

Book of Abstracts



IFTR2016

PRESENTING THE
THEATRICAL PAST
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Introduction

Presenting the Theatrical Past. Interplays of Artefacts, Discourses and Practices

Welcome to Stockholm at IFTR 2016!

Departing from the 250th anniversary of the Drottningholm Court Theatre the IFTR conference 2016 focuses on critical perspectives on theatre history. The theatre of the past is accessible to us via historical objects, theoretical discourses and archive materials. But we can also experience it through performance practices that keep traditions alive or engage in re-enactments of theatre events and representations.

The conference "Presenting the Theatrical Past" addresses questions concerning our relationship to theatre history, i.e. the relation between present and past. How and why do we deal with history? What do we do with history? To what extent is historical research an exploration of our present?

Critical investigation of historiographical issues in the field of Theatre Studies touches upon the interplay between theatrical artefacts, practices and discourses. Such historical artefacts in relation to theatre can be theatre sites/venues, historical objects (props, scenery, costumes), archival materials and documents, historical locations for re-enactments, etc. Practices comprise performances such as theatre, drama, dance, opera, performance, installation art, laboratory experiments, educational curricula etc. The notion of discourse relates to historical ideas as well as contemporary theories, questions of 'historically informed productions' (HIP) and historiographical concepts, reconstructions of past performances etc.

We are delighted that more than 900 theatre scholars from all over the world responded to our call for proposals and would like to welcome you all here at Stockholm University. You are contributing to a rich program presenting historical and historiographical research in the field of theatre studies. We are hoping for inspiring and thought-provoking talks and discussions during the five days of the conference and wish you a wonderful stay in Stockholm.

Your Stockholm Organising Committee



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Aastha Gandhi is an independent performance researcher and an Odissi dancer. She is currently collaborating on a research project; "Gendered Citizenship: Performance and Manifestation", between School of Arts & Aesthetics, Jawaharlal Nehru University, India and School of Theatre and Performance Studies, University of Warwick, U.K. She researched on Odissi dance, its historiography, practice and problems within the established tradition for her M.Phil (Theatre and Performance Studies) (2006- 2008) from SAA, Jawaharlal Nehru University, New Delhi. Her published essays include: Emerging choreographies: developing new pedagogies in dance (Contemporising the past: envisaging the future, 2015), Constructing and performing the Odissi body: ideologies, influences and interjections (Journal of Emerging Dance Scholars, 2013) and Who frames the dance: writing and performing the trinity of Odissi (Dance Dialogues: conversations across cultures, artforms and practices, 2009). She has presented research papers in International Foundation for Theatre Research Conference 2016 and Indian Society for Theatre Research Conference (2006-07 and 2007-08). She is an active member of World Dance Alliance and has presented her research work in its Summits over the years (2008, 2014, and 2015). Her current area of research engages with laws, circus and discourses of performing body. She is currently pursuing Law studies.

Reading the Performer and the Performative: Presence of Multi-racial Bodies in Indian Circus

The research pertains to the escalating presence of international performers in Indian entertainment industry, more specifically, in circus. At present the Indian circus has an equal number of international performers as well as the last generation of Indian performers. The international performers comprise mainly eastern European performers, Mongolians and Russian performers. From Africa however the performing group is exclusively male. The circus since its inception in the colonial period has always been a space for migrant and travelling performers. Yet in recent times with globalization making employment easier and the impact of neo-liberal policies and subsequent modification of labour laws, there is a shift in perceiving the women performer through the lens of race and racial categories. Important in this context is presence of bodies in performance and reading of these bodies. Through an analysis of performance I would argue that there is another kind of exoticization of the white body, which, within a colonial-post-colonial historiography is an important area of investigation. My area of focus pertains to the performance of the 'white' body vis-à-vis Indian body, how the audience's longing, desire and gaze reflect on to the presence of multiple racial bodies presented in multiple contexts. How the mis-en-scene of circus played behind the curtains, where although they perform in the same ring, there is no physical interaction or sharing of space between these groups. Parallely, these performers are employed on a contractual basis for the season. The Indian performers either unwillingly migrate or are 'trafficked' into circus. Whereas for international performers it is more lucrative with the employment options in larger entertainment industry, for the local artists however the changing laws, neo-liberal policies and social marginalization has led to economic distress and silent death of the Indian circus performer.



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Abhimanyu Vinayakumar is an emerging young Director, trained in Kathakali at Kerala Kalamandalam and Department of Theatre Arts (Masters in Theatre - Design & Direction), University Hyderabad. Marimankanni, The Lover Inside, Yamadoothu: After the Death of Othello, Malayalam adaptation of William Shakespeare's Othello and No.14 Walkthrough A site-specific performance based on Gabriel Garcia Marquez's short story, 'Trail of Your Blood in the Snow and Maroon – a performance based on Marquez's short story are the productions directed by him and featured in national and international festivals in India. He is the Director of Janabheri National Theatre Festival for youth and he is pursuing his doctoral research in theatre at University of Hyderabad.

How do we call it? A Package or a Performance?

Despite the major advancement in modes of representation and techniques of visual articulation in the performance language, contemporary theatre in Kerala seems to fail in capturing the essence of the present socio-political backdrop. My paper intends to focus on the Janabheri Theatre Centre, Thrissur for one of its various activities which is the Janabheri National Theatre festival an exclusive event for upcoming young directors in the country, through which I intend to show the disparity between meaningful theatre and a contrasting preoccupation in scenography. I would like to argue that the festival centric production modes are creating a package of theatrical elements to capture the attention of the curators. I argue that the growth of a festival culture in theatre has facilitated tremendous change in performance language which is more intercultural than local. I further argue that it is the marginalization of the language that has made it alienated from its relevant socio-cultural significance. The performances are reduced to becoming mere visual manifestations which neither contribute much to the interface the performance with the politics. The emerging festival culture in Indian theatre and its influences have to be analyzed on the basis of productions created during the last five years, and through 'The Moment Just before death' by Liju Krishna and Macbeth by M G Jyothish the paper will be looking at this issues pertinent to the contemporary Indian theatre.



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Adela Bravo Sauras has an architect degree from the ETSAM and studied theater in the RESAD in Madrid. Thanks to a postgraduate scholarship she is making a Doctoral research study in the Universität der Künste Berlin among architecture and Theatre and in parallel a Master of Arts in the Institut für Angewandte Theaterwissenschaft in Gießen, Germany, directed by Heiner Goebbels. In June 2009 she founded in Berlin the performance-installation group NoFourthWall (www.nofourthwall.com). She has worked as an architect and has done theater and film direction, installation and dramaturgy in collaboration with others and in NoFourthWall. Some of her projects have been shown in spaces such as Hebbel am Ufer (HAU), Ballhaus Ost, Schaubühne, TAK, MicaMoca, FIT, Acudkunsthaus, Gallery WortWedding or the Prinzessinnengärten in Berlin as well as in Edinburgh, Buenos Aires, Frankfurt, Romania, Basel and Madrid. They got prizes in competitions such as the Performance Architecture competition European Capital of Culture 2012 Guimarães, Berlin Förderung (Fachbereich Kunst und Kultur), Szena Simulacro or the Hanssem Co. Ltd 's Design Beyond East and West.

Classifying Architecture in Relation to Theater

Traditional definitions of architecture determine that it is a discipline that creates useful buildings that survive the architect (Gordon Graham, Christoph Baumberger, Stephen Davies, Robert Stecker, Roger Scruton). We also find examples of architecture that favor minimal or immaterial interventions that focus on the receiver's experience or even recognize transversal uses for spaces designed for other functions (Hans Hollein, Susanne Hauser, Gernot Böhme, Adolf Loos, August Schmarsow, Theodor W. Adorno, Jacques Rancière). These last considerations acknowledge architecture as an experience, phenomena, or as an infrastructural act. There are some architecture's production or reception elements considered this way that may have been learned from time arts such as theater or performance. How does the concept of architecture change when compared with other artistic disciplines?, what happens if we connect it with theater?, What would be the projectual mechanisms in the limit between architecture and theatre?, and how has architectural reality be changed through "Inszenierung" in the western world from 1968 to the present time?. Architecture and theater both have always been deeply rooted in human interaction; they are both a social phenomenon and a way of communicating. Understanding the relationship between them generates a new artistic concept. Their creative processes and the concepts used in the production of ideas are mutual since despite their different materializations, their respective mechanisms of projection have both a common basis. This essence undoubtedly points out the existence of an "architectonic turn" in several theatrical events produced today that are rooted in the creative liminal experiences from the sixties in the Western context. These reflections help us defining and expanding the boundaries of architecture. Thanks to this confrontation with theater, we can gain criteria for analyzing architecture in relation to some current concepts of art considered in this study. In addition, through an ontological_and not only metaphysical_analysis



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Adelina Ong PhD Candidate The Royal Central School of Speech and Drama adelina.ong@cssd.ac.uk Adelina Ong is a PhD candidate at the Royal Central School of Speech and Drama looking at how parkour, skateboarding, 'breaking' (breakdancing) and graffiti create compassionate mobility for young people. She has been active in Singapore's theatre scene from 1997, as a performer and co-organising interdisciplinary street x art festivals such as Pulp (2003). As an applied theatre practitioner, she managed an interdisciplinary, free arts school for low-income children and youths. She currently serves as one of two PG Representatives on the Executive Committee of the Theatre and Performance Research Association (TaPRA).

Digital Fragments of Lost Places

Established theatre practitioner T. Sasitharan observed, during the 1995 Substation Conference themed Space, Spaces and Spacing, that in Singapore, a 'narrative of smallness' has been used to cultivate 'the notion that space here for the arts too is necessarily small and limited' (Sasitharan 1996: 54-55). Founded out of an old power station in 1990, The Substation was one of Singapore's first independent arts venues. It was committed to supporting and nurturing diversity and depth in the local arts scene through experimentation in concept and form (The Substation [no date]). The Substation Conferences were groundbreaking for Singapore's arts scene, stimulating passionate debates between artists, arts professionals, practitioners, academics, critics, audiences and arts administrators working for government institutions. In responding to the theme 'Presenting the Theatrical Past: Interplays of Artefacts, Discourses and Practices', I am drawn to the transcripts of the earliest Substation Conferences, particularly those discussions that defied this narrative of smallness through 'exploratory, divergent, challenging practices and provocations' (Sabapathy et al. 1995: 19). The Substation is a significant place within my theatrical past. Its garden witnessed many firsts, including the urban art collaborations that are a part of my applied theatre practice today. These places are now gone and all I have are digital fragments of these lost places that awakened my political consciousness in ways that have left an indelible impression on my practice. In this presentation, I will reflect on digital fragments - the Substation garden wall covered with graffiti during a peace concert in 2003 and an online protest in an age before Facebook - the performance of disappearance and places that endeavour 'to seriously entertain the possible' (Lim in Lee 2015: 2).



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I received my B.A in English Literature from Damascus University, and an M.A in English literature from the University of Newcastle. I am currently pursuing doctoral studies at the University of Sheffield under the supervision of Professor Steve Nicholson and Dr. Bill McDonnell. My research investigates the political theatre of the Syrian playwright Mohammad Al-Maghut, while also considering his other dramatic writings, journalistic articles and poems. I has translated six of Al-Maghut plays into English.

