

SATURDAY, NOVEMBER 22, 2014

8:00 AM - 9:00 AM

Graduate Student Caucus Networking Session 2

HARBORSIDE AB, 4TH FLOOR (EXHIBIT HALL)

8:00 AM - 10:00 AM

Coffee and Breakfast Breads

HARBORSIDE AB, 4TH FLOOR (EXHIBIT HALL)

8:00 AM - 5:00 PM

Registration Open

HARBORSIDE FOYER, 4TH FLOOR

Exhibit Hall Open (closed 1:00 PM - 3:00 PM)

HARBORSIDE AB, 4TH FLOOR

8:30 AM - 10:15 AM

Theatre Library Association Plenary -- The Paradox of the Post-Human: Archival Subjects, Systems, and Sites

HARBORSIDE C-E, 4TH FLOOR

CO-CHAIRS

Colleen Reilly, Slippery Rock University

Lisbeth Wells-Pratt, University of Georgia

PANELISTS

Lisa Sloan, University of California, Los Angeles

Split Britches's "Desperate Archives"

Norah Zuniga Shaw, The Ohio State University

Archives, Algorithms, and Animations: Interdisciplinary Re-Articulations of Choreographic Ideas

Doug Reside, Digital Curator for the Performing Arts, New York Public Library

Preserving Digital Designs

Nancy Friedland, Librarian for Butler Media, Film Studies, and Performing Arts, Columbia University

Digging into Data

10:15 AM - 10:45 AM

Coffee Break

HARBORSIDE AB, 4TH FLOOR (EXHIBIT HALL)

10:45 AM - 12:45 PM

Concurrent Paper Panel 2 - (Other) Bodies that Perform

LAUREL A-D, 4TH FLOOR

CHAIR

Elin Diamond, Rutgers University

PANELISTS

Theresa May, University of Oregon

Will We Know Ourselves When They Are Gone?:

Trans-species Kinship in Chantal Bilodeau's *Sila*

Andrew White, Stratford University

Man, or Icon? Actor, or Celebrant? Questions of Materiality and Performativity in Medieval Greek Culture

Bruce Barton, University of Toronto

Engineered Affect in Posthuman Performance:

Vertical City's YouTopia

Stefka Mihaylova, University of Washington

Forced Entertainment's Live Simulacrum: Automata, Avatars, and the Human Actor's Virtuosity

WORKING GROUPS D

Animals Perform: Encountering Animals in Historical and Posthuman Performance

KENT A-C, 4TH FLOOR

CONVENORS

Kim Marra, University of Iowa

Jen Parker-Starbuck, University of Roehampton, London

PARTICIPANTS

Marla Carlson, University of Georgia

Embodying the Interspecies Mind: Jennifer Monson and the Bird Brain Navigational Dance Project

Michael D'Alessandro, Harvard University

Domestic Creatures, Animal Attractions: P.T. Barnum and Middle-Class Parlor Performance in Victorian America

Tyran Grillo, Cornell University

The Puppet's Work is to Die: Thoughts on *War Horse*

Justin Grize, University of Sussex, United Kingdom

Insect Singers: In Search of Economic Opera

Rhona Justice-Malloy, University of Mississippi

Silencing the Lambs: Death and Dismemberment on the Contemporary Stage

Eve Katsouraki, University of East London, United Kingdom

Creaturely Matters of the Abject in Interspecies Performance

Jennifer A. Kokai, Weber State University

Do Goats have a Right to Cigarettes?

Cassie Mayer, London Theatrical Agent

David Mayer, University of Manchester, United Kingdom

Humans Change; Critters Don't

Doyle Ott, Sonoma State University

Replacement of the Wild in the Ring: Animal Performance and Replacement in Contemporary Circus

Carrie Rohman, Lafayette College

The Duncan Vibrato and Creature Consciousness: Inhuman Engagements in Early Twentieth-Century Dance

Catherine Schuler, University of Maryland

The Dog Wars: (Re)Branding the Purebred Show Dog/Dog Show

Michael Schwartz, Indiana University of Pennsylvania

We Rechristen the Cat "Lazarus": The Performance of the Cat in John Van Druten's *I Remember Mama*

Kimber Sider, University of Guelph

Intelligent Bodies: Collaborating with Horses through Performance-Based Research

Stephanie Vella, Graduate Center, City University of New York

Getting under the Skin of the "Natural" in the Hall of African Mammals at the Museum of Natural History

Scott Venters, University of Washington

The Matter of the Heart: Vesalius, Vivisection, and the Mediation of Print

Catherine Young, Graduate Center, City University of New York

Of Cockatoos and Crows: Animality and the Semiotics of White and Black in Big Time Vaudeville

Doing Something: Divergent Visions of What Activism Performs

ESSEX C, 4TH FLOOR

CONVENERS

John Fletcher, Louisiana State University

Sonja Arsham Kuftinec, University of Minnesota

PARTICIPANTS

Samer Al-Saber, Davidson College

Weddings, Funerals, and Performed Pasts: Activist Typologies of Performance in Palestine

Jordana Cox, Northwestern University

"I'm no actor": the Little Man and the Loudspeaker in "...one-third of a nation..."

