ECONOMY OF APPEARANCES:

PERFORMING LOS ANGELES

Preconference 2010
Los Angeles, California    Hyatt Century Plaza
The University of Minnesota offers a unique graduate program in ethnographies of performance, performance pedagogy, and theatre historiography, approaching theatre/performance through contemporary theory and practice. Informed by the most exciting developments in both Theatre and Performance Studies, the department focuses on the examination of dramatic literature, theatrical practice, and performance culture.

This curriculum fosters an understanding of scholarship and artistic practice as a commitment to critical thinking and cultural citizenship. The program trains graduates to work as scholars, teachers, artists, and social actors with a keen sense of responsibility and respect for the diverse communities they represent, learn from, and address through their work in theatre studies.
THE Performance Studies Focus Group 8th Annual Pre-Conference

ECONOMY OF APPEARANCES: PERFORMING LOS ANGELES

Monday, August 2nd and Tuesday, August 3rd
The Hyatt Regency Century Plaza Hotel
Los Angeles, California

Economy of Appearances: Performing Los Angeles is a day-long conference event which takes as its critical focus the city of its location: Los Angeles. As cultural, social and industrial site, Los Angeles suggests a set of compelling questions for performance studies. We frame these here in terms of two broad and interconnected themes: the relation between media, mediatization and materiality, and the dynamic between borderlands and celebrity.

This year’s pre-conference brings together scholars and artists whose work embraces a variety of disciplinary standpoints and concerns – cultural and urban history, new media and mediality, performance and technology, activism, popular culture and globalization. Alongside contributions from invited speakers and plenary discussion, PSFG’s various working groups will meet, providing informal time and space for both senior and junior scholars to gather and share their ongoing work.

Monday August 2nd

9:30-10:00am Registration and Coffee
10:15am Opening Remarks
10:30am Panel #1: “Materiality/Mediatization”
12:00pm Working Groups Meet Over Lunch
2:30pm Panel #2: “Celebrity Borderlands”
4:00pm Performative talk by Los Angeles based artist Sara Wookey on her performance Being Pedestrian: a collaboration with artist Sara Daleiden and the Community Redevelopment Agency of Los Angeles.
5:00pm Working Group Feedback and Closing Remarks
5:30pm Pre-Conference Reception at Trader Vic’s co-hosted with The Latina/o Theatre Focus Group

Tuesday August 3rd

9:30am - 1:00pm Being Pedestrian: A Participatory Walk in South Park

A passenger van will transport attenders to the start point of the walking tour downtown at 9:30am and return them to the hotel by 1pm. For more info, please ask at the pre-conference registration desk. Being Pedestrian takes place in downtown Los Angeles, commencing at Grand Hope Park. There are 14 places available to PSFG pre-conference attenders at a small charge of $5 per person, payable in cash.

See pages 6-7 for details on the panels and bios of this year’s presenters and artists.
About PSFG

The ATHE Performance Studies Focus Group (PSFG) has been in existence for over a decade. Since its inception the PSFG has expanded the scope of ATHE’s scholarship, drawing upon interdisciplinary methods, scholars and ideas to broaden the field. PSFG has consistently sponsored a wide variety of multidisciplinary panels and has, within the context of ATHE, expanded the scholarship and discussion of the parameters and function of ‘performance’.

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Working Groups of PSFG
Convening in 2010

Dance Studies
Mixed Media and Performance
Performance Ethnography
Performance Historiography
Philosophy and Performance

2010 Pre-Conference Curators
Louise Owen
Megan Shea

Program Design
Todd Coulter

If you would like to learn more about PSFG, please attend our annual business meeting, to be held Thursday August 5th at 11:30 am. See the ATHE program for the exact location of this meeting.
The Working Groups

Dance Studies
Convenor: Katherine Mezur

Please join us for an open discussion on new research projects traversing Dance and Performance Studies. Suggested topics include but are not limited to: Corporeal Nationalisms, Choreography’s State, Nostalgia, History, and Gesture, Race and “Authenticity,” Dance in Migration, and Technologies of Dancing. Please come and join other dance scholars, artists, and fans in a lively discussion, resource sharing, new research/theory, and writing strategies and projects.