The Political Theatre of Al-Maghut

This paper will investigate the political theatre of Mohammad Al-Maghut (1934-2006) by means of discussing his play *The Village of Tishreen* in addition to referring to his wider body of work, including his journalistic articles. Through the study of his play I will explore the political theatre of Al-Maghut, how it affects political life in general and how it is mirrored in the Arab Spring which is happening now. The main concern of this paper will be Al-Maghut himself and his belief in freedom and equality in opposition to tyranny and dictatorship. As there is little written on political theatre in Syria and even less on this writer in particular, the subject is both an important and a topical one given the current political uprising in Syria and other Arab countries. I will also provide at the beginning a historical and political background with regard to Syria as this is related to Al-Maghut's background and is essential to understand his play. *The Village of Tishreen* tells the story of a village called Tishreen and its people. It speaks about the life of the village people and their suffering because of the dictatorship which is represented through the Moktar who is the supreme ruler of the village. The village itself is a symbol of the Arab world and the writer here wants to criticize in a comic way, through the daily life of this village, the political problems of the Arab world with its corruption and dictatorship. This play has a direct connection with the Arab Spring as we see at the end of the play how, when the people gather to protest against the dictator, he is forced to step down because for the first time they all say 'no' in one voice to the dictator.



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Aida Bahrami is a PhD student in the department of Theatre and Performance Studies at the University of Warwick. Her thesis undertakes a Sadean reading of the self/other duality in the European theatre of mid-20th century to the present, in parallel with an examination of theatricality in the four major works of the Marquis de Sade. Bahrami's research interests include: onstage depictions of meta-theatrical awareness, paranoid interpretations of dramatic texts, theatrical representations of the utopia/dystopia dialectic, and the Sadean paradox.

Paranoia and Narrative of Alterity in Thomas Ostermeier's Hamlet

In his first manifesto of the Theatre of Cruelty, Artaud asks for a Shakespearean adaptation that resonates with "our present confused state of mind". A contemporary production that accomplishes this feat is Thomas Ostermeier's Hamlet, first staged at the Schaubühne theatre in 2008. In this paper I present Ostermeier's production as a visual representation of postmodern paranoia originating from an anxious attempt to predict and contain the narrative of alterity. I will analyse Ostermeier's Hamlet through two related theoretical frames: a) the concept of paranoia, using Freud's definition of the term and Salvador's Dalí's application of the paranoid-critical method as an artistic technique in surrealist paintings; and b) Lacan's theory of Mirror Stage and its implications on the multiplicity of identity. The surrealist image in its paranoid state is possessed by alternate aspects each of which correspond to the history of the image as a whole – the image's intertextual quality in this instance makes the historic perspective relevant. Ostermeier's surrealist visualisation of Hamlet's paranoia, I argue, suggests a parallel existence of alternative histories, the most significant of which is presented to Hamlet in the form of a message from his father. Using Lacan's notion of otherness as a point of departure, I will explore how Ostermeier's situating of the narrative of alterity within the nonlinear paradigm of Hamlet's systematic madness enables the eponymous character to endure the absence of historical homogeneity.



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Aldo Milohnič, PhD, is Assistant Professor of the History of Theatre at the University of Ljubljana (Slovenia), Academy of Theatre, Radio, Film and Television. He is editor and co-editor of numerous anthologies of texts and special issues of cultural journals (The Politicality of Performance; Pupilcheks Arrived – 40 Years of the Pupilija Ferkeverk Theatre; At the Crossroads of Cultural Politics; Artivism; Brecht/Gestus; Along the Margins of the Humanities, etc.) and co-author of several books (Culture Ltd. – Material Conditions of Cultural Production; It's Time for Brecht, among others). He is author of two books (Theories of Contemporary Theatre and Performance and Art in Times of the Rule of Law and Capital) and numerous articles in academic journals. Over the last twenty years, he has been involved in many research projects dealing with the history and theory of performing arts and sociology of culture.

Theatre Reconstruction and its Discontents

Reconstructions of anthological performances of the Russian avant-garde, Bauhaus theatre experiments, and other avant-garde movements of the early 20th century became a popular practice, or even a trend, in European and North American theatre in 1980s. Later on, reconstructions of neo-avant-garde performances from the 1960s (sometimes described also as theatrical 're-enactments') gained a considerable interest of theatre practitioners as well as theatre theoreticians and historiographers. Nowadays the notion of theatre reconstruction (or 're-enactment') is still in the air and it calls for a critical examination. Is it a 'legitimate' aesthetic practice (that takes past theatrical events as a starting point for a completely new artistic vision) or is it just one among many other methods of historicizing theatre performances through 'performing' preserved documents, recorded memories and other archival materials? In the last few years this dilemma has been constantly discussed among theatre theoreticians and historiographers in Slovenia as a consequence of a series of reconstructions produced by several Slovenian theatres. The author of the paper was involved in these discussions and was especially focused on theoretical and historical aspects of the reconstruction of a neo-avant-garde performance Pupilija, Papa Pupilo and the Pupilcheks. An extensive and a long-lasting research of documents regarding the performance, preserved in collections of several specialized institutions (theatre museum, theatre academy, archive of the national television, etc.) and in some private collections, resulted in an edited volume, i.e. a book of written and visual documents, narratives, extracts from personal notes and diaries, chronologies, old and new interpretations, etc. The paper will, on one hand, present the most interesting results of the research process and, on the other hand, this 'case-study' will be contextualized within a more general discussion on the very concept of reconstruction in theatre.



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Aldo Roma is a Ph.D. candidate in Music and the Performing Arts, in the Department of Art History and Performance Studies of Sapienza University of Rome. In 2011 he earned his Laurea Magistrale (equivalent of a Bachelor of Arts and Master of Art degree) in the Study of Theatre, the Performing Arts, Film And Technologies for Digital Performances in the School of Philosophy, Arts and Humanities and Oriental Studies of Sapienza University of Rome, presenting a thesis on contemporary opera stage direction entitled *Staging Don Giovanni: Mozartian opera in the readings of Strehler, Bieito, Kušej and Guth*. His research interests are directed primarily at the interconnections between music and theatre. His current areas of research are in-depth study of the development and layering of comic strategies in the dramaturgy in the 17th Century Roman opera. He is currently working on a critical edition of the libretto of *San Bonifatio* (1638) by Giulio Rospigliosi. In addition to his research activities, he is also an arranger, composer, and performer for the theatre.

Digital Archives and Textual Attribution: Story and Reflections About a Migration from Opera to Vocal Music in the Late Seventeenth Century

As theatre historians, we deal with residues, fragments, layered elements which are likely to remain silent if they are not correlated with one other. The study of documents relating to a single event or theatrical artifact is useful in evaluating their microhistory (Georg G. Iggers, 1997), that is, the relationship between that object and the cultural system that produced it. Sometimes, however, it is extremely difficult to account for the potential relationships between a theatrical artifact and other external contexts. A major reason for this impediment is the difficulty in finding sources. The proliferation of computer technologies in the Humanities, the conception and planning of digital archives, and the progressive integration and standardization of the information management protocols have in effect revolutionized the ways of thinking and doing research. "Old" disciplines, such as philology and history, nowadays have tools infinitely more powerful than just a few decades ago. The purpose of this paper is to report the identification of the exact text matching of two sections of an early-Seventeenth-century Roman opera with two vocal compositions from the late 1600s preserved in manuscript form in the Archivio Musicale del Duomo di Como (Italy). This discovery has been fulfilled thanks to an online search, made possible by the interaction between a common web search engine and the database of the *Catálogo Nazionale dei manoscritti musicali* (National Catalogue of Music Manuscript) of the *Biblioteca Nazionale Braidense* in Milan, which includes the main references for the music manuscripts up to the Twentieth century in Italian libraries. Such contingency, furthermore, warrants some methodological considerations regarding, *inter alia*, the nature of the digital archives, their architecture, and the policies of copyright law/open source that may affect the level of accessibility to the sources.



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Alejandro Postigo is a theatre artist and researcher with keen interest in musical theatre and cultural exchange. He is a PhD Candidate at Royal Central School of Speech and Drama finalising a thesis in 'Intercultural Adaptation of Copla' having obtained an MA in Music Theatre also at RCSSD. His creative practice explores hybridized forms emerging in contemporary musical theatre. Directing work includes 'Men on the Verge of a His-Panic breakdown', and live art piece 'Wondering thoughts' (River City, Bangkok) commissioned by NGO Peace Revolution. Based in London, he has choreographed the musical 'Nutcracker' showing at Pleasance Theatre and opera 'The Merry Widow', seen at Wilton's Music Hall, and is also part of the creative team of 'In The Heights' currently showing at the Kings Cross Theatre. Alejandro has worked in productions such as 'Journeys of love' (Sadler's Wells), 'Winter's Tale' (Royal Opera House) and the TV sitcom 'Episodes' (BBC) and regularly collaborates with the Royal Ballet since 2012. His PaR show 'The Copla Musical' has been seen at Hoxton Hall, the Roundhouse, and the Collisions Festival, and it is scheduled to tour America in 2016. (www.thecoplamusical.com).

Making 'The Copla Musical': PaR and Interculturalism in Musical Theatre

Practice and research are inseparable in my creative work. My PaR project 'The Copla Musical' explores an intercultural adaptation of the early twentieth-century Spanish folkloric song-form of Copla, merged with elements found in Anglo-American musical theatre structures such as book musicals, revues and jukebox shows. Copla ceased to develop during Franco's regime (1939-1975). Forty years later, 'The Copla Musical' aims to rejuvenate Copla in an international context while critically reflecting on the intercultural processes implicit in this research. My research questions how to share my Spanish experience of Copla with an international audience of diverse cultural backgrounds, and how to do justice to Copla's background as a storytelling form, a folkloric genre and a subversive tool in the Spanish twentieth-century zeitgeist. Practice has availed my position as a researcher and as an artist, and it has allowed me to explore changing modes of readability from one culture to another. In this paper, I will do a critical reflection about the development of 'The Copla Musical' in relation to frameworks of historical revisionism, musical theatre making and the testing of intercultural models of exchange such as Patrice Pavis' Hourglass (1992) and Lo and Gilbert's two-way flow (2002). 'The Copla Musical' evidences a series of research enquiries by placing its focus in the engagement with audiences, challenging preexisting conceptions of musical theatre and Copla as historically known. Being a PaR project, it has evolved from its conception as a traditional musical into developing as a solo piece and an interactive cabaret. Now that it is touring and performing to a diversity of international audiences, I will analyze the various phases in the development of 'The Copla Musical' and discuss how I interrogate current definitions of interculturalism and contemporary musical theatre in relation to cultural identity through the making of this project.



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Spectatorship, Shock and Creative Processes: Searching for the Depiction of a Lived Experience

This presentation aims to share the creative processes that compose the doctoral research “Liminality, community and participation: Perspectives on the experience of shock in contemporary performing arts” – an investigation into the witnessing of the aesthetics of shock in the context of contemporary performing arts. The aesthetics of shock, as Josette Féral (2012) suggests, refer to challenging artworks that promote the imbalance of the issue presentation-representation, for they intensify an ethical-aesthetic conflict conveyed by non-mediated actions portrayed as art and offered to the appreciation of viewers. As a result, they promote disruption through the irruption of the real as well as a receptive experience characterised by crisis, ambivalence and loss. However, in a world where time is a commodity, what is the value and function of such experiences? How do they harm the spectator and what do we inherit from them as both spectators and individuals? In this practice-led research, such questions are investigated through the artistic interaction with personal receptive experiences of the aesthetics of shock; where the creative elaboration of artistic responses to the lived experiences is used as means to reconcile with the inexplicability of the lived experience of shock. The research method utilised is phenomenological, especially concerning the phenomenology of Maurice Merleau-Ponty that emphasises the role of the body in experience as a site of the dissolution of boundaries between one who perceives and what is perceived, where it becomes a “lived body” – subject and object of itself in the perception of the world. I will expose and analyse the processes that so far compose the practical investigation of this research and inquire how, and if, both process and product can touch intangible aspects of the lived experience that could not be expressed through regular discourse.