LaDonna Forsgren, University of Oregon

Theatrical Activism: Ritualistic Revivals of the Black Arts Movement

Rebecca Free and Mark Ingram, Goucher College

"Co-construction" and Public Space in Marseille: What is Performed by the Theatre of the Sea's Neighborhood Activism

Lindsay Goss, New York University, Abu Dhabi

Doing Something Else

Catherine Graham, McMaster University

Activist Intelligence: Solving Problems or Creating Mutually Meaningful Worlds?

Misha Hadar, University of Minnesota

Politics and Space: Mayday in Kreuzberg, Berlin

Kelly Howe, North Central College

"I'm Just a Bill, Yes I'm Only A Bill": "Failed" or Withdrawn Bills and Amendments as Activist Performers in Reproductive Rights Movements

Chloe Johnston, Lake Forest College

Open Carry: Radical Stillness

Elliot Leffler, Reed College

God, Humankind, and the Performance of Social Change

Lindsey Mantoan, Stanford University

Instrumentalizing Activism: The Transformation of Activist into Object

Michael Peterson, University of Wisconsin, Madison

Daring Cruelty: Activist Staging of Authoritarian Responses

Seline Szkupinski Quiroga, Arizona State University

Doing Something? Theatre as "Intervention"

I Object! These Things Have Been Performing Long before You Started Watching – Non-Human Performances and (re)Considerations of Indigenous Identities

FALKLAND, 4TH FLOOR

CONVENERS

Adron Farris, University of Georgia

Heidi L. Nees, California Polytechnic State University, San Luis Obispo

PARTICIPANTS

Amy Brady, Kean University

Redefining Progress; Performances of Tribal Autonomy at America's World's Fairs

Shelby Brewster, The Ohio State University

The Reclamation of Indigenous Female Subjectivity in *Annie Mae's Movement and Princess Pocahontas and the Blue Spots*

Jill Carter, University of Toronto

La Tante de ma Plume...Pimaatan/It is Alive: Storytelling Inanimate Agency in an Indigenous Universe

Megan De Roover, Arizona State University

Reciprocal Re-Inscriptions: Museums and Live Performance in the Phoenix Valley

Adron Farris, University of Georgia

This Trail Isn't Playing: Cherokee Removal and the Trail Where They Cried

Christian Mollidrem Harkulich, University of Pittsburgh

Sustaining life: Corn as a Performing Object in the Indigenous Identities of the Americas

Mika Lior, University of California, Los Angeles

Brokering Corporealities: Afro-Brazilian Orixá in Bahia's Postcolonial Marketplace

Scott Magelssen, University of Washington

Thor Heyerdahl's Raft: The Kon-Tiki, Performative Historiography, and the Racial Theory of Polynesian Origins

Sharon Mazer, University of Canterbury

Māori Performance Objects

Heidi L. Nees, California Polytechnic State University, San Luis Obispo

Filling Space: Critiquing Outdoor Performances of "Accuracy" and "Authenticity" in Western Constructions of Native America

Sheila Rabillard, University of Victoria

A Meditation on *The Witness Blanket*

Mark David Turner, Memorial University of Newfoundland

Renditions of Capital: The Function of Uncle Jim's Camera in Makkovik, Nunatsiavut

E. J. Westlake, University of Michigan

La Conquistadora and Zozobra: Negotiating Cultural Definitions of Northern New Mexico

Latina/o Theatre in the 21st Century: Making the Invisible Visible

IRON, 4TH FLOOR

CONVENERS

Jorge A. Huerta, University of California, San Diego

Tiffany A. Lopez, University of California, Riverside

PARTICIPANTS

Leticia Garcia, University of California, Irvine

Latin@ Projects: Urban Imaginaries and Urban Realities

Carla Della Gatta, Northwestern University

The Business of Shakespeare, Sophocles, and Sor Juana in Latino Theatre: Funding Rewritings of Shakespeare

