Performance Studies Focus Group Sessions
and
Multi-disciplinary Sessions with PSFG Participation

ATHE 2011: Performance Remains, Global Presence: Memory, Legacy, and Imagined Futures
Chicago, IL

Thursday August 11
1:30-3:00 PM

Posthuman Bodies in Performance: Technological, Medical, Animal, Philosophical

Participants address performing bodies that evade, skirt around, and trespass upon “remains” of humanist vocabulary/theory to consider different aspects of “posthuman bodies.”

Sarah Bay-Cheng, University of Buffalo-SUNY. Body Doubles: Digital Documentation as Performance
Jennifer Parker-Starbuck, Roehampton University, London. Animal Projections of Posthumanism, or Who is Synthia?.
Erika Rundle, Mount Holyoke College, Recognition in the Open: Biosemiotics and the Player’s Hide.

Chair: Rebecca Schneider, Brown University
Location: Clark 7, 7th Floor

3:15-4:45PM

Staging the Past, Presenting the Future: Performance, Tourism, and Memory in the Americas

Our panel engages with the ATHE’s 25th anniversary theme by considering the ways in which the procedures and paraphernalia of Civil Rights Movement performances teach us how to enact and implement social justice in the future.

Sandy Alexandre, Massachusetts Institute of Technology (MIT). The Bus as Stage and Participant in the Civil Rights Theater of the Rosa Parks Museum.
Soyica Colbert, Dartmouth College. Lorraine Hansberry’s Political Movements.
Paige McGinley, Yale University. Casting the Vote: The Mississippi Freedom Vote of 1963.

Respondent: Sandra Richards, Northwestern University.
Location: Clark 7, 7th Floor

Friday August 12
8:00-9:30 AM

Radical Urbanism and Performance

This panel explores how performance has the potential to reappropriate the city by creating alternative narratives. We look at the possibility of understanding urban legacies and futures through performance.

Stephen Huff, University of Memphis. Performing Race/Performing Space: The Urban Geography of Theatre in Memphis, 1890-1910
Rebecca Caines, Post-Doctoral Research Fellow, Improvisation, Community, and Social Practice. The SIEVX Memorial: Improvising Alternative Capital Cities.

Chair: Ana Martinez, City University of New York (CUNY)
Location: LaSalle 2, 7th Floor

8:00-9:30 A.M.

Voice in Theory/Voice in Practice

A roundtable discussion on the voice as construed in critical theory and performance training, bringing together scholars, practitioners, and scholar-practitioners.

Gelsey Bell, New York University (NYU)
Laura Dougherty, Winthrop University
Christopher Grobe, Yale University
Marlene Johnson, University of Alabama – Birmingham
Andrew Kimbrough, University of Kentucky
Derek Miller, Stanford University
Marti K. Newland, Columbia University
Tamsen Woolf, Princeton University

Co-Chair: Joseph Cermatori, Columbia University
Co-Chair: Clare Hane, Cornell University
Location: Salon 7, 3rd Floor

9:45-11:15 AM

Doing Justice: Responding to Catherine Cole’s Performing South Africa’s Truth Commission: Stages of Transition

The panel offers five distinct perspectives on Catherine Cole’s important monograph about the performance of transitional justice in South Africa’s Truth and Reconciliation Commission, followed by a response from the author.

Joseph Roach, Yale University
Christina McMahon, University of California—Santa Barbara
Nick Salvato, Cornell University
John Muse, University of Chicago
Elizabeth Son, Yale University

Respondent: Catherine M. Cole, University of California—Berkeley
Location: Salon 6, 3rd Floor

11:30 AM- 1:00 PM

Local Performance/Global Circulation or: How Theatre Learned to Stop Worrying and Love Technology

Four theatre scholars discuss how multi-media tools have been utilized in unconventional ways for the promotion, dissemination, and sustenance of theatrical performance.

Shannon Fitzsimmons, Northwestern University. Dramaturgy as Brand-Building: Online Strategies of Chicago Non-Profit Theatres.
Sam O’Connell, Worcester State University. Making Culture Popular: Redefining the Classroom
with "The Met Live in HD."
Rashida Shaw, Wesleyan University. Technological & Historical Implications of Urban Circuit DVDs: Memory, Pedagogy, Research.