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Alette Scavenius, Research Librarian, MA, is Head of The Royal Library's National Drama Collection. She holds a MA in Theatre Research in 1984 from University of Copenhagen on a thesis about modern Chinese drama. From 1980-1993 she worked at The Royal Theatre in Copenhagen as program editor, after which she worked freelance as a researcher until she was appointed chief editor of the first Danish Theatre Encyclopedia, 'Gyldendals Teaterleksikon' (2007), with a staff of 60 authors. She herself wrote more than 300 articles. Since 2007 she has studied cultural building, in particular theatre building, and their significance as a sociological and political statement. First part of her study was published as a monograph on Danish Theatre Building through 300 years, 'Magiens Huse' (2013) and currently she is working on the second part, which focuses on mapping the cultural active areas of Denmark and analyzing the demographic and sociological affinities with theatre building. 2014-2016 she serves as 2. vice-president of SIBMAS – Société Internationale des Bibliothèques, des Musées, Archives et Centres de Documentation des Arts du Spectacle – and is head of the 31st SIBMAS Conference in Copenhagen June 2016.

Historiography of Development: The Danish Theatre System

The presenters have done research on the development of the Danish Theatre system, from the Age of Enlightenment to this day, its main concern a history of establishing theatres, primarily from 1870s until the modern trend of building cultural centres. The paper discusses the historiography of the development as it uses concepts such as the theatre building as object/infrastructure for the performing arts, mapping as a way of locating theatre activities and their local socio-geographical conditions, identifying cultural drivers in terms of (social) actors and structures (Keldstadli), as well as structuration (Giddens) to register the interplay of constituents in this particular development. Mapping Denmark's culturally active regions reveals a diversity of components that make cultural initiatives possible, namely that of socio-geographical conditions, which most interestingly are initially set by the very natural landscape of the country. In spite of the development of the theatre system from being first depending on private initiative to become the responsibility of the state, the research indicates that history repeats itself in that the social actors and structures unremittingly prevail in the same areas through all times. In a Danish cultural policy context, the historical study could be important for the planning and situating of future cultural centers. The study suggests that the driving force of theatre construction and consecutive sustainable activities lies in a pronounced need in the community for structures supporting social activities and education, and not in local politicians' wish for immortality. In the historiographical context, our theoretical and methodological approach may bear upon the concepts one apply to understanding the development of theatre systems: To what extent are non-human structures such as landscape and ecology to be considered a factor in the historical development of theatrical activities? The paper will elaborate on two cases from the study to demonstrate the approach.



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B. 1957, Russian theatre historian, theoretician and theatre critic. Laureate of Stanislavsky award (2008), Honored artist of RF. Rector of Russian State Institute of Performing Arts in St. Petersburg. Graduated from St. Petersburg Institute of Theatre, Music and Cinematography in 1979. Ph D. (1984), Dr. (2006), Professor of Theatre Studies Department (1989), Dean of Theatre Studies dept (1989-2005), Rector of St. Petersburg Theatre Academy (Russian State Inst. of Perform. arts). Member of Executive Committee IFTR/FIRT (1998-2005). Published books on Russian theatre history: "Alexandrinsky's "Seagull" (2001), "Anton Chekhov and Alexandrinsky theatre" (2006), "Gogol's motives of Valery Fokin", "The Geometry of Tragedy. Oedipus Rex by Theodoros Thezopolos" 2008), "Recollecton of the future. Meyerhold's Masquerade" (2014). A numerous articles on Russian theatre history in Russian and International journals. Organised a number of International congresses, conferences and symposiums. Among them two Confereneces of FIRT (1996, 2004) and Symposium "Theatrical Heritage: Preservation, Studies and Iterpretation of Teatrical Texts" (2015). Archives, digital humanities and historical research, performing history.

The Approach to Modeling the Theatrical Texts of the Past: The documentary multimedia reconstruction

The problem of the preservation, studying and artistic interpretation of theatrical heritage is deeply connected with the process of creating the system of documentation and reconstruction of theatrical texts of the past. The main questions are: what should and could be reconstructed? What is the aim of historical reconstruction in the field of performing arts? And what does it mean the reconstruction of theatrical text? Due to the nature of theatrical artifact – the performance have its specificity that limits its life in the coordinates of the very process of its performing. It is structured as the system of live interconnections and develops like the live event. In this case the first step of researching the performance of the past is the historical reconstruction. But the structure of the developing artistic reality needs the battery of different methods of its documentation and preservation. Theatre historian could research on set documents, material artifacts of past productions, iconography, memories, periodical reviews, different artistic reflections, audio and video tapes (for the contemporary theatrical events). But the aim of using of this sources is to create the complex image of the event. The historical approach of modeling the theatrical event of the past could be effective by using the methods of multimedia reconstructing the scenic text of the performance. This methods demonstrate how the archive documents, museum materials and artifacts could work in the model that present the structure of the performance in its dynamical representation. This model gives the idea of the space composition, of the set design, of the mise en scenes and the rithm of the performance and even recreate the atmosphere of spectators perception. In this lecture it will be shown how the system of historical documents could be rethinking and using in the process of multimedia modeling the historical productions of Chekhov's "The Seagull" (1896) and Meyerhold's "Masquarade" (1917). This method gives the opportunity to rethink and animate all the complex of documentary materials (preserved in archives, libraries and museums) from the live theatrical point of view in the limits of the specificity of performing art. The creating of the library of multimedia models cold open the way to preserve the theatrical heritage.



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Alexander Schwan is a post-doc research associate and junior faculty member at the Institute for Theatre Studies at Freie Universität Berlin. His dissertation deals with the philosophy of writing and its impact on postmodern and contemporary choreography. It is entitled »Correlations between Dancing and Writing in the Work of Trisha Brown, Jan Fabre and William Forsythe« and will be published in 2016. In his current book project, Alexander researches theological implications in the works of modernist choreographers such as Ted Shawn, Mary Wigman, and Martha Graham, as well as the reception of German and Austrian expressionist dance (Ausdruckstanz) in Eretz Israel. Alexander Schwan has given lectures and conference talks at institutions such as the University of Oxford, the Kunsthistorisches Institut in Florence, Princeton, Geneva, Tel Aviv University, the NCCR Iconic Criticism EIKONES in Basle, the University of Edinburgh, and the School of Visual Arts in New York. Prior to his current position, he was trained in directing at the Academy of Music and Performing Arts Frankfurt/Main and studied Protestant theology, Jewish studies and philosophy in Heidelberg, Jerusalem, and Berlin. In 2015, Alexander attended the Mellon School of Theater and Performance Research at Harvard University.

Redoing Postmodern Dance and Rewriting Dance History

In the wake of a major trend to canonize dance history by re-performing older and putatively pioneering dance pieces in art museums, recent years have seen a remarkable number of attempts to restage and recreate historic performances of postmodern dance. Yet despite – and perhaps because of – their effectiveness as publicity, these re-performances often distinctly alter the pieces they recreate. They transpose what was once seemingly unexpected and ephemeral into art-institutional contexts of duration and stability, and thus undermine the inherently transient character of postmodern dance with which the initial performances had dealt with self-reflectively. But does the re-performing business also stimulate a re-writing of dance history? Which aspects of the historic performances must we re-interpret in the light of their subsequent recreations? Considering the branding character of these recreations, with their well-established setting of museum architecture or gentrified urban landscapes, and then reconsidering the first performances: can we still cling to the proclaimed character of the performances in the 1960s and 1970s as simply countercultural, or do their recreations on the contrary even reveal a complicity of postmodern dance with processes of gentrification and urban restructuring? Working with the example of Trisha Brown's »Roof Piece« (1971), which has been recreated on various occasions in the Museum of Modern Art, on the High Line in New York City (2011) and at the Getty Center in Los Angeles (2013), the paper will ask: to what degree do contemporary recreations of this piece alter our perspective on its historic performances? And more generally: does the very possibility of re-doing historic performances challenge or reaffirm their being labelled 'postmodern'? Are recreations part of a politics and aesthetics of postmodern quotation, and would this quoting character advance or disrupt the canonizing of dance history?



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Alexandra Dias is a dancer, director and teacher working on the contamination between arts, dedicated to choreography, performance art and contemporary dance. Also is an Alexander Technique practitioner. She is Assistant Professor in the Dance Teaching degree at Universidade Federal de Pelotas – Brazil. She has a Master degree in Performing Arts and BA in Theatre by Universidade Federal do Rio Grande do Sul - Brazil. Currently, she is a PhD candidate in Dance at University of Roehampton – UK for which she has received a scholarship from CAPES Foundation. Also, she is attending the Alexander Technique Teacher Training at Karen Wentworth Studio - UK. As a dancer she has created and performed a number of solo pieces besides group pieces produced together with Michel Capeletti and Andre Mubarack (Projeto Max group) in Brazil. Also she has worked in partnership with dance artists such as Tatiana da Rosa, Dani Boff and Heloisa Gravina, and has worked as director of Cia. Olhar do Outro – Brazil. She has won awards and sponsorships from Brazilian public funds such as Prêmio Funarte Petrobrás Klaus Vianna, Fumproarte-Porto Alegre and Procultura-Pelotas and FAC-RS.

Solo Dance in Contamination: a Practice-led Research

In this presentation I will present one aspect of my ongoing practice-led doctorate research, which proposes to question the solo dance form as an expression of a single self. The project is designed in order to set conditions to re-think solo practice in contemporary arts and performance culture from a practitioner's inquiry. In the paper I plan to present the model of practice that addresses the solo as an articulator of relations, that I have evolved from my research. As a genre of performance work, solo dance has been widely explored worldwide during the twentieth century and remains a major feature of dance today. However, little scholarly attention has been given to South Brazilian solo dancers although there is an established production of work which is, I argue, experimenting alternatives of relationality in solo-making. I plan to address the issue by creating a solo performance, which will be developed from the examination and embodiment of practices of different South Brazilian solo-devisors with whom I share the same geopolitical context and similar solo devising practice (movement-based, autobiographical, and experimental).



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Alex Halligey is a PhD candidate with the University of Cape Town's Drama Department and the African Centre for Cities. Up until 2012 she worked predominantly as a theatremaker and performer in South Africa. Her work frequently included working on participatory artistic projects concerned with issues of social justice and development. In 2012/2013 she completed a MA in Performance Studies at NYU and returned to South Africa to pursue a PhD, combining critical theory with her more practical skills to think through how theatre and performance as public art might work with city spaces and city people. Her concern is with the performance of everyday lives and how they continually shape and are shaped by the built environment. Her interest is foundationally underpinned by the notion of becoming: of cities and people - and the relationship between them that constructs the urban - as constantly in a process of emergence. Outside of her research she works with physical theatre ensemble, Le Club; environmental activism theatre company, Well Worn Theatre, and makes her own performance work. She teaches voice and acting part-time at the Market Theatre Laboratory and the Wits University Drama Division and writes for a daily radio soap opera.