Patricia Herrera, University of Richmond

Staging Sound and Language: Universes' Slanguage

Josh Inocêncio, Florida State University

Ritual Objects Perform: The Male Latino Body as a Site of Remembrance

Teresa Marrero, University of North Texas

TANTO, Teatro Alianza of North Texas Organizations: Neonatal Challenges 2013-14

Michelle Martin-Baron, Hobart and William Smith Colleges

Enacting Enjambment: Cherrie Moraga's *Utopic Turn*

Noe Montez, Tufts University

Resisting the Culture Industry in Kristoffer Diaz's *Welcome to Arroyo's* and *The Elaborate Entrance of Chad Deity*

Chantal Rodriguez, Loyola Marymount University

El Movimiento 2.0 – Tracing the History of The Latina/o Theatre Commons

Roxanne Schroeder-Arce, University of Texas, Austin

Zoot Suit: Latino/a Youth Inclusion and Exclusion on Texas Stages

Patricia Ybarra, Brown University

Transnational Latina/o Theatre and the Post-Liberal Subject

Machine Labor + Mechanical Logic

ESSEX A, 4TH FLOOR

CONVENERS

Chase Bringardner, Auburn University

Christin Essin, Vanderbilt University

PARTICIPANTS

Jane Barnette, University of Kansas

The Mechanics of Adapturgy

Chase Bringardner, Auburn University

Southern Schematics: Taxonomies of Musical Theatre and Southern Identity

Tarryn Li-Min Chun, Harvard University

Technologized Performance and the Theatrical Production of Chinese Modernity

Zachary Dorsey, James Madison University

Subjunctive Dramaturgy as Time Machine

Christin Essin, Vanderbilt University

Union Machinery: Local 1 of the International Alliance of Theatrical Stage Employees

Michelle Granshaw, University of Pittsburgh

Rethinking Work in the Nineteenth Century Theatre: Moving Panoramas, Dioramas, and International Theatrical Touring

Aaron Kelly, University of Georgia

Charles Mee's Open Source Vision

Sheila Malone, University of California, Los Angeles

The Disbelief of Noise: Moving Lights and Other Disruptive Objects

Scott Proudfit, Elon University

A Streetcar Named Democracy: Mass Transit as Metaphor in Hull House's Halsted Street

Stacy Wolf, Princeton University

The Anti-Mechanistic Machinery of the Junior (Musical) Theater Festival

Christine Woodworth, Hobart and William Smith Colleges

Infinite Lenses: The Manufacture and Distribution of Carl Van Vechten's Theatrical Photography

Props and Vessels: Pregnancy, Maternity, and Birth as Objectified Performance

JAMES, 4TH FLOOR

CONVENERS

Judith Caballero, Millsaps College

Alicia Corts, University of Georgia

Chelsea Phillips, The Ohio State University

PARTICIPANTS

Rachel Price Cooper, University of Illinois, Urbana-Champaign

Textiles Perform Motherhood: Cloth Production and Maternal Grief in *Riders to the Sea*

Alicia Corts, University of Georgia

Pixellated Pregnancy: Performance as Object

Lynn Deboeck, University of Kansas

Maternal Identities Formed in Absence: Erasure of the Birth Space

Chandra Owenby Hopkins, Converse College

Beyond the Stage: Posthumous Mothering and *Billy Elliot: The Musical*

Evleen Nasir, Louisiana State University

The Baby Bump Prop: Making the Filled Vessel Invisible

Jeca Rodríguez-Colón, Transart Institute and The Loisaida Center

Can You See Me Now???? The New Performances of Motherhood

Lena Simic, Liverpool Hope University

Friday Records: A Document of Maternity Leave

Theresa Smalec, Bronx Community College, City University of New York

Performing Bad Motherhood

Angie Sweigart-Gallagher, Northeastern Illinois University

Mother Jane: The Framing of Motherhood within the Abortion Underground

Katie B. Turner, University of California, Irvine

Regulating the Maternal Citizen: 19th Century Conduct Manuals and the Theatricalization of American Motherhood

Shannon Walsh, Louisiana State University

"Savage" Surrogates: Producing and Reducing Reproductive Subjects through Physical Culture

Rebecca Wright, Mary Baldwin College

"With things newborn": an Exploration of Infants Onstage

Amanda Zoch, Indiana University, Bloomington

Maternal Performance and the Objectifying Male Gaze: The Non-Transgressive Lying-In in Middleton's *A Chaste Maid in Cheapside*

Trusting Theatre, Experiencing Science: Intersections between Performance and Science

GALENA, 4TH FLOOR

CONVENER

Aileen Robinson, Northwestern University

PARTICIPANTS

Jenn Cole, University of Toronto

Cries Onstage: The Force of Inarticulacy in the Hysteria Performances of Nineteenth Century France

