"Speak of me as I am": Remembering Shakespeare and Post/colonial Asia
How do competing visions of Asia and Shakespeare regenerate the politics of Shakespearean texts and post/colonial Asian identities? How is the past constructed and remembered in Asian Shakespearean performances?

Participants:
Kevin Wetmore, Loyola Marymount University
“Samritachek and Intercultural Shakespeare in Cambodia”
Alexander Huang, Pennsylvania State University
“Shakespearean Orients”
Elizabeth Wichmann-Walczak, University of Hawai‘i at Manoa
“The Re-creation of Lear as a Hualian Chinese Hero”
Lorelle Browning, Pacific University
“Vietnam-America Theatre Exchange and Its Shakespeare Productions”
Nurul Farhan Low, University of Malaya
“Eddin Khoo’s Puppet Shadow Theater Macbeth in Malaysia”
Edgar Reynolds, Portland Area Theatre Alliance
“American-Vietnamese Twelfth Night in Saigon”
Evan Darwin Winet, Macalester College
“Sons and Fathers: Shakespearean Surrogation and President Soeharto in Rendra's Hamlet and Anirun's Lear”
Stewart Hawley, Bowling Green State University, Ohio
“Shakespeare in China”
Ricardo G. Abad, Ateneo de Manila University
“Resistance And Accomodation To Empire: Filipino Productions Of Shakespeare’s Taming Of The Shrew And A Midsummer’s Night Dream”
Adeline Koh, University of Michigan
“Why Shakespeare? Reading Chicken Rice War and Singapore’s New National Cinema”

Katrina’s Reverberations: Questioning "Rebirth," Collaborating for Social Action
Four presenters and their collaborators come together in this roundtable panel to discuss how film, theatre, and performance artists have responded to the devastation of Katrina in regenerative ways.

Chair:
Geoff Proehl, University of Puget Sound
“The New Orleans Monologues”

Participants:
Anthony Piccirillo, Independent Screenwriter/Director
“All About Katrina: Film Artists Negotiate the Burdens of Representing Post-Hurricane New Orleans”
Jason Tremblay, University of Texas at Austin
“Intersections: Dramaturgical and Outreach Practices for Young Audiences; or Katrina: A Girl Who Wanted Her Name Back”
Samuel Hunter, University of Iowa
“American Apathy in the West Bank”
John Baker, University of Iowa
"American Apathy in the West Bank"

July 27

10:15 - 11:45 AM

Bayside C – 4th Floor

*Using memory to interrogate the performance of New Orleans*

Using the ghosts of memory, LSU alums create a subjective, virtual museum of New Orleans, a city that looms large in the memories of formative years as doctoral students.

Participants:
Mark Zelinsky, St. Joseph College
Stanley Coleman, Nicholls State University
Derek Mudd, Louisiana State University
Shaun Sewell, University of Nevada-Las Vegas
Laura Petillo, Saint Joseph's University
Wendell Stone, University of West Georgia

Group Title: Using Memory, Magic, and Myth to Interrogate the Performance of New Orleans

Respondent:
Leslie Wade, Louisiana State University

4:00 PM - 5:30 PM

Napoleon A3 - 3rd Floor

*Critical, Theoretical, and Historical Approaches to Religion/Spirituality and Theatre/Performance*

In this roundtable discussion, scholars representing several areas of theatre and performance studies will develop innovative critical, theoretical, and historical approaches to the study of intersections between religion/spirituality and theatre/performance.

Chairs:
Edmund B. Lingan, New York University
Peter Civetta, Suffolk University

Participants:
Susanna Morrow, Trinity University
Chris Swift, Borough of Manhattan Community College
Diane Dowling, Borough of Manhattan Community College
Assunta Kent, University of Southern Maine
Mark Pizzato, UNC Charlotte
Robert J. Hubbard, Northwestern College
Elinor Fuchs, Yale School of Drama Co-Chair
Magda Romanska, Emerson College
Barry Kendall, Stanford University
Marvin Carlson, CUNY Graduate Center

July 28

8:30 AM - 10:00 AM

Napoleon D3 – 2nd Floor

*Teaching Theatre, Theatricality, and Politics of War*
Performance scholars and theatre practitioners will investigate different performance examples, particularly those at university theatres, to analyze critically debates over performance and the current war in Iraq.