Mixed Media and Performance
Convenors: Linsey Bostwick, Elise Morrison and Jennifer Parker-Starbuck

The Mixed Media Working Group's primary goal is to gather information about mixed media performance and pedagogy. For 2010, we will be concentrating on developing directives (exercises) for teaching mixed-media performance. The exercises can be hands on with technology or more theoretical. As a larger project, we hope to publish the directives developed. Please see the working group's blog for updates: http://www.mixedmediaperformance.com/

Performance Ethnography
Convenor: Kevin Brown

The Performance Ethnography Working Group is dedicated to the advancement of ethnography as a methodology for performance studies. Group discussions in the past have focused on practical considerations for conducting fieldwork, a call for the need of an ethical approach to ethnographic research, as well as suggestions about how to implement ethnographic practices within a performance studies paradigm.

Performance Historiography
Convenor: Uri McMillan

The Performance Historiography Working Group’s aim is to recognize the discipline of performance history and its challenges, to interpret what new paradigm arises from transcending traditional boundaries between theory and historiography, and to elucidate our personal relationship to our work—as scholars, as artists, as people.

Philosophy and Performance
Convenor: Joseph Cermatori

The Philosophy and Performance Working Group aims to address the often complicated relationship between philosophy and performance. We seek to ask: How can philosophy illuminate performance, and vice versa? Does performance require a philosophy? Does philosophy precede performance? Is there a difference between a philosophy and a cultural theory, and what does this difference mean for performance and for performance studies scholarship? How can philosophical writings (both historical and contemporary) be brought fruitfully to bear upon performance studies discourse?
Postglobal Dance

A SPECIAL ISSUE OF THEATER MAGAZINE
Emily Coates and Joseph Roach, special issue editors

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Presenter and Artist

Matthew Causey is Senior Lecturer in the School of Drama, Film and Music at Trinity College Dublin, Ireland. He is the Director of the School’s Arts Technology Research Laboratory (ATRL) and the author of Theatre and Performance in Digital Culture (Routledge, 2006). At ATRL he is currently ‘translating’ Samuel Beckett’s television plays for networked and hybrid performance spaces.

Norman Klein is a cultural critic, media historian and novelist. His work concentrates on how consumer spectacle and confused urban planning hide social conditions. Among his best-known works are the books The History of Forgetting: Los Angeles and the Erasure of Memory (1997, updated 2008) and Bleeding Through: Layers of Los Angeles, 1920-86 (2003). He is author and co-director of The Imaginary Twentieth Century, a science-fiction database novel on how the twentieth century was imagined before it began (1893-1925). Having appeared in six exhibitions internationally, it will be published in Fall 2010 (Verso and ZKM; also see www.imaginary20thcentury.com). His next book Fifty Years in Violet: How the Collapses of Globalism Have Transformed the American Psyche will appear in 2011 (Verso). He is a professor at the California Institute of the Arts.

A bigail De Kosnik is an Assistant Professor at the University of California, Berkeley, in the Berkeley Center for New Media (BCNM) and the Department of Theater, Dance & Performance Studies (TDPS). She is the co-editor of The Survival of Soap Opera: Strategies for a New Media Era, which will be published in December 2010 by the University Press of Mississippi. She is the author of Illegitimate Media: Minority Discourse and Digital Remix Culture, forthcoming from the University of Georgia Press.