Beth Kattelman, The Ohio State University

From Tesla to Tempest: The 'Infotainment' of Victorian Lectures and Ted Talks

Deborah Kochman, Florida State University

Multiple Sclerosis: Theatrical Representations and its Medical and Metaphysical Coupling with HIV/AIDS

Sarah Marsh Krauter, University of Washington

People almost Pointed: Microscopic Performance of the Restoration Stage

Rebecca Ormiston, Stanford University

A Theatre of Uncertainty: Dutch Anatomy Lessons, 1607-1678

Annette Saddik, City University of New York

The (Un)Absurd Universe: Epistemological Crosscurrents in Twentieth-Century Physics and Drama

Katherine Swimm, Tufts University

Did Kill and Murder against the Peace of this Commonwealth: Dramaturgy and Sleepwalking in the Tirrell Trial

Mike Vanden Heuvel, University of Wisconsin, Madison

A Ceaseless Experiment with Uncollectible Data: Performance, Science and Authority

Joanne Zerdy, Illinois State University

NVA's Speed of Light: Blurring Lines between Science, Art, and Athletics

What Makes an Archive Perform?

ESSEX B, 4TH FLOOR

CONVENERS

Ken Cerniglia, Disney Theatrical Group

Colleen Reilly, Slippery Rock University

PARTICIPANTS

Foteini Aravani, Battersea Arts Centre

The Battersea Digital Archive

Eric Colleary, University of Minnesota

Archiving Out of the Closet: Challenges and Approaches to Collecting LGBTQ Performing Arts Materials

Sean Edgecomb, College of Staten Island, City University New York

Documenting Queer Performance: Plumbing the Depths of Memory and Memoir to Construct Alternative/Reparative Archives

Matthew Franks, Harvard University

The Theatre Archive and Culture Networks

Barrie Gelles, Graduate Center, City University of New York

I Got Students, I Got Music, I Got YouTube, Who Could Ask for Anything More: How Can We Make a Practically (Im)Perfect Archive Perform in the Musical Theatre Classroom?

Chelsea Rose Roberts, Central Washington University

Collective Theatre in Special Collections: The Living Theatre Post-1971

What Performs in Postdramatic Theater?

HERON, 4TH FLOOR

CONVENERS

Shane Boyle, University of London, Queen Mary

Matt Cornish, Ohio University

Brandon Woolf, University of California, Berkeley

PARTICIPANTS

Sean Bartley, Florida State University

Marketing and Metonymy: Punchdrunk's Product Performances

Dennis Beck, James Madison University

The Interdependence of Postdramatic Spatial Poetics and Institutional Spaces in Czech "New Theatre"

Shane Boyle, University of London, Queen Mary

The Technical Composition of Postdramatic Theater

Peter Campbell, Ramapo College

Making the Postdramatic: The Rupture Strategy

Matt Cornish, Ohio University

The Text in Postdramatic Theatre

Jason Fitzgerald, Columbia University

On Humanism and the Postdramatic: Grotowski with Sartre

Andrew Friedman, Graduate Center, City University of New York

The "Real" of the Postdramatic Body

Beth Hoffman, George Mason University
Performing Cohesion in the "Pre-Histories" of the Postdramatic

Gabriel Levine, Concordia University
The Puppet is Present: The Strange Case of the Marina Abramovic Institute Department of Puppetry's *Counterfeiting Acts*

Ljubisa Matic, Independent Scholar
The Clock-Work around the Clock: Performances without Performers in the Looming 24/7 Society

Tony Perucci, University of North Carolina
You are Being Watched: Surveillance and/as Post-Dramatic Theatre

Alexandra Ripp, Yale University
Postdramatic Interventions in the Post-Dictatorship Era: Manuela Infante's Reconfigurations of Contemporary Chilean Historiography

Llinca Todorut, Yale University
Please Love Realism: Extending the Irruption of the Real

Scott Wallin, University of California, Berkeley
Postdramatic Support: Psychosocial Disability and the Relational Aesthetics of hArt Times Theater

Ellwood Wiggins, University of Washington
Performing Aporeia: Subject and Object of Catharsis in Postdramatic Theater

Brandon Woolf, University of California, Berkeley
Performing Policy Postdramatically

1:00 PM - 3:00 PM

ASTR Awards Luncheon and Business Meeting
HARBORSIDE C-E, 4TH FLOOR

3:15 PM - 5:15 PM

Plenary 5 - Remains, Memorials, Museums, Architectures
HARBORSIDE C-E, 4TH FLOOR

CHAIR

Karen Shimakawa, New York University

PANELISTS

Helen Gilbert, Royal Holloway University of London and Dani Phillipson, Royal Holloway University of London