Participants:
Kevin Brown, University of Colorado, Boulder
Beth Cleary, Macalester College
"Politics, Pedagogy, and Theatre: Staging Naomi Wallace’s In the Heart of America at Macalester College"
Melanie Blood, SUNY Geneseo
"Staging the War in Iraq: The U.S. Media At Work"
Leah Garland, SUNY Geneseo
"School Days and The Arabian Nights: Mary Zimmerman’s Play as Locus for University Response to the War in Iraq"

Bayside A – 4th Floor
Dancing at the Crossroads: Intersections of Voodoo Performance and Vodou Practice
Post-Katrina New Orleans sets the stage for our rite of invocation, in which we manifest some of the issues and conflicts surrounding the practice and commodification of voodoo in America.

Chair:
Lance Gharavi, Arizona State University
Participants:
Jason Winslade, DePaul University
"Drumming at the Temple: Vodou Rhythms at a Neopagan Festival"
Christopher Danowski, Arizona State University
"Saints Gone Wild: Voodoo Performance and Mediating the Unmediable"
Lilith Dorsey, Independent Scholar
"Performing the Invisible: New Orleans Voodoo Revealed"

10:15 AM - 11:45 AM

Bayside C – 4th Floor
Urban Renewals: What Are We Regenerating?
Just what’s new in renewal? This session examines utopic re-imaginings of Toronto, the performance history of the Whitehall Banqueting House, and the re-inflammation of animosity between Christianity and Islam.

Participants:
Marla Carlson, Independent Scholar
"Regenerating Fear: Reviving the Holy War in Twenty-First Century Cities"
D.J. Hopkins, San Diego State University
"This is a House: Performance, History, and Architectural Space"
Laura Levin, York University
"Building Utopia: Performance and the Fantasy of Urban Renewal in Contemporary Toronto"
Kim Solga, University of Western Ontario
"Building Utopia: Performance and the Fantasy of Urban Renewal in Contemporary Toronto"

4:00 PM - 5:30 PM

Napoleon A1 – 3rd Floor
Droppin’ Knowledge Through Hip-Hop Performance
Investigating the intersection of hip-hop culture with theater and performance. Exploring
opportunities for social engagement and community activism by unsettling the boundaries of hip-hop and theater through diverse performance practices.

Participants:
Kevin Poole, Naropa University
“Empty MCs: Spoken Word as a Dialogical Performance”
Holly Bass, New Orleans Performer, Scholar
Nicole Hodges Persley, University of Southern California
“The Notorious Nikki S Lee: Improvisation, Blackness and the ‘Hip-hop Project’”

Respondent:
Daniel Banks, New York University

July 29
9:45 AM - 11:15 AM

Bayside B 4th Floor
*Intersections of Religion, Performance, and Social Agency, Part I:*
This multidisciplinary panel focuses on the ways religious discourse and performance operate in fields of social power, particularly how these intercessions construct corporate and somatic identities.

Chair:
Christopher Swift, Graduate Center, City University of New York

Participants:
Dominika Bennacer, New York University
“Disciplining the Body: The Role of Body Techniques in the Performance of Muslim Identities”
Barry Kendall, Stanford University
“The Methodist Walk: Piety and Dissociation in Early Evangelical Practice”
Kate Kokontis, University of California, Berkeley
“Reclaiming the land of their birth”: Of poetics, politics, and pilgrimages: San Francisco Bay Area Day of the Dead

11:30 AM - 1:00 PM

Bayside B – 4th Floor
*Intersections of Religion, Performance, and Social Agency, Part II*
This multidisciplinary panel focuses on the ways religious discourse and performance operate in fields of social power,

Chair:
Christopher Swift, Graduate Center, City University of New York

Participants:
Demir Barlas, Cornell University
“Sacred Public Performance: How Ta’ziyeh Theater Challenges Formal Muslim Notions of Religious Space”
Joy Crosby, University of California, Berkeley
“Talking with the Other: Returning to a Concept of the Sacred in Performance Studies”
Donny Levit, Graduate Center, City University of New York
“Throes Me Somethin,’ Mistuh”: Legislative Presentationalism and Neoritual Performance in Response to the City of New Orleans’s 1991 Mardi Gras Ordinance”