"Hypertrophy, Quadriplegia, Media"

Dr. Jennifer Parker-Starbuck is a Senior Lecturer in the Department of Drama, Theatre and Performance at Roehampton University, London. Her book, Cyborg Theatre: Corporeal/Technological Intersections in Multimedia Performance is forthcoming from Palgrave Macmillan. She is an Assistant Editor of PAJ: A Journal of Performance and Art and an Associate Editor of the International Journal of Performance Arts and Digital Media. She co-founded the Performance Studies Focus Group ATHE Preconference in 2003 with Josh Abrams.

"Getting My Feet Wet: Integrating the Spectator’s Body in the LIFT Festival’s Multimedia Performances"

Nicholas Ridout - Chair
Queen Mary, University of London

Being

Sara Wookey is an artist, choreographer and creative consultant. Since moving to Los Angeles from the Netherlands, where she was based from 1996 to 2006, her work has been presented at REDCAT, g727, 24th Street Theater, and the Museum of Contemporary Art in San Diego. Sara collaborates with artists, architects, and urban planners, developing performance and media art focused on creating perceptual and social experiences within urban contexts. She received her Master of Fine Arts from the Dept. of World Arts & Cultures at the University of California, Los Angeles, and currently teaches at the California Institute of the Arts. She also serves on the board of the Southern California Dance Connection and is a founding member of the collective Choreographers Working Group.
Biographies

Joel Anderson runs the MA Theatre Studies at Central School of Speech and Drama, University of London. Recent work has focused on theatre and performance photography. He is currently working on a number of photography projects, including a short for Palgrave Macmillan, and on a political re-reading of the work of Augusto Boal.

untitled

Ricardo Dominguez is a co-founder of The Electronic Disturbance Theater (EDT), a group who developed virtual-sit-in technologies in 1998 in solidarity with the Zapatista communities in Chiapas. His most recent Electronic Disturbance Theater/b.a.n.g. lab project with Brett Stabaum, Micha Cardenas, Elle Mehrmand, and Amy Sara Carroll is the Transborder Immigrant Tool (a Geo-Poetic-System cellphone for seeking water at the Mexico/U.S. border). Ricardo is an Associate Professor at UCSD in the Visual Arts Department, a Hellman Fellow, and Principal/Principle Investigator at CALIT2/UCSD, and he recently published an essay on Electronic Civil Disobedience in the French journal “multitudes” (issue 41) and an essay on the future of inventing the future of on-line agitprop theater that appeared in PMLA in 2009.

"Transborder Disturbances: Performative Dislocations"

Brian Eugenio Herrera is a writer, teacher and scholar whose academic and creative work explores the historical formation of gender, sexual and racial identities within U.S. popular entertainment and performance. He teaches graduate and undergraduate courses in world theatre history and performance studies in the Department of Theatre and Dance at the University of New Mexico.

"Stealth Latinos"

Josh Kun is Associate Professor in the Annenberg School for Communication and Journalism, and the Department of American Studies & Ethnicity at the University of Southern California, where he also directs The Popular Music Project at The Norman Lear Center. He is the author of Audiotopia: Music, Race, and America and co-author with Roger Bennett of And You Shall Know Us By The Trail of Our Vinyl: The Jewish Past as Told By The Records We've Loved and Lost. A contributing writer with The New York Times and Los Angeles Magazine, he is co-editor of the book series Re-figuring American Music for Duke University Press, and a member of The Idelsohn Society for Musical Preservation.

"Mexican Idol: Celebrity and Stardom in Regional Mexican Music"

Elise Morrison - Chair
Brown University

Sara Daleiden is an artist, curator and organizer who focuses on participant experience through the creation of identity systems and interventions within the city. Sara works as a consultant in conceptual strategies, organizational development and project coordination with clients including the MAK Center for Art and Architecture, Suzanne Lacy, Freewaves, Marc Pally, Cliff Garten Studio and the Community Redevelopment Agency of Los Angeles. She received her Masters in Public Art Studies at the University of Southern California (USC), serves on the board of the LA Forum of Architecture and Urban Design and has taught at USC, Woodbury University and the Milwaukee Institute of Art & Design.
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