Out of the Architecture: Installation, Activation, Invigilation

Rebecca Schneider, Brown University
Lithic Liveness: New Materialism and the Stone Age "Actor"

Laurie Beth Clark, University of Wisconsin, Milwaukee

Object Lessons: Nostalgia, Evidence, Metonymy, Synecdoche

Kelli Coleman Moore, University of California, Santa Barbara

Spatial Wounds and Spectacles: Sandy Hook Elementary School and the Architectures of Performance

5:15 PM - 5:30 PM

Refreshment Break

HARBORSIDE FOYER, 4TH FLOOR

5:30 PM - 7:30 PM

Concurrent Paper Panel 3 - Archives of Objects

HARBORSIDE C-E, 4TH FLOOR

CHAIR

Patricia Ybarra, Brown University

PANELISTS

Timothy Youker, University of Toronto, Missauga
Dead Humanists and Theatrical Works of Reading: Edward Said, Ant Hampton, and Me

Jacob Micah Juntunen, Southern Illinois University
Object/Human: Performing Poland with Tadeusz Kantor's Uncanny Onstage Objects

Roberta Barker, Dalhousie

The Secret Life of the Handkerchief: Toward an Affective-Materialist History of Performing Properties and the Realist Subject

Jennifer Goodlander, Indiana University

Performing Objects/Performing Culture: Puppets, Museums, and Heritage in Indonesia

WORKING GROUPS E

Dis-Embodied Race and the Racial Elsewhere

ESSEX A, 4TH FLOOR

CONVENERS

Anita Gonzalez, University of Michigan, Ann Arbor

Irma Mayorga, Dartmouth College

PARTICIPANTS

María Enriquez, University of Pittsburgh

Wetbook Crossings and the Librotráfico Movement

Ben Fidler, Harford Community College

The Residue of Blackface in the Work of Tony Sarg, Susan Hastings, and Frank Paris

Lisa Jackson-Schebetta, University of Pittsburgh

"Andar Sin Cuerpo": Radical Politics of the Un-Bodied in Juárez

Kimi Johnson, University of Minnesota, Twin Cities

Performing the Digital Other: The Virtual Consequences of Obfuscating Race in World of Warcraft

Daphne Lei, University of California, Irvine

A Post-Racial Blurry Vision: Rupture between Authentication and Transcendence of Yellowness

Yining Liu, Ohio State University

(Dis)Embodying Stereotypes: The (De)Fetishization of Race in Bondage

Caitlin Marshall, University of California, Berkeley

Sonic Redface: Dis-Embodied Legacies of "Native" Americans

Max Schulman, Tufts University

Race on the Radio: The American Negro Theatre and the Isolated Black Voice

Kariamu Welsh, Temple University

Sound Triggers in Perpetuity: African and African American Performance With (In) (Out) Context

Documenting Interdisciplinary Performance

IRON, 4TH FLOOR

CONVENER

Karinne Keithley Syers, 53rd State Press

PARTICIPANTS

Jessica Del Vecchio, Graduate Center, City University of New York

"Feels Like It's Creating Feeling": Documenting Half Straddle's Micro-Moments

Tony Gunn, Florida State University

Morbid, Weird, and Silly Amusements: The Interaction of Performance and Public History in the Edward Gorey House

Mike Mikos, Brooklyn College, City University of New York

How Different is Different?: Measuring Semantic Relatedness in Movement Notation

Sara Smith, Amherst College

Inviting Re-Creation: Interactive Artworks as Performance Documentation

Karinne Keithley Syers, 53rd State Press

The Fruitful Interval: Typographic Gestures toward Theatrical Imagination

Dynamic Systems, Situatedness, and "What (or Who?) Performs?": Cognitive Science in Theatre, Dance, and Performance

GALENA, 4TH FLOOR

CONVENERS

Rhonda Blair, Southern Methodist University

Amy E. Cook, Stony Brook University

PARTICIPANTS

Vivian Appler, University of Pittsburgh

Knowing Space: The Telescope as Cognitive Object

Slade Billew, Bowling Green State University

Calling Back and Forth: Enactive Interplay between Audience, Scene Caller, Actors, and Sound in an Improvisational Performance

David Bisaha, University of Pittsburgh

Making, Using, and Reviving the Theatrical Design Artifact

Collin Bjork, Indiana University

Testing the Mechanisms of Story Construction in Theatrical Performance

Diana Calderazzo, Independent Scholar

The Learner Performs: A Case Study of Performance as an Attractor State in Tutoring Math

