
Meiling Cheng, University of Southern California, “Spectacular Impasse: Cadaver Display in Chinese Live Art”
D. Ohlandt-Ross, University of Sydney, “Science or Art?: von Hagan's Bodyworlds, and the (Postmodern) Matter of Life and Death”

Buying the Future: Performance, Capitalism and the Inevitable.
Abstract: This panel investigates the ways in which institutions—both domestic and public—perform (or attempt to undermine) the coercive power of capitalism.

**Chair:** Robert Vorlicky, New York University

**Participants:**
- Michael Thomas, Lucky Pierre Performance Group, “Lucky Pierre's Final Meals Project”
- Kerry Moore, Vassar College, “Alphabet Soup: M is for Martha (Stewart, Rosler & Karen Finley’s George and Martha)"

### 5 August

**10:45am-12:15pm**

**Interdisciplinary Encounters II: Different tongues evaluating the impact of cognitive science on acting, consciousness, and performance theory**

Abstract: Theater studies should position itself at the junction between disciplines, speaking the languages and using the findings of the mind sciences, as well as the humanities, in engagements both theoretical and practical.

**Chair:** John Lutterbie, Stony Brook University

**Participants:**
- Mark Pizzato, UNC-Charlotte, “Evolving Gods in the Brain’s Theatre”
- Rhonda Blair, Southern Methodist University, “Personna, Performance, and a ‘Science’ for Acting”
- Amy Cook, UCSD, “Making up Our Minds and Speaking in Tongues”

**12:30pm-2:00pm**

**Performance Studies Focus Group Business Meeting**

This is the annual PSFG Business Meeting. All are Welcome!

**4:00pm-5:30pm**

**PDR 7**

**Performance, The Archive, and the Construction of Publics**

Abstract: What do archival studies of performance reveal about constructions of specific publics and public discourse? This session explores relationships between performance, the archive, publics and counterpublics through specific case studies.

**Participants:**
- Judith Hamera, Texas A&M University, “Fish Stories: Aquariums, Performance, and the Gendering of ‘Parlor Science’”
- Della Pollock, University of North Carolina-Chapel Hill, “Undocumented Archives: Bodies of Pain”
- Penny Farfan, University of Calgary, “Man as Beast: Nijinsky’s Faun”

**Respondent:** Lisa Merrill, Hofstra University

**4:00pm-5:30pm**

**PARLOR A**

**Performing Glam Rock: An Interdisciplinary Roundtable Panel Discussion**

Abstract: This roundtable examines Philip Auslander’s new book Performing Glam Rock

**Chair:** Jennifer Parker-Starbuck, Roehampton University

**Participants:**
- Jon McKenzie, University of Wisconsin
- John L. Jackson, Jr. Duke University
- Norma Coates, University of Western Ontario
- Philip Auslander, Georgia Institute of Technology
- Elizabeth Patterson, University of Colorado at Boulder

### 6 August

**9:45am-11:15am**

**SALON 6**
**The Kids Are Alright: Emerging Scholarship in Music as Performance**

Abstract: This session features new developments in the study of Music as Performance by highlighting current research projects and examining the changing position of Music as Performance within academic disciplines.

**Chair:** Philip Auslander, Georgia Institute of Technology

**Participants:**
Margaret F. Savilonis, University of Texas Austin, “Got to Get Over the Hump The Politics of Glam in the Work of Labelle and Parliament”
Shante T. Smalls, “Nobody Lives In That House Anxiety And Rupture In Black Performance”

11:30am-1:00pm

**PDR 18**

**Punch in, Throw Up, Disappear, Crawl on By: at the body's limits in performance**

Abstract: This panel engages the performative conditions and possibilities of embodiment onstage, in the exhibition gallery, and on the street, focusing specifically on the interfacing dynamics of class, race, gender, and state power.

**Co-Chairs:**
Beth Cleary, Macalester College, “Bodies Straining to be Seen: the Laborers of Naomi Wallace”

**Participants:**
Patrick Anderson, UCSD, “Stark Relief: On Being Here and Being Gone, with Ana Mendieta”
Kate Ming T’ien Duffly, Berkeley, “Revolting Bodies: Performing Abjection in a time of war”