Making with the Archive: Investigating Space and People Through Performance-based Participatory Public Art Processes in Inner-city Johannesburg

My PhD research is to explore the kinds of knowledge theatre and performance practices in the public realm might reveal about the urban everyday in Johannesburg. I have been working in an inner city area called Bertrams, running participatory art and drama workshops in an old age home, the local junior school, an aftercare facility and with a group of women from a refugee shelter called Bienvenu, each process resulting in some kind of final product in the way of a performance or exhibition. I draw on two related theories in my approach to the fieldwork: Tim Ingold's notion of working with the materiality of things to understand them and to respond in turn; and then theories of relational ontology, specifically as a way of understanding and working with urban environments. For the purposes of the IFTR conference my paper will explore how I have used the historical archive of Bertrams - textual, visual and architectural - as an entry point for both myself, and the participants I have been working with, to explore the everyday of contemporary Bertrams. Within my broader argument for relationality as constructing the lived reality of this area, here I would like to argue specifically for the role of past iterations of the place in composing its contemporary materiality - how the archival traces of Bertams contribute to its continually unfolding current ways of life.



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Alexandra Portmann is lecturer at the Institute for Media Cultures and Theatre at the University of Cologne. She has studied Philosophy and Theatre Studies at the University of Berne (Switzerland) and holds a Ph.D. in Theatre Studies. Her Ph.D. project "The time is out of joint – Hamlet in former Yugoslavia from 1945 to the present" was part of the project „Hamlet's Odyssey“, granted by the Swiss National Science Foundation. From September 2012 till March 2013 she was a Visiting Training Fellow at the University of Kent (UK) and in 2014 she was a Fellow at the University of Cologne (Germany). Since 2010 she is working as a dramaturge and director.

Theatre Festivals and its Documentation

The Belgrade Theatre Festival BITEF is the oldest and most relevant theatre festival in the region of former Yugoslavia. Since 1967, it was not only a meeting ground for international directors and theatre makers such as Richard Schechner, Pina Bausch or Jerzy Grotowski, it was also an exchange place for theatre artists from the East and West, which influenced new theatrical tendencies. Focusing on theatre festivals allows us not only to examine how the theatrical avant-garde should always be examined within a global network; it also shows how the focus on institutions and its documentation opens the perspective on theatre history in a particular region. Hence, this paper will pose the following questions: firstly, what is the relationship between festival history as theatre history and particular socio-historical changes in the region? Second, what are the criteria and documentation materials, which allow theatre festivals to become a subject of historical research? Thus, the paper will provide a multiple perspective on the BITEF festival. Not only will it examine BITEF as established meeting ground for international theatre artists, which refers to Yugoslavia being a neutral zone for artists from the East and West; the paper will explore how the documentation of festivals (e.g. blogs, reviews and live screenings) provide new challenges for research in theatre history.



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EDUCATION PhD Fine Arts - Theatre (Arts Administration & Acting/Directing), Texas Tech University; Expected graduation 2018 MA Speech - Concentration in Theatre, Louisiana Tech University Thesis: Comparing Styles in the Theatre of the Absurd: Christopher Durang and Samuel Beckett BA Theatre Arts, Flagler College AWARDS AND HONORS 2016 Who's Who Among Students in American Universities & Colleges Recipient JET Kizuna Ambassador to Japan Outstanding Student of Year – School of Performing Arts at Louisiana Tech University, 2013 Omicron Delta Kappa, Graduate Honor Society for upper 35% in scholarship of institution and for leadership in Creative and Performing Arts; inducted 2012 Golden Key International Honor Society; inducted 2012 Graduated Magna Cum Laude, Flagler College, 2010 Alpha Chi, National Honor Society for top 10% in scholarship of institution; inducted 2010 Alpha Psi Omega, National Theatre Honor Society; inducted 2008 PROFESSIONAL EXPERIENCE 2014-present Graduate Teaching Instructor, Dept. of Theatre and Dance, Texas Tech University 2013-2014 Assistant Language Teacher, Nagano City Board of Education, Nagano, Japan 2011-2013 Graduate Teaching Instructor, Dept. of Theatre, Louisiana Tech University 2011-2013 Coordinator of Theatre's personal assistant, Louisiana Tech University 2011-2012 Recruitment Coordinator, Department of Theatre, Louisiana Tech University 2009-2011 History Teller, Historic Tours of America, Saint Augustine, FL

Replicating the Avant-Garde: From Jikken Kōbō (Experimental Workshop) to the Yakuza and How Theatre Inspired by the A-Bomb is Now Commercial Entertainment

Founded in Tokyo in 1951, Jikken Kōbō (Experimental Workshop) is an avant-garde arts collective that brought together 14 artists from multiple disciplines: visual arts, photography, composers, poets, choreographers, and musicians. Jikken Kōbō is important because it represents the rebirth of avant-garde art in post-World War II in Japan, as well as, removing the binary of the old/traditional with the new/innovative in Japanese performance; it can be argued that Jikken Kōbō was the first arts collective group that combined traditional art forms in Japan with contemporary and interdisciplinary arts practice. Even though the group is no longer together, the influences of this group can be found in performance in modern day Tokyo. This paper will examine Jikken Kōbō's melding of Noh and contemporary avant-garde theatre of Japan during the span of the collective's operation and connect it to reactions to the bombing of Hiroshima and Nagasaki as catalysts for new and innovative art. More importantly, this paper will look at a performance group, Robot Restaurant, currently in operation in Tokyo that has similar interdisciplinary practices yet, does not have the backdrop of trauma and determine what that means for the new group.



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Alison Curtis-Jones, Artistic Director of Summit Dance Theatre, is an internationally recognised dance artist and leading exponent of Rudolf Laban's Dance Theatre work (1913-1928). Ali is a specialist in Choreology and dance pedagogy and teaches on the Dance Faculty at Trinity Laban Conservatoire of Music and Dance, London. Ali's re-creations include Laban's *Drumstick* (1913) and *Ishtar* (1913) premiered in Switzerland 2015, *Nacht* (1927), in London 2010, 2011 and 2014 and with Summit Dance Theatre for Laban Event in Ascona, Switzerland, 2013, *Green Clowns* (1928) with Transitions Dance Company for The Laban International Conference: *The Dynamic Body in Space*, 2009, with Trinity Laban dancers, 2008 and commissioned to re-create *Green Clowns* in 2014, to commemorate the centenary of World War One and Brighton Festival UK, 2015. Her most recent work examining the influence of Dalcroze on Laban's choreographic practice was presented at the Second Dalcroze International Conference in Vienna, in July 2015. Ali's current doctoral research examines practical historiography and questions the retrievability/irretrievability of 'lost' works, the issue of interpretation and the use of mental imagery in creative practice and technical training. She recently presented interdisciplinary approaches to learning and teaching for contemporary dancers in conservatoire training at Conferences in Basel and Angers.

From Archive to Production: Contemporising the Past Envisioning the Future – Translating and Staging Rudolf Laban's Dance Theatre Works (1913-1928) for Today's Audiences

Remains of Rudolf Laban's dance theatre works are scarce, with no video footage or detailed notated scores, only archive materials including photographs and choreographic notes. With no identifiable steps to refer to or draw from, the identity of the work has to be found through investigation of the originator's style, methods and approaches. Laban's work, therefore, cannot be reconstructed in its original form but, Curtis-Jones argues, can be 're-created'. This 're-creation' process draws on Laban's choreographic approach, his radical use of improvisation, where dancers contribute their movement responses to given tasks, his theories of Choreutics (Space Harmony), Eukinetics (Dynamics) and archeochoreological methods devised to re-create the works for today. The Laban re-creations are not exhumations of old works, nor are they intended to be exact reconstructions. They are re-created to create dynamic engagement with the past, a re-imagining of past works for current dance artists, aspiring students, scholars and contemporary audiences. This presentation reveals archeochoreological methods devised and used in practice to draw Rudolf Laban's early choreographic work *Drumstick* (1913) out of the archives and into the theatre. Examination of material remains of the work, including archive documents and transmission of these in studio practice to re-imagine the work for contemporary dance audiences, creates a new 'living archive' and potentially changes perceptions of existing documentary archives through embodied experience and observation of the work in practice. Discussion of key questions in relation to the staging process include: i) identifying what the 'material remains' of Laban works are and how these elements are translated for production; ii) what the process is for interpreting, transferring, transmission of live archive/documents into practice; iii) how specifically interpretation is used and what translatability is; iv) what archeochoreological methods are used to 're-create' the work; Curtis-Jones draws on her 2015 production for Summit Dance Theatre.



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Alison Walls is an actor and director from Wellington, New Zealand. She holds an MA in French from Victoria University of Wellington and an MFA in acting from Sarah Lawrence College, New York and is currently undertaking doctoral studies in theatre at the CUNY Graduate Center. Her publications include *The Sentiment of Spending*, a new-historicist reading of novels by Zola, Maupassant, Rachilde, and Huysmans, as well as articles on French language in *Henry V*, the gothic in *Showboat*, and various theatrical reviews.

Porgy at the Pā: The New Zealand Opera Company's 1965 Porgy and Bess

In 1965 the New Zealand Opera Company staged a landmark production of *Porgy and Bess*. With the exception of three American imports, the otherwise Maori cast constituted a historical first as the only non-African American performers yet to be granted permission by the Gershwin estate to embody the residents of Catfish Row in an English-language version. But the production was also a landmark in what it did for the status of Maori performers. The cast ran the gamut in terms of experience, but the lead, Inia “Happy” Te Wiata was determined to “show New Zealand that other Maoris besides [himself] can extend beyond concert-party work.” The production was acclaimed, and did indeed establish the careers of several notable performers; Te Wiata would return to the role of Porgy in subsequent productions outside New Zealand. These successes, however, raise questions of cultural hierarchy, appropriation, and representation, which from a historical perspective challenge how these terms are positively or negatively framed. By turn praised for its artistry and the opportunities it provided black performers—albeit under the auspices of white writers—and vilified for promulgating limited and limiting representations of black characters, *Porgy and Bess* in its first New Zealand production similarly brought the talents of Maori artists to light, raising their prominence through the highbrow gloss of “folk opera,” yet in doing so made the troubling assumption of equivalence not just of appearance, but between one disenfranchised culture and another—a practice that continues today.



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Alla Sosnovskaya was born in Kiev (Ukraine) and studied at the Theatrical- Art Institute in Tashkent (Uzbekistan). Worked as lecture in Theatrical-Art Institute and in Art Theory and History Institute (Tashkent). Published articles in journals in Moscow and Tashkent, as well as two albums and one book on stage design. In 1990 moved to Israel, where lectures at Jerusalem and Haifa Universities, and has published articles in Russian, Hebrew and English. Last 20 years teaching in Theater Department of Haifa University in Israel. Field of specialization - Stage design and its relationship with directions, theater space and architecture of theaters.

Human Beings and His Double?

Something very importance took place in cultural life during last decades. The man as main subject of art disappears from art. During centuries he was the main figure and even his presence was not visible, his mood and his problems were in the center of the artist's attention. During 1950-60s 20 century, the process of blurring the human face was one of the side effects of the Second World War. In the theater of absurd (Ionesco, Becket), the images are deprived of biographies, nationality and age. Instead of characters, theater of absurd used unknown man and in the parallel process, in visual art- readymade objects of daily life standardize and depersonalizes. There tendencies depicted on stage in Tadeusz Kantor performances in 1970-80-th. The man and thing became interchangeable. Visual art adapted the ways of expression from stage space, which involve the spectator enter to inner space installation. Artist expects that the potential visitor does not only know those objects of daily life, but is aware of their context and their cultural history. In this way the artist expects that the audience will take part in the visual performance. The boundaries of the art work and the neutral spectator's space is wiped off. The spectator, which is drawn into the action, became the object of observation and comparison for other spectators. Spectators lost his personality, because he became part of the plastic composition. (This paper based on material of International exhibition Documenta -2012(Kassel ,Germany), Biennale -2013 (Venice, Italy), Biennale -2013Moscow, Russia)



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Alvin E. H. Lim is a postdoctoral fellow with the Theatre Studies Programme at the National University of Singapore. He has recently completed his PhD dissertation on popular religious practices and spirit mediums in Singapore. He is the Deputy Director and Technology and Online Editor (Mandarin) of the Asian Shakespeare Intercultural Archive (A|S|I|A, <http://a-s-i-a-web.org/>), and Editor of Theatre Makers Asia archive (<http://tma-web.org/>).