Bonnie J. Eckard, Arizona State University

Theatre and Attitudes: Experiments in Personal Transformation

Scott Harman, University of Wisconsin, Madison

Selves and Characters: The Multiple Self-Aspects Framework, Mimesis, and the Legacy of the Group Theatre

**Eric "C" Heaps, Indiana University**

"Shakesperience," Production, and Distributed Cognition

Laura A. Lodewyck

Theatrical Performance in the Function of Changing Attitudes

John Lutterbie, Stony Brook University

Feeling Beauty and Time-Based Aesthetics

Bruce McConachie, University of Pittsburgh

Towards A DST Model for Spectating: Enjoying Richard Pryor's Heart Attack Routine

Teemu Paavolainen, University of Tampere

Smart Homes and Living Machines: Cognitive Ecologies of Architectural Performance

Sebastian Rimehaug, Case Western Reserve University

Social Interaction and Audience Expectations in Performance

Vanille Roche-Fogli, University of Sorbonne, Nouvelle

An Android on Stage: What, Who Performs and How? Situatedness and Direction of Stage

Nicole Shaughnessy, University of Kent

The World Turned Upside Down: Atypical Cognition and the Neuroscience of Creativity

Robert Smythe, Temple University, Eugene O'Neill Theater Center, Mum Puppettheatre

Can't Look Away: Zombies, Puppets, and their Subversion of the Natural World

Sara Taylor, Indiana University

Acts of Radical Imagination: Re-Staging State Spaces in the 1980s Happenings of the Orange Alternative

Evelyn Tribble, University of Otago

Distributed Cognition in Performance

Freya Vass-Rhee, University of Kent

Meaning in Motion: William Forsythe's Mobile Choreography *Yes We Can't*

Edward Warburton, University of California, Santa Cruz ArtsCross

Ephemera and Materiality

JAMES, 4TH FLOOR

CONVENERS

Joshua Chambers-Letson, Northwestern University

Shane Vogel, Indiana University

PARTICIPANTS

Christine Balance, University of California, Irvine

Living in an Ephemeral World: Afterlives of the 1980s in *Here Lies Love*

Michelle Liu Carriger, University of California, Los Angeles

A la Mode, A la Mort, A la Mode: Gothic Lolita and Victorian Refashioning

Kelly Chung, Northwestern University

Lingering Smells, Fleishy Touch: Sensing Laboring Bodies in *Imelda Marcos' Closet*

J. M. DeLeon, New York University

Archival Self-Indulgence: Honey, Candy and Wasting Time

Joshua Javier Guzmán, New York University

The Whisper of the Photograph and the Ontology of Performance

Summer Lee, New York University

Yellow Horror: The Curse of Asian Women in Supernatural Horror Film

Joshua Lubin-Levy, New York University

All This Stuff: Jack Smith's Queer Materialism

Yvette Martinez-Vu, University of California, Los Angeles

Intimate Acts of Healing: Surrogate Glass Candles in *Rosi's Botanica*

Patrick McKelvey, Brown University

Policy Remains: U.S. Social Policy and/as Disability Performance

Penny Newell, King's College, London

Not Much More than a Puddle on the Floor: The Ethico-Aesthetic of the Implicit Ephemera of Smilde's Installation "Clouds"

Tavia Nyong'o, New York University

Accelerating Queerness: New Media, Hypersensitivity, and the Future of Autopoiesis

Gwyneth Shanks, University of California, Los Angeles

Ephemera as a Politics of Displacement: Tehching Hsieh's *'ne Year Performance 1981-82* and *Urban Homelessness*

Hentyle Yapp, Pomona College

Being (Plural): Ai Weiwei's Fairytale at Documenta 12

Performance Philosophy

KENT A-C, 4TH FLOOR

CONVENERS

Will Daddario, Illinois State University

Ioana Jucan, Brown University

PARTICIPANTS

Aurelia Baumgartner, Independent Scholar

Dancing Horses and Reflecting Humans

Hilan Bensusan, University of Brasilia

Denise Agostinho, Associação Cultural dos Povos Indígenas / What Does the Earth Think it Performs?