Chair: Oona K. Hatton, North Park University. Chicago Theater "Likes This," or How Facebook Made us $300,000.
Location: Salon 5, 3rd Floor

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3:30-5:00PM

PSFG Plenary Response Panel

Interdisciplinarity in Local Contexts: A Discussion with members of the Directing (DP) Focus Group, Performance Studies (PSFG) Focus Group, and Theatre and Criticism (TC) Focus Group

PSFG Participants
Jill Dolan, Princeton University
Pannill Camp, Washington University
Megan Shea, New York University (NYU)

Location: Salon 12, 3rd Floor

5:15-6:45PM

Theorizing the Remains of Pre-1900 Performances

Performance theory helps us to analyze the ways in which performance insists on the present, remembers the past, and imagines the future through repetition and disappearance. But theater historians are hesitant to apply new theories to old performances, and theorists rarely address performances initiated before 1900. This panel asks: What happens when we apply performance theory to the remains of past performances? And what remains of a theory when we transport it back in time?

Joy Palacios, University of California—Berkeley. Priestly Rehearsal: Performing the Clergy on Street and Stage in Early Modern France.
George Pate, University of Georgia. Hands Performing: John Bulwer and Seventeenth-Century Rhetoric.

Respondent: Joseph Roach, Yale University
Chair: Julia Fawcett, Yale University
Location: Salon 5, 3rd Floor

7:00-8:30PM

Movement of the Sacred: Religion, Ritual and the Festival Body

Jason L. Winslade, DePaul University. "Am I Not Ripe?": Reinventing Pan for the Pagan Festival Fire.
Donnalee Dox, Texas A&M University. When the Other is a Spirit: Ritual Processes of Constructing Self, Healing, and Body.
Eric Heaps, Indiana University. Multiple Spirits in One Body: The Liminal Figure in Brazilian Festival.

Chair: Nikki Bado-Fralick, Iowa State University. Penises on Parade: Exploring Japanese Shinto Fertility Festivals, Location: Salon 12, 3rd Floor

SATURDAY, AUGUST 13
8:00-9:30AM

Jousts and Jaunts: Reenactment and the Choreography of Memory

From medieval jousting to contemporary performance ‘walks,’ these papers examine the artistic, historical, and cultural stakes of re-membering movements both ‘in’ and ‘out of’ time.

Cristina Gutierrez, University of Texas at Austin. Jousting out of Joint: Historical Reenactment and Spectacle at Medieval Times

Chair: Nicholas Ridout, Queen Mary University of London. Location: Salon 12, 3rd Floor

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11:30-1:00 PM

Queer Performance, Transnationalism, and Re-Memory in the Flesh

This panel interrogates the poetics and politics of queer bodily performance as a means of rememory, border crossing and critical resistance.

Misty DeBerry, DePaul University. on the inside part.
Kimberlee Perez, DePaul University. Re/Imagining Coalition, Re/Storing Memory: Temporal Interventions in and through La Pocha Nostra.
Laila Farah, DePaul University. (Em)Bodying Strategies of Resistance: Living in the Hyphen-Nation.
Sharon Bridgforth, DePaul University. delta dandi.

Chair: Francesca T. Royster, DePaul University. *Fela*, Fela, Bill T. Jones and the Marketing of Black Masculine Excess. Location: Salon 3, 3rd Floor

3:30-5:00 PM

Performance Studies Focus Group Emerging Scholars Panel

The annual, vetted Emerging Scholars Panel for the Performance Studies Focus Group.


Madison Moore, PhD Candidate, Yale University. TINA THEORY: Tina Turner and the Poetics of Black Fierceness.
Gillian Young, PhD Candidate, NYU University. Abject Archive: Collecting Fluxus.

Chair: Joseph P. Cermatori, Columbia University
Respondent: Nicholas Ridout, Queen Mary University of London
Location: Salon 1, Third Floor

5:15-6:45PM
Beastly American Stagings: Human/Animal Performance, Research, and Historical Remembrance

Two performance artists and two theatre historians discuss performance/research dynamics while querying the histories and legacies of their own “American” performances with animals.

Holly Hughes, University of Michigan. Teaser Bitch.
Kim Marra, University of Iowa. Queer Views from Horseback.
David Mayer, University of Manchester, UK. Just Horsing Around. Riding Like Mazeppa.
Deke Wever, University of Illinois, Urbana-Champaign. ELEPHANT: The Second Performance in The Unreliable Bestiary.

Location: Salon 1, Third Floor

Sunday, August 14

8:00-9:30AM
Performance Studies Focus Group (PSFG) Annual Membership Meeting

New and old members are welcome for treats and elections. Did I mention treats?

Location: Salon 2, 3rd Floor

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11:30AM-1:00PM
Staging Violence: Shifting Views of Performance in Professional Wrestling and Sports Entertainment

This panel addresses the ways that professional wrestling utilizes theatrical elements to create a unique performance style that combines live performance and televised entertainment.

Rob Connick, Bowling Green State University. Codifying Cultural Concerns: Pro Wrestling’s Heels as Signposts of Social Standards.
Patrick Bradley, Tufts University. On the Significance of Masks in Professional Wrestling.

Location: Salon 5, 3rd Floor.