Deriving and Arriving at Island Performatives and Spiritualities: Voyages in Southeast Asia

This paper will be about my encounters with other figures of spirituality on islands. By looking at “islands” as a theoretical trope, along with its derivatives: arrivals and derivations and modes of transport, one can explore the nature of an assemblage of performances, spirits, histories, technologies, translations, messengers, vessels, mediums, and migrant communities. Southeast Asian Chinese for example believe that the gates of Hell open on the seventh month of the lunar calendar, known as The Hungry Ghosts Festival. During this time, the spirits are believed to return to the human world and roam. In Singapore, the Chinese communities hold dinner functions and song and dance stage performances, known as Getai (English: song-stage). Singaporean and Malaysian opera troupes and singers travel across the island to perform in numerous shows each night, providing entertainment to both the spirits and the living. The first row of seats is kept empty, as the Chinese believe that the best seats must be reserved for the spirits. Through the study of popular religious practices such as Getai, I observe that travelling performances have a spiritual element to them that involves the conversion of the spiritual goods to material ones, and vice versa. When people and spirits travel, the movement across land and sea (such as from an hinterland to an island) encourages a mixing of spiritual practices with local circumstances. Getai is a highly developed performance form practiced in several sites and exemplifies how a performance arrives on an “island” and takes root. Over time, such practices motivate further movement and process new theatrical events. This paper will use this case as a starting point to explore how certain contemporary performances found in the region assert an island performative – an act that mediates and reiterates several meanings about spirituality in a new context.



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Alyson Campbell is a Senior Lecturer at the Victorian College of the Arts, The University of Melbourne, and is a theatre director. She was co-founder and co-convenor of IFTR's Queer Futures working group (2011-14). Her research, practice and teaching share a focus on gender and queer theories and performance practices, affect in theatre, dramaturgy, and HIV and AIDS in performance. She has published work on gay male subjectivities and HIV and AIDS in contemporary performance (Theatre Research International and Australasian Drama Studies) and co-edited with Fintan Walsh a special section on the Queer Futures Working Group in Theatre Research International (2015). She is co-editor with Stephen Farrier of *Queer Dramaturgies: International Perspectives on Where Performance Leads Queer* (Palgrave, 2015). Alyson collaborates regularly with long-time creative partner, playwright Lachlan Philpott, through their queer performance assemblage *wreckedallprods*. Alyson most recently directed Lachlan's play *The Trouble with Harry* for Outburst Queer Arts Festival, Belfast (2013) and the Melbourne International Festival 2014 (winning industry awards for direction and best production). She was founding director of the Queer at Queen's research and performance programme at Queen's University Belfast, which forms part of the annual Outburst Queer Arts Festival.

GL RY: a (w)hole lot of woman trouble

The International AIDS conference in Melbourne in 2014 gave rise to a diverse set of cultural responses around HIV and AIDS. As a queer-identified, feminist, cis-female director, I wanted to contribute to the city's response – but was largely unprepared for what I discovered through the process of making a practice-as-research performance installation, GL RY, in a public square throughout the conference. GL RY took the idea of the glory hole (making the concept popular with gay white men) and reframed it as a way of thinking about living with HIV. Using the provocation of the hole as metaphor for transmission and transformation, it asked what histories, secrets, stigma, information, art, affects might slip through a small hole? The project took place over 6 days and was based around a built structure with holes housing various performances that ranged from 'events' such as cabaret singing to the quiet, durational cutting up of a bed and its bedding and passing the pieces through one hole to be reconstructed on the other side of the structure. Made alongside work by 'fabulous artist with HIV' Kim Davis, the project was very much a pilot affair, made quickly with students, a tiny budget and little time. However, despite aesthetic compromises, it made its presence felt in a way that a slicker, more controlled or 'beautiful' piece made in a theatre never could. Vital to it was the relationship between the students, who were learning about HIV alongside the public, and their 'feral neighbours' in Kim's *Pink Pos* caravan. This partnership drove home the conviction that any version of GL RY had to tackle the ongoing invisibility of women living with HIV in countries like Australia. This chapter identifies and analyses several key ideas that became clear in the course of creating GL RY: that the



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Disabled Theater as Multitude: A Temporal Intervention

My paper examines Jerome Bel and Theater Hora's *Disabled Theater* (2012), a conceptual dance work crafted by Bel, a choreographer based in France, and the ten members of Theater Hora, a performing arts company based in Switzerland and comprised of professional performers with disabilities. As a vital component of my intended dissertation, I situate *Disabled Theater* at the convergence of crip theory (the interaction between disability studies and queer theory), Western dance studies, and contemporary discourse on sovereignty, biopolitics, and biopower. I engage these historical and theoretical bodies of knowledge to consider the larger aesthetic affects of ableism on Western dance performance and practice in historical and contemporary contexts. The key intervention is a reflection on the spatial and temporal connections between *Disabled Theater* and political philosopher Paolo Virno's perspective on "the multitude." In Virno's formulation, the multitude can be considered as a way of exerting and constituting power that does not filter towards a singular individual, but instead circulates amongst many individuated persons. I position the multitude as a way of thinking choreographically about the organization or disorganization of political power, concepts that are embodied in the choreographic structure of *Disabled Theater*. This inquiry into the dialogue between contemporary political theory and contemporary conceptual dance allows for a fruitful investigation into the past that explores the linkages between historical representations of power and historical Western dance. Such links illuminate the reliance on disability as an aesthetic component with which dance performance, in a Euro-American context, continues to be entangled from the emergence of classical ballet in the seventeenth century to the present collaboration between Theater Hora and Bel.



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Ameet Parameswaran is currently Assistant Professor in Theatre and Performance Studies, the School of Arts and Aesthetics, Jawaharlal Nehru University, India. He completed his Ph.D. (2012) in Theatre and Performance Studies at the University of California - Los Angeles. His publications include 'Contemporaneity and Collective: The Reportage in Amma Ariyaan', in Bose, Satheese Chandra and Varughese, Shiju Sam (eds.). Kerala Modernity: Ideas, Spaces and Practices in Transition. Hyderabad: Orient BlackSwan, 2015; 'Affirmation and Disidentification: The Labour of Performing "Brand India"', in Performance Research: A Journal of the Performing Arts vol. 19:2 (June 2014); 'Zooësis and 'Becoming with' in India: The 'Figure' of Elephant in Sahyande Makan: The Elephant Project', in Theatre Research International, vol. 39 (1), March 2014. He is currently working on a monograph on state of exception and performance in the context of Kerala.

Radical Posture: Presence, Theatricality and Public in the Post-Emergency Political Theatre of Kerala, 1970s-80s, Curated Panel, "Radical Citizenship: Performance, Censorship, Erasure"

Following the two-year national Emergency between 1975-77 that curtailed the fundamental rights of people, the Left political theatre movement in the south Indian state of Kerala highlighted the issues of tribal assertion, ecological critique, freedom of expression and, to a lesser extent, the question of gender. While the period has often been marked as dynamic, it is understudied as the historiography of cultural movement demand the theorization of the relationship between new modes of theatrical protests and the construction of a new public space of dialogue in relation to newly emergent performative aesthetics. Adopting the methodological approach by Hughes and Parry (2015) that brings together theatre, theatricality and protest through the concept of gesture to open up affective structures and strategies such as 'composure' that is missing in conventional histories, I analyse critical performances of plays like Amma (Gorky's Mother), Christuvinte Aaram Thirumurivu (Sixth Holy Wound of Christ) and a 'performance' in response to the banning of Christuvinte Aaram Thirumurivu where the 'choreography' involved performing the whole play spread across the city of Kozhikode, as the police ran behind the performers trying to arrest them. I highlight how the articulation of a new aesthetic of theatre incorporated within its structure diverse elements of performative poetry, aurality of manifestos and slogans, and 'actions' such as 'peoples' court/trial'. I argue that radical citizenship here was presented as a posture, at once in the domain of theatre and play, but one that required the state to respond, which it did most often with censorship/violence.



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Ana Bernstein is a Professor of Aesthetics and Theater Theory at the Federal University of the State of Rio de Janeiro (UNIRIO) - Brazil. She has a PhD in Performance Studies (New York University) and a Masters in Social History of Culture (PUC-Rio de Janeiro). She is the author of *Of the Body/Of the Text - Desire and Affect in Performance* (Doctoral dissertation), *Francesca Woodman - Fotografia e Performatividade* (In: *Corpos Diversos*, Ed. Uerj, 2015), *Here and Now...Again and Again - Re-performance as Difference and Repetition* (*Variations n. 19*, Peter Lang, 2011) and *A Crítica Cúmplice - Décio de Almeida Prado e a formação do teatro brasileiro moderno* (São Paulo: IMS, 2005), nominated for the Jabuti Prize. Research interests include performance theory, body art, gender studies, visual arts, art history and criticism. She is also a photographer, translator, and curator of exhibitions and theater festivals.

A Feminist Spring in Brazil

2015 was a surprising year for feminism in Brazil, with the irruption of a veritable Feminist Spring. Differently from its North American or European counterparts, feminism in Brazil had not, until now — despite having a woman President —, displayed a strong presence in the political scene or in the social media. Rather than constituting an established movement, Brazilian feminism has been characterized by sporadic and diffuse interventions. It was then remarkable and exhilarating to see thousands of women of all ages taking to the streets in several state capitals last year to protest sexual abuse, gender violence and the threat of a conservative law proposed by a (predominantly male) Congress, dominated by right-wing religious representatives — a law that, if passed, would make it even more difficult for rape victims to have legal abortions (abortion is a crime in Brazil; only rape victims and women with risky pregnancies or carrying an anencephalic fetus are legally allowed to terminate them). In the wake of this new movement, which has sparked a national debate about feminism and women's rights, Brazilian feminists are now actively looking for feminist traditions/models of political activism, pedagogical approaches, theories and artistic practices that might strengthen the feminist movement in Brazil. This essay will discuss the strategic and creative ways Brazilian feminists are using social networks and different media to mobilize women throughout the country, taking advantage of new tools to intervene in the political arena. It will also identify and reflect upon which traditions — such as consciousness-raising groups, alternative publishing, and the use of the body in political rallies and performance practices, among others — are being employed by feminists and how they function in the Brazilian context of a patriarchal and sexist society marked by sharp social, economic, gender, and race inequalities.



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Ana Bigotte Vieira is completing her PhD thesis in Contemporary Culture for which she has received a grant from FCT. Her research centers on the 'cultural transformation' that occurred in Portugal after it joined the European Union in the 1980s, focusing on the performative role played by the opening of the Modern Art Museum. Vieira was a Visiting Scholar at Tisch/NYU Performance Studies from 2009 to 2012. She graduated in Modern and Contemporary History at ISCTE, and undertook post-graduate studies in Contemporary Culture at Universidade NOVA de Lisboa and in Theatre Studies at Universidade de Lisboa. Vieira is a member of the Theory and Aesthetics Research Group of Centro de Estudos de Teatro, University of Lisbon. She works as a theatre and dance dramaturge and she has been both participating in national and international conferences and symposia and publishing articles in academic journals since 2007. She received a Dwight Conquergood Free Registration Award at PSI # 17, in Utrecht, and is co-curator of Generative Indirections | Psi Regional Research Cluster/ founding member of baldio - performance studies, research platform. Vieira has translated, among others, Agamben, Lazzarato, Pirandello, Ravenhill, Ruccello and Scimone.