Will Daddario, Illinois State University

O Diogenes! An Apostrophe for an Object-oriented Cynicism

Yelena Gluzman, University of California, San Diego

Fieldwork, Labwork, Artwork: From Performativity to Theater in Science Studies, Performance Studies, and Science

Wade Hollingshaus, Brigham Young University

Objects Thinking Objects: Erkki Kurenniemi's Performance Philosophy

Michal Kobialka, University of Minnesota

What Performs: Encountering the Objects, or Let Me Be Touched by that Object

Malin Palani, University of Minnesota

Ongoing Relationality: Performing and Thinking with More-than-human Bodies

Dan Ruppel, Brown University

Childish Spectators, Bestial Actions: Responsible Reception through Negative Dialectics

Performance Studies in/from the Global South

FALKLAND, 4TH FLOOR

CONVENERS

Catherine Cole, University of California, Berkeley

Kellen Hoxworth, Stanford University

Megan Lewis, University of Massachusetts, Amherst

Jisha Menon, Stanford University

PARTICIPANTS

Debra Caplan, Baruch College

Theatrical Complicity: Pimps, Prostitutes, and the Making of Jewish Culture in the Global South

Gibson Alessandro Cima, Tufts University

The South African Two-Hander as Transnational Theatre-for-Social-Change Agent

Catherine Cole, University of California, Berkeley

Between the Human and the Inhumane: Statements Before and After Arrests in South Africa

Ryan Hartigan, Brown University

Notes on Falling Leaves: People of the Land, Lies, and Legality

Kellen Hoxworth, Stanford University

Transoceanic Blackface, 1848

Katherine Lieder, University of Wisconsin, Madison
Performing Trauma From Afar: Ruined in the U.S.A. and the Ethics of Spectatorship

Kelley McKay, University of Minnesota
Newen, o Gritos en la Calle: Auality, Space, and Protest

Shayoni Mitra, Barnard College, Columbia University
The (Im)Possibilities of Hindustani Theatre - Language and Place in Habib Tanvir's *Agra Bazaar*

Jimmy A. Noriega, The College of Wooster
The Living Memory of the Peruvian Dead: Rosa Cuchillo, National Identity, and Peru's Transition to Democracy

Sonali Pahwa, University of Minnesota
"Nobody Wants Advice from a Clown": Comedy and Community-Building in Egyptian Theatre for Outreach

Analola Santana, Dartmouth College
A Latin American Freak Show: Identity Politics in Yuyachkani's *Hecho en Perú*

Karin Shankar, University of California, Berkeley
What's the Matter with Gurgaon?

John Swain, Independent Scholar
"Thingification" of Okinawanness: Performing as an "Undispersed-diaspora" in an American and Japanese Vise

Performing the Boundaries between Theatre Studies and Dance Studies

ESSEX C, 4TH FLOOR

CONVENERS

Nadine George-Graves, University of California, San Diego

Susan Manning, Northwestern University

Ira S. Murfin, Northwestern University

PARTICIPANTS

Angela K. Ahlgren, Independent Scholar
Searching the City Curious: Nikolais, Imago, and Asian Aesthetics

Gladys Ijeoma Akunna, Nnamdi Azikiwe University, Awka, Nigeria
The Dance Theatre of Wole Soyinka

Missy Barnes, Rollins College
Viewpoints as a Bridge between Dance and Theatre

Sima Belmar, University of California, Berkeley
The Song-and-Dance Man: Strategies of Disintegration and Disidentification in Joe Goode's *29 Effeminate Gestures*

Bonnie Brooks, Columbia College Chicago
Keeping it Local: Towards American Dance Theater as a Form

Peter Dickinson, Simon Fraser University
Between Dance and Theatre: Framing Contemporary Vancouver Movement Aesthetics

Ryan Donovan, Graduate Center, City University of New York

Strike a Pose: Louis XIV, Madonna, and the Spectacular Economy of Image

Kate Elswit, University of Bristol
"... a Work not Technically Considered Dance"

Megan Geigner, Northwestern University
The Feis: Irish Dancing and Irish-American Identity in Early Twentieth-Century Chicago

Elisabeth Hostetter, Rowan University

Anthony Hostetter, Rowan University
So You Think You Can Preisplatteln? American Performance of Cultural Persona in "Authentic" Bavarian Dance

Kristin Leahey, Northlight Theatre
Lucky Plush's *The Better Half*: Diverse Vocabularies of Dance and Theatre Vis-à-vis a Dramaturgical Lens

Kate Mattingly, University of California, Berkeley
Dance Criticism and Technologies of Representation: Exploring John Martin's Impact on Disciplinary Expectations

Amy Meyer, Tufts University
Peril or Possibility? Aerial Acts and the Performance of Risk

Karen Mozingo, The Ohio State University
Choreographing Absence: Memories of the Holocaust in the Work of Pola Nirenska