Gulbenkian Foundation ACARTE 1984-1989 Digital Timeline Seen as a 'Commons Tool'

Using as 'commons tool' [ferramenta do comum] the ACARTE 1984-1989 Timeline, an interactive open source digital interface crafted in the context of my PhD research on the importance of Gulbenkian Foundation ACARTE Department for Portuguese contemporary culture in the 1980s, I would like to discuss theatrical and performative affiliations brought to light by this endeavor in both national and international levels. The ACARTE Department had not only hosted several foundational known artists from all over the world (with a focus on Europe, as the country was joining EEC), as it had produced and presented hundreds of events in fields as different as dance, performance art, theatre, cartoon, literature, jazz, experimental and world music, being one of the first institutions in the country to deal with multicultural issues, pivotal in the reception of a series of avant-garde performative influences. By being able to participate in Digital Humanities in Theatre Research WG I would both like to share the process of actually making this interface as well as some of its possible uses. At stake is a notion of the past as a terrain contested from the perspective of the present by the archival gesture, namely the open online access.



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Bodyspace in Dance

It is not possible to think about dance, improvisation and choreography without thinking about bodyspace. The concepts of body and space have been treated as separated issues for a long time, although there are thinkers and researchers from different areas, such as philosophy and dance, which started to propose both themes as an integrated unity. Historically, the philosopher Merleau-Ponty, through phenomenology, and the dancer Rudolf Von Laban, are examples of it. But how can we think about bodyspace in improvisation, producing a theoretical approach, based on practical dance experiences nowadays? The purpose of this paper is to discuss this content, bringing one point of view, constructed in the postdoctoral research, carried out in 2015 in the University of Barcelona.



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Nationalism, Modernity and Knowledge Production: Shaping the Terrain of Modern Theatre in Post Colonial India

The major objective of the paper is to work on the three fundamental ideas, nationalism, modernity and knowledge production and its processes which shaped the modern Indian theatre in the post colonial period. These three ideas are interconnected and functioned with mutual association in generating the sense of 'Indian' theatre in the complex cultural context governed by the different regional languages and cultures especially the strong performance cultures in different genres, along with the colonial and classical cultural liabilities on English and Sanskrit. Here I would be looking at the different movements initiated by political activists and theatre activists towards instilling a culture of modern drama/theatre from the first half of 20th century as part of literature modernity-dramatic modernity- later entered into the second half of the century with transformed identity and agenda under new leaderships in the post colonial period. Different organizations and institutions were also part of this movement to generate theatre literacy in the society in conceptual level and practice level irrespective of the regions, urban and rural divide. These efforts have to be seen as a paradigm shift from the literature (dramatic) modernity to the theatrical modernity in the changed political context of the nation and it gave prime importance to the 'performance' instead of the text – theatre continuity. The diverse regional performance forms –narrative and non narrative- have been brought under the canopy of Indian theatre leading to the synthesis of interweaving of performance cultures which resulted in the coining of Theatre of the Roots and creation of a national model (?). Proposed paper would be critically looking at the idea of Indian theatre and its transformations engaging the theoretical tools drawn from the three concepts, 'Nationalism, Modernity and Knowledge Production' in order to theorize the processes of shaping the terrain of Modern Indian theatre.



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The Street as Venue

On the day of the premiere of the football season there are about six-seven thousand football supporters getting together in an intersection in a specific city area of Stockholm. They appropriate the intersection and with that they hinder the traffic. Beholders are gathered on the pavements. The supporters are singing and shouting, dressed in the colors of their favorite football club. Torches are lit, spreading smoke all over the intersection. Flags and banners are raised. The supporters are mostly men, though in recent year there has been an increased number of females and families. The participants start to walk down the street to a bridge leading to the football stadium. There is no permission from the authorities for the event but the police are waiting passively. The event is performed in an urban area where the actual football club once was founded as part of a working-class context. Today, due to the gentrification, the area is turned into a wealthy middle-class district which changes the conditions and functions of the event. All the people in place that day I designate as participants in the event. This raises the question how to describe the changing relationality between various categories of participating when there are no distinct or permanent boundary lines between them. In the paper I will discuss the transformation process in the street in terms of liminality, relationality and participation. With the starting point in the theory of Henri Lefebvre on social space, and framing the event within the concept of playing culture, I will look upon the process as a power struggle with constant and dialectical changes in hierarchy. Finally, trying to connect to the theme of the conference – is this event part of a pre-modern Carnevalesque context?



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Andrea Hensel (M.A.) is a research associate at the Institute of Theatre Studies at Leipzig University. She studied there from 2007-2013, on the BA and MA programmes, and worked from 2008-2013 as a student and graduate assistant. Since 2014 she has been working on her doctoral thesis as part of the DFG research project "The Theatre of Repetition" about the relationship between historiography and artistic practice, using the example of the theatre historicism in nineteenth century. Further research interests include the analysis of independent theatrical forms and the relationship between new production methods and theatrical aesthetics and creativity in the post-socialist countries of Eastern Europe. Important publications are i.a.: *History in Picture and Image. Historical Images in Theatre Historicism of the 19th Century*, in: *The Theatre of Repetition*, online-publication, available at <http://www.uni-leipzig.de/~theaterderwiederholung/> (2015); *Literary Witnesses between Fact and Fiction. Elfriede Jelinek's 'Rechnitz' and Jonathan Littell's 'The Kindly Ones'*, in: *Reenacting History. Theatre & History*, published by Theater der Zeit (2014); *Independent Theatre in Eastern Europe*, in: *The Role of Independent Theatre in Contemporary European Theatre*, published by Transcript (to appear in spring 2016).

Performing History – Reforming Costumes: The Presence of the Past in Berlin Theatre Historicism of the 19th Century

In 1815, Carl von Brühl – the general manager of the Royal Theatre Berlin – set out to reform 'historical' stage costumes. These important reforms were laid out in 23 booklets entitled: "New costumes at both Royal Theatres in Berlin under the general management of Carl von Brühl (1819-1830)". In general, the costume reform represented a stylistic disruption in traditional stage costumes. It was in complete opposition to existing stage costume designs and resorted to forms of "real" historical and "authentic" national costumes; it aimed to reproduce the country, space and time of the alleged "original" scene as truthfully as possible. Nevertheless, the intent of an accurate and convincing reconstruction could never (and should never) be achieved. As artistic material, theatre costumes always oscillated between imagination, representation and symbolism; they shifted between created historical imagery and their time-related vibrancy. Based on the previously unreleased costume booklets mentioned above, the paper investigates the costume design and costume sketches using the two operas "The Maid of Orleans" (1816) and "Nurmahal" (1822) as examples. By analyzing several costume figures in detail, my paper poses the question about their medial impact in past and present times. It investigates to what extent these figurative historical records are able to change our own historical image of theatrical historicism in 19th century and how they establish a different understanding of the past in comparison to previously existing (text) documents. Therefore the paper explores the close relationship between historical repetition and current transgression that affiliates historical images and unsettles them at the same time.



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Strata of Mediation: Towards a New Category for the Analysis of Theatre Translation

In the last meeting of the Working Group at Hyderabad, we concluded that sometimes focusing on methodological issues was more productive than just on the analysis of a particular case study, which usually involves a specific cultural and social context in order to be understood. In this year's conference, I would like to discuss a category I have been using in my current research on theatre translation in Chile: strata of mediation. Every translational act involves different levels of mediation, which in turn involves different agents (from the source text to the target text). This can also be applied in theatre translation. However, after working with many companies, not only in Chile but also in Canada and France, it is possible to conclude that theatre translation seems to involve more layers and more agents (translator(s), actors, directors, producers, dramaturgs, artistic directors, and of course, a live audience for each particular performance), and also more stages of translation/mediation (from the first target text until the last script just before the first performance). Even though some important scholars have already discussed these ideas, and elaborated some specific analytical tools and models (i.e. Pavis 1989, Ladouceur 1995, Aaltonen 2013,) I would like to propose this new category, which combines some of the findings by previous authors (such as the different "layers" in theatre translation, from a semiotic perspective in Pavis; or the use of the concept of performance in Aaltonen's model). By using the word "strata", I'm using its geological signification: how the soil of the Earth is built after different layers of sediment, which are inextricably intertwined. Metaphorically, the final target text in theatre translation is also the result of all these strata mixed together. I would like to explain this concept, its similarities and differences with other models.



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Andreas Kotte is a Professor of Theatre Studies and Head of Institute for Theatre Studies (ITW) at the University of Berne, Switzerland. Originally trained as a construction engineer and theatre illuminator, Kotte studied Theatre Studies, Culture studies and Aesthetics at Humboldt-University in Berlin. His doctoral degree *Theatricality in the Middle Ages* (1985) was followed by a postdoctoral lecture qualification *Theatre in Hungary 1980-1987* in 1988. His fields of expertise include theatre history and theory. Kotte is editor of the publication series *Theatrum Helveticum* and *Materialien des ITW Bern* (28 volumes to date), and *Theatre Encyclopaedia of Switzerland* (2005; 3 volumes, online 2012). His research to the European theatre history (*Theatergeschichte*. Wien: Böhlau 2013), the relations between iconography and theatre, and the system of the theatre studies is encapsulated in *Studying Theatre. Phenomena, Structures and Functions*. Berlin: LIT (2010). Since 2005 together with Hans van Maanen he has been head of "STEP – Project on European Theatre Systems", which investigates the theatre systems of smaller European countries: *Global Changes – Local Stages. How Theatre Functions in Smaller European Countries*. Amsterdam, New York: Rodopi (2009)

Selecting Contexts

In principle, the world and life itself are the contexts of theatrical events. The term context is broad and thus seems hardly usable. It only makes sense to use the term when terminologies and methodologies determine which parts of their contexts are to be incorporated and analysed for which theatrical event. This presentation exemplifies a method which is particularly suitable for sensibly selecting the most important contexts for research in theatre history. The complexity of the representation increases continuously from *The Presentation of Self in Everyday Life* to Brecht's "Street Scene" and "Everyday Theatre", portrayals of rulers in feasts and parades to Hamlet productions by the Royal Shakespeare Company or a Wagner opera in Bayreuth. The different forms of theatre thus constitute a continuum which spans from "everyday theatre" to "art theatre". The representation of the world in this continuum is sometimes questioned by the means of theatre, for example when *Commedia dell'arte* takes a critical stance towards the representative theatre of the humanists or when playful devices such as reversal, parody and fragmentation challenge the representative character of productions, which is applied by the Vice character for instance. There is a second component that has an impact on the continuum without a theatrical device: attitude, opinion, norms and bans which originate from society. As excerpts of contexts, they refer to single forms of theatre in the continuum. This results in a complex system of four components which evolves from the panorama between the antipodes "everyday theatre" and "art theatre" as well as both spheres of influence of which only one uses theatrical devices. All components interact in a specific time frame in a specific place in a specific way in each case, which can then be described as the theatricality in this time frame. This presentation will deal with what the concept is capable of doing.



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From T.E.P.A. to MassTheatre at Estadio Nacional: Isidora Aguirre's dramaturgical and staging strategies

This presentation aims to present and link the diverse affiliations and artistic appropriations with which the Chilean playwright Isidora Aguirre deployed both her dramaturgical and staging strategies during the years of the so called "revolution with empanadas and red wine" (Allende). Diverse historiographical theatre analysis strategies will be used (staging analysis, discourse analysis and context) to analyse Aguirre's experiences at TEPA (Experimental Popular and Amateur Theatre) during the government of Salvador Allende, as well as her relationship with the Chilean Communist Party, choreographer Patricio Bunster, theatre personality Victor Jara and poet Pablo Neruda. These artistic elements will be reviewed, as an attempt to understand the development of mass theater shows devised by the Communist Party at the National Stadium during 1972.



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Andrés Kalawski Isla (Santiago de Chile, 1977) Actor, playwright and screenwriter. His plays have been staged by several professional theatres and are published in Chile, Cuba and México. Phd(c) in History, his research areas include: relationship between theatre and historiography, theatricality, testimonial theatre and playwriting. Teaches playwriting at Pontificia Universidad Católica de Chile where he is currently the artistic director of its professional theatre (Teatro UC)

Without Tropical Gestures: The Aesthetic Ideal of a Vanished Way of Chilean Acting

Chile is an unusual case in Latin America. The renovation of theatre during the twentieth century was created by universities, from universities. The university theatre in Chile began as amateur, became hegemonic in artistic practice, criticism and theory and holds that position still. This hegemony wiped out the previous theatrical culture and belittles the speeches of the theatrical culture of the first half of the twentieth century. This was a professional theatrical culture, aimed at middle class and connected with the working class theatre and amateur theatre. It had its own methods of education, its own genealogy and its own creation methods. Unfortunately, the scarce Chilean theatre historiography has as a whole reduced this culture to a caricature. It is described as exaggerated, rigid and outdated. This understanding of a long gone theatrical culture takes the point of view of its critics and fails to understand the fascination and emotional connection that this theatre had on a wide audience. A close reading of autobiographies and anecdotal accounts of some of these actors can partially recreate what were their aesthetic ideals. We must take another look to the repertoire of these actors and connect it with what we know of their artistic practice.



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Andrew Eglinton is a lecturer in Theatre Studies. His areas of research include documentary theatre, theatre for development, theatre and disability and theatre and second language learning. He also works as a theatre writer for the Japan Times stage section.

In Search of Direction: Mapping, Materiality and Theatre Ecology in Rural Japan

For the past forty-five years, Yukichi Matsumoto and the Osaka-based Ishinha theatre company have been creating site-specific performances that explore the intersection of urban and rural life in Japan. The company's most recent work, "Twilight" (2015), was devised in Sone Village, Nara Prefecture, on a baseball park found through researching local area maps. In my interview with Matsumoto, he described the site as "an intriguing place nestled in a mountain range, with breathtakingly beautiful night skies and dramatic shifts in landscape that produce a disorienting feeling." For Matsumoto, the tension derived from sensory disorientation is a key element in Ishinha's *yagai engeki* (lit. outside theatre). "Twilight" approaches this "outsideness" from inside the logic of maps. Local maps were used as spatial referents for parts of the choreography, but also used as markers of historical, political, poetic and personal memory, represented through words, sounds, light, movement and the surrounding landscape itself. In a scene involving a group of high school students, a local school map was used to orient the performers in relation to "the [imagined] position of classrooms, toilets, the gymnasium and that eerie spot behind it." The use of maps as "spectral" overlays on the natural environment at Sone Village produced a relationship between audience and site that could be described as "biocentric." Baz Kershaw uses the term in his book "Theatre Ecology" to advocate a shift in 21st century performance towards a praxis that "might dissolve the boundaries between performer and spectator to produce participants in ecologically responsive action." Drawing on performance documentation, interview material, and current scholarship from the field of theatre ecology, this paper interrogates the inside-outside relationship between performer, spectator and site in Ishinha's "Twilight." It problematizes the logic of mapping, orientation and inscription in the move towards biocentricity.



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Andrew Filmer is a lecturer in Drama, Theatre and Performance in the Department of Theatre, Film and Television at Aberystwyth University, Wales. Andrew's research addresses issues of place, space, location and spectatorship in contemporary theatre and performance, the multiple sites of encounter between performance and architecture, and the performance of endurance running. Andrew has been co-convenor of the IFTR Theatre Architecture Working group since 2012.

'We Have to Do This Slowly': Assessing NVA's Kilmahew/St Peter's Project

This paper assesses the significance of Scottish public art organization NVA's ongoing Kilmahew/St Peter's project at Cardross, near Glasgow, as a model for understanding 'culture-led regeneration' (see Evans and Shaw 2004) practices as they are applied to architectural conservation, restoration and reconstruction. Begun in 2008, NVA's Kilmahew/St Peter's project seeks to establish a new space for performance, exhibition and public art in the historic landscape of the Kilmahew Estate. The focus of this project is the abandoned former St Peter's Seminary, designed by Andy Macmillan and Isi Metzstein of Gillespie, Kidd and Coia. The former seminary has been hailed as a key work of Scottish modernist architecture and a building of international significance. Opened in 1966, by 1987 it was largely abandoned and now lies in ruins. NVA's interest in Kilmahew/St Peter's is on reclaiming the future of the landscape and the building by recognizing its status as a ruin. Rather than programmatically redeveloping the site as others have attempted, the company has sought to work with the structure in its landscape, attending to and respecting the passage of time and its effects. The project to consolidate and partially restore the site has been slow and iterative, involving a process of visitation, negotiation and debate. Lorimer and Murray (2015) claim that NVA's actions at St Peter's Seminary might mark 'a turning point in the cultural history of the modern ruin' (66), and that the company's plans to establish Kilmahew-St Peter's as 'a field station for a willfully experimental, environmentally aware culture' (66) offer a progressive and distinctive vision. This paper will focus on two components of the Kilmahew/St Peter's project to date, the Invisible College and Hinterland. These two components offer models for sensitive experimental re-occupations of contested landscapes and architectures and a distinctive alternative to market-oriented cultural regeneration schemes.



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Andrew Goldberg is multimedia theatre artist and scholar. As a theatre director, his work has been seen around the world including Broadway, the West End, Chicago, Edinburgh, Dublin, Berlin, Perth, and Tokyo. He is one of the founding members of the Institute for Psychogeographic Adventure, a collaborative group which creates site-specific, community-engaged performances for one audience member at a time. He holds an M.F.A. in Performance and Interactive Media Arts from Brooklyn College and is currently pursuing his Ph.D at the CUNY Graduate Center in New York City.

Norah as Parrhesiastes: Ibsen and Foucauldian Critique

During the last few years of his life, Michel Foucault took a somewhat surprising turn by focusing on classical antiquity to investigate the concept of parrhesia, variously translated as “fearless speech,” “truth-telling,” or “frankness in speaking the truth.” This concept, so central to Greek democracy, connects Foucault’s method of genealogical investigation to his concept of “problematization,” a history of thought highlighting the moments when normative social restrictions become “problems” for individuals who fearlessly speak out, critiquing society in a desire not to be “governed quite so much.” In this paper I will read Ibsen’s dramaturgical strategy through a Foucauldian lens, demonstrating the strong archeological/genealogical approach shared by the two writers. Applying Foucault’s insights on parrhesia to both Ibsen’s characters and Ibsen himself as a playwright, I will argue that viewing Norah from *A Doll’s House* as a parrhesiastic figure allows us to see the radical gesture of Ibsen’s play lies less in its specific social commentary than its dramatization of the process of “problematization.”



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Andrew Lennon is a second year PhD candidate at the University of Birmingham as part of the Midlands 3 Cities AHRC consortium. His research centres on the representation of the real and construction of the reality in documentary performance. Andrew has presented papers on the efficacy of darkness in the short works of Samuel Beckett and the evolution of verbatim accounts in works of, and pertaining to, Andrea Dunbar. After completing an undergraduate at Trinity College Dublin, Andrew studied at the Motley School of Stage Design, completed an MA by Research at the University of Birmingham, and has worked in a technical and design capacity at theatres across Ireland and England.

Mokhallad Rasem's Waiting: A Study in the Politics of performing (Im)mobility and Stasis

Mokhallad Rasem's *Waiting*, part of BE Fest 2014 - an annual European theatre festival at Birmingham's Rep Theatre - describes itself as a 'haunting meditation on the human experience of waiting: for a bus, for a visa, for a future not yet begun'. The performance combines a collage of physical theatre, multi-lingual spoken word, and recordings projected onto pieces of cloth, to frame varied interpretations of what the word "waiting" means to different people. Propelled to poignancy in light of ongoing fatal journeys undertaken to reach the European utopia and centring on the political, cultural and economic status and flux of the human vessel, the ever precarious nature of the human form in *Waiting* elucidates the non-status of political and humanitarian refugees. Consequently the signifier "refugee" refers to notions of transience or purgatory, and not to a solidified locality of the human subject. The performance attempts to re-situate the thrust of Beckett's *Godot* in the current epoch where immediacy is engendered through technology, and waiting is compared with political and social exclusion. The performative instability of the responses, as both presence and absence, problematizes the clarity of perceptions and positions many of the unnamed individuals as perpetually out of reach. The aim of this paper is firstly to investigate how does, in theatre that is rooted in reality, this instability aid an understanding of the crisis of human (im)mobility at the hinterland of the European continent as well as at the blurred interdisciplinary boundaries of performance? Secondly, to postulate how Rasem invests and appropriates Beckett's play within his own to not only convey a specific, contemporary relevance, but to notionally contribute to the wider questions of transience and movement on both a macro and a micro social level.



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The Versailles Broadcasting Corporation: Bi-directional Communication in Theatre, Television, and Tennis

Categorizing contemporary performance that employs technology as multimedia performance seems to suggest that performing media have only recently come to theatre. Accounts of the rise of what is variously described as postmodern theatre, postdramatic theatre, new formalism, multimedia performance, intermedial performance, or paratheatre, while identifying salient characteristics of evolving theatrical practice, nevertheless make a fetish of the technological elements of "new" performance. A key concept has been right under our noses all along: television! And more importantly, it's been under our noses for quite some time, since it "began" in 17th century France. I explore the eight (plus one) ways that theatre and television are alike, delving into theatre history and exploring the role of royal patronage and censorship on theatre spectating. And also architecture: the first public theatres in France were repurposed tennis courts. I argue that this fact (usually related as an anecdote) should play a larger role in our understanding of theatre; it is not merely that plays were performed in tennis courts, but that theatre had to become tennis, and was transformed thereby. No, it's not a matter of an Antigone facing a Creon on a grass court (although this thought has occurred to the Wooster Group, see *To You, the Birdie!*), but that the audience might take part in the tennis match. This raises the spectator to the level of co-participant, as player-on-the-other-side-of-the-court, and also offers different ways to imagine how we "respond" to what happens on the other side of the net (proscenium arch) and to what enters our space. To bring this point home, I look at a play from 1634 that not only looks like television, but is television, and knows it: *The Comic Illusion* by Pierre Corneille.



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Andy Lavender is Head of the School of Arts and Professor of Theatre & Performance at the University of Surrey, UK. Recent writing includes the monograph *Performance in the Twenty-first Century: Theatres of Engagement* (Routledge 2016 [in production]), and articles for *Contemporary Theatre Review*, *Studies in Theatre & Performance* and *Theatre Journal*. Andy is currently co-editing a special issue of CTR on digital theatre and performance (for 2017), and is co-editor of *Making Contemporary Theatre: International Rehearsal Processes* (Manchester University Press, 2010) and *Mapping Intermediality in Performance* (Amsterdam University Press, 2010). He is an associate editor for *Theatre, Dance and Performance Training*, a member of editorial board of the *International Journal of Performance Arts and Digital Media*, and a member of the UK Arts and Humanities Research Council's Peer Review College. His work also includes academic management roles that have involved institutional development. Before joining Surrey he was Dean of Research at Central School of Speech and Drama, University of London, moving to his current role in 2011. Andy was co-convenor of the IFTR's *Intermediality in Theatre and Performance* working group from 2010-13. He is the artistic director of the theatre/performance company *Lightwork*, for whom he has directed a number of productions.