Ira S. Murfin, Northwestern University
Yvonne Rainer's Collage Performances and the Disciplinary Logic of the Archive

VK Preston, McGill University
Contending with Historiography: Transartistic Archives

Rebecca Rossen, University of Texas, Austin
Now You See It, Now You Don't: Jewishness and (Ethnic) Humor in the Dance and Theater Works of David Gordon

Theorizing Around the Human: Medieval Performance Practice and Practice-Based Research, Part 2

HERON, 4TH FLOOR

CONVENERS

Lofton L. Durham, Western Michigan University
Jacqueline Jenkins, University of Calgary

PARTICIPANTS

Mary Maxine Browne, Purdue University
When the Space Performs: Ratio and Intersubjectivity in Late Medieval Morality Drama

Carolyn Coulson, Shenandoah University
External Characterization: Michael Chekhov's Technique and Medieval Performance

Susannah Crowder, John Jay College of Criminal Justice, City University of New York
Playing Joan: Performance and Self in Late Medieval Metz

Lofton L. Durham, Western Michigan University

Play Production as Rewriting: Tale of a Missing Rondeau

Erith Jaffe-Berg, University of California, Riverside

Practice-Based Approaches to the Theatre Performances of Minorities in Commedia dell'Arte

Jacqueline Jenkins, University of Calgary

What is the Role of the (non)Human in Practice-Based Research?

Heather H. Jennings, University of California, Davis

Object Lessons: Materiality, Visuality, and Performance as Instruction in Thomas Chaundler's *Liber Apologeticus*

Debra Hilborn, Graduate Center, City University of New York

The Past as Puppet: How to Make History with Objects

Mario Longtin, University of Western Ontario

Of Farces and Dogs: The Missing Stage Directions

Brann Munro, University of Calgary

"Rost hym ouer a gleden": Popular Performance and the Feast of Saint Lawrence in Late Medieval England

Jenna Soleo-Shanks, University of Minnesota, Duluth

Saints on Scaffolds: Material Objects and the Semiotics of Space in Siena's Santi Cittadini Performance Traditions

Claire Sponsler, University of Iowa

Books as Props: Medieval Performance and the Materiality of Writing

Time as Actor: Temporal Turns in Theatre and Performance

ESSEX B, 4TH FLOOR

CONVENERS

Amy Holzapfel, Williams College

John Muse, University of Chicago

PARTICIPANTS

La Marr Jurelle Bruce, University of Maryland, College Park

Interlude in Madtime: Madness, Black Music, and Metaphysical Syncopation

David Calder, University of Manchester

Working Memories: Postindustrial Temporalities at Les Machines de l'île

Ryan Claycomb, West Virginia University

Recursivity, Repetition, and Anti-Neoliberal Critique in dreamthinkspeak's *In the Beginning Was the End*

Lindsay Cummings, University of Connecticut

The Time of Estrangement: Disorientation, Lags, and Repetitions

Scott T. Cummings, Boston College

The Drowned Man: Punchdrunk and Decision Time

Shonni Enelow, Fordham University

The Time of Emotional Memory

Bertie Ferdman, Borough Manhattan Community College

Moving Site, Moving Time: Geyser Land and RFK in EKY

Lisa Freeman, University of Illinois, Chicago

Palimpsestic Temporalities and the "Dignity of the Siddonian Form"

Benjamin Gillespie, Graduate Center, City University of New York

Performing Dissonance: Aging, Trauma, and Temporal Laps(e) in Peggy Shaw's *Ruff*

R. Darren Gobert, York University

Time as Agent in Contemporary British Drama

Amy Holzapfel, Williams College

Staging the Long Take: Intimacy, Duration and Absorption in Contemporary Naturalist Drama

Kimberly Jannarone, University of California, Santa Cruz

Seeing Time

Laura Levin, York University

Time Specificity in High Performance Culture

Valerie Lipscomb, University of South Florida, Sarasota-Manatee

"The Happiest Moment": Albee in Temporal Depth

Derek Miller, Harvard University

On Theatrical Seasons

John Muse, University of Chicago

Time as Actors, or The Times of Performance

Jill Stevenson, Marymount Manhattan College

Reenacting the Future: The Dramaturgy of Threat in End Times Performance

Maurya Wickstrom, Graduate Center and College of Staten Island, City University of New York

We Do Not Fall into Time: Al Rowwad and the Pope at the Wall of Separation

8:00 PM - 9:30 PM

Graduate Student Caucus Annual Meeting

FALKLAND, 4TH FLOOR

9:30 PM - 10:30 PM

President's Reception for Emerging Scholars

ESSEX A-C, 4TH FLOOR