Seizing the Moment: The Cultural Disposition of Early-Phase Motion Capture

This paper examines the early phase of motion capture, enabled by developments in photographic and filming processes, in order to see how it relates to wider currents in culture, performance and representation. Bodies exist within culture and bear the marks of the culture that shapes them. The same can be said of the outputs of motion capture. They transpose movement from one medium to another, figuring it according to the technologies available and by way of the aesthetic and cultural principles in play at the time. In this sense, motion capture always entails movement(s) across media, but also relates to movements within cultural production. There have been many different techniques of motion capture, and movement has been seized and re-presented for a variety of reasons. I argue that early-phase motion capture differs from later phases in its fascination with empirical re-seeing, as distinct from the sorts of interpretative or super-real uses to which motion capture is put later in its history. I focus on the sorts of performance at stake here, involving functional analysis of the motional and anatomical body and particular movement patterns. Whilst some of this work is well-known (including, for example, the experiments of Muybridge and Marey), there has been less attention paid to its wider historical context or to a genealogy of motion capture that reaches into the twentieth- and twenty-first centuries. I discuss Delbridge's work in this respect, and briefly draw connections with Meyerhold's biomechanical *études*, as taught at the Theatre-Studio at the Moscow Art Theatre between 1913 and 1922; Michael Chekhov's *Psychological Gesture*; Brecht's gestic theatre; and Laban Movement Analysis, developed in the 1920s and '30s. In so doing, I suggest that we can trace a cultural history of motion capture that is as time-stamped, sinuous and evolutionary as the body itself.



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Andy Machals is a second year PhD in theatre and performance at the University of Bristol, where he received his MA in Performance Research. His research focuses on contemporary descendants of the socialist revue extravaganza, and is fully funded by the University of Bristol Alumni Association. As a practitioner and researcher in the field of popular live entertainment, he has worked as associate director at the Friedrichstadt-Palast Berlin and as assistant to the creative directors of Berlin-based staging and design studios.

The Queer Legacy of Marxism: How Can We Link Practices of Camp to Marxist Cultural Acquisition?

Queer theory tends to deal with the idea of time moving around. Susan Sontag's "camp sensitivity" described a self-conscious theatrical multi-temporality that Elizabeth Freeman refined as "temporal drag", as the pull of the past upon the present. By contrast, socialist revue extravaganzas of the now-vanished German Democratic Republic (GDR, 1949-1990) also crossed time, but based it on the dramaturgies of Marxist cultural acquisition. Motivated by the ideology's "imperative of progression" (Tilgner), revues reinterpreted the past and created alternative futures. Especially the revues by the Friedrichstadt-Palast Berlin, one of the GDR's most prestigious cultural institutions that succeeded not to perish after unification, share Marxist and queer features of futurity that, in conjunction with the vestiges of vanished cultural contexts, create a theatrical force field between ideas of Marxist "prospective consciousness" (Jäger) and queer's temporal drag. In order to explore this mobility of dramaturgical structures across time and schools of thought, this talk turns to a series of Palast performances whose narrative structures work beyond "reproductive futurism" (Edelman). These examples run from socialist revue ideas of the 1960s and 70s where societal constants of consumption and futurity had been reinterpreted towards a Marxist horizon, to the recent Palast productions of the 2010s in which the mechanics of Marxist dramaturgy exert an uncanny pull on seemingly queer narrative horizons. By working across cultural contexts of East Germany and unified Germany, we can understand how the revue creates abstractions of futures, while revisiting some of queer theory's assumptions that determine the alternative histories of continuity.



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Aneta Glowacka – PhD, Assistant Professor in the Department of Theatre and Drama, University of Silesia in Katowice (Poland). Her theatrical research focus around contemporary Polish theater, aesthetics of pop culture, theater and local culture relationships. As a theater critic she cooperates with polish culture and theatre magazines. She is an editor in polish magazine “Opcje” (ang. Options), section Theater. She is also a member of Polish Association of Theatre Research and a member of International Association of Theatre Critics (Polish section).

Returning to Comedy Roots: Contemporary Political Theatre in Poland

In the past theater artists in Poland used the theater forms identified as a high art and high culture when talking about important issues for the nation and society. It has changed during the last two decades. Young artists rejected the modernist idea of theater as high art and started to reach into lower genres, rooted in the ancient comedy and other forms of comedy: farce, burlesque, revue. My speech will focus on two artists and their ways of transforming theatrical tradition. Jan Klata uses figures drawn from popular culture to criticize historical narrations, undermines national myths and symbols, and describes the modern democracy and society immersed in consumer culture. Monika Strzepka and Pawel Demirski explore cultural and thematic peripheries of theatre (healthcare, railways service, privatization, ideologies of the historical discourse). They juxtapose incompatible elements in their performances: the socially important topic and entertainment form. By introducing to high culture such unwanted elements as fairground art conventions, comedy genres and themes, low culture characters and aesthetics and enjoying the popular iconography, they discover repressed areas of identity, examine the mechanisms of power and discuss touchy subjects in social, economic and political area.



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ANETA MANCEWICZ is Senior Lecturer in Drama at Kingston University and co-convenor of the Intermediality in Theatre and Performance working group, IFTR. She specializes in Shakespearean performance, intermediality and European theatre. She published *Intermedial Shakespeares on European Stages* (Palgrave Macmillan, 2014) and *Biedny Hamlet [Poor Hamlet]* (Księgarnia Akademicka Press, 2010).

Intermedial Performance as a Public Sphere

The public sphere, as theorized by Jürgen Habermas in "Strukturwandel der Öffentlichkeit" in 1962, has been critiqued extensively in the Anglophone world since the book was published in English translation in 1989. Consequently, the development of Habermas's idea has coincided with the advancement of new technologies of communication and representation, as well as the growth of intermedial performance that uses digital media. The digital revolution, and the proliferation of social media in particular, has raised questions about the potential and the efficacy of theatre as a public sphere. To address these questions, I examine two productions that rely on new media in investigating key political issues in contemporary Europe: immigration and democracy. "No man's land" by the Dutch director Dries Verhoeven is designed as an intimate journey, on which twenty immigrants take twenty spectators, with the immigrant stories told through the headphones. Performed on the streets of several European cities, including Athens in 2014, the production examines the nature of assimilation and exclusion, underlining the importance of a private experience in the setting of a public space. "Fight Night" by the Belgian collective Ontroerend Goed, in collaboration with the Australian Border Project, shown in London in 2015, invites the audience to vote, using electronic devices, with the results immediately projected on a screen. The performance reveals the pitfalls of representative democracy, as well as the makeup of the audience and the quality of a public debate surrounding elections. Drawing on these productions, I propose to look into the private and public aspects of intermedial performance and its potential to foster a civic debate. How can intermedial performance constitute a public sphere? What means of representation and civic engagement might be made available to performers and participants? Do they offer a potential for critique, resistance, and protest?



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Aneta Stojnić, PhD is a theoretician, artist and curator born in Belgrade (Yugoslavia) 1981. She got her PhD in Theory of Arts and Media at the University of Arts in Belgrade in 2013. Currently she holds the positions of assistant professor at the Faculty of Media and Communications (FMK, Singidunum University in Belgrade). In 2015 she was a postdoc researcher at the Academy of Fine Arts in Vienna working on the project "Liminal Spaces and Shifting Realities in Contemporary Performing Arts: Body, Politics, technologies". In 2013/14 she was a post-doc research fellow at Ghent University, Research centre S:PAM (Studies in Performing Arts & Media). She was a visiting scholar at the Academy of Fine Arts in Vienna, Conceptual Art study program (2013) and an artist in residence at Tanzquartier Vienna in 2011. In 2012 she was writer in residence at KulturKontakt Austria. Aneta Stojnić published a book "Theory of performance in digital art: towards a new political performance" (Orion Art, Belgrade, 2015) and authored a number of international publications on contemporary art and media, as well as various artistic and curatorial projects.

Liminal Bodies and Radical Subjectivities

Beatrice Preciado introduced the term "technogender" in order to replace the concepts of sex and gender because bodies can no longer be isolated from the social forces of sexual difference. This means that the configuration of a subject's sex can be influenced by means of various interventions such as surgery, hormonal and psychological therapy. In this regard the intention of this paper is to examine the major reconfigurations introduced into the body politics by: 1) the influence of new technologies 2) the historization of performance in the era of performativity. Within the discursive framework of the performance studies, as well as concepts of biopolitics (Foucault) and necropolitics (Mbembe), I will examine the potentiality and the political possibilities of the liminal bodies, liminal spaces and new radical subjectivities created by these reconfigurations. Referring to Jon McKenzie's proposition of performance as onto-historical of formation of power and knowledge, I shall question the crucial shift from natural, through cultural to technological bodies in relation to the performing subject. In this regard I will pay special attention to the question of embodiment in the era of performativity. Understood as manifestations and representations of the body and the corporeal, as socio-cultural, political, psychological, physiological and virtual entities embodiment will be examined as a key notion related to research in performance and performativity, particularly in the feminist, gender and queer theories.



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Education 2014-present PhD in Drama School of Drama, Film and Music, Trinity College Dublin, Ireland, 2010-2011 MPhil in Theatre and Performance School of Drama, Film and Music, Trinity College Dublin, Ireland, 2006-2009 BA (Hons) Drama with Psychology University of Ulster, Derry, Ireland. Publications 2015 Forthcoming article, "Home Body" Published by 'The Home Project', Huston School of Film & Digital Media, Galway, Ireland. Awards July 2015 Awarded scholarship to attend International Summer School Awarded by Johannes Gutenberg University Mainz, Germany Theme: "Concepts of Holiness: Performing Radicality", July 2011 Awarded scholarship to attend International Summer School Awarded by Johannes Gutenberg University Mainz, Germany Theme: "Illustrating the Past: History, Media and Popular Culture", 2010/2011 IFTR New Scholars' Prize- Third Prize Awarded by IFTR, Received third prize for an essay which explored the function of movement in Robert Wilson's theatre. Conference Papers 2015 'World(s) Under the Lens in Schaubühne's Hamlet' Drama, Film & Music Research Seminar (April 2015) Trinity College Dublin, Ireland, ISTR Annual Conference (May 2015) Tralee IT, Ireland, International Research Seminar (July 2015) Johannes Gutenberg University Mainz, Germany, 2011 'Violence and Ritual in Rainer Werner Fassbinder's Theatre', International Research Seminar (July 2011) Johannes Gutenberg University Mainz, Germany.

Sounding Sensations and Affect in Pan Pan's adaptation of All That Fall

Pan Pan Theatre premiered their adaptation of Samuel Beckett's radio play *All That Fall* in 2011 at the Project Arts Centre in Dublin. It has since toured to New York, Edinburgh, Brisbane, Sydney and London. Winning the 'Herald Angel Award' at the Edinburgh International Festival in 2013 and 'Best Sound Design' and 'Best Lighting Design' in the Irish Times Theatre Awards in 2011, Pan Pan's adaptation has garnered much critical interest, particularly for the novel way it seeks to challenge the very form of the radio play by translating the piece into a sensually immersive experience. This paper will examine Pan Pan's production of *All That Fall* in order to firstly introduce a performance model of sensory immersion that I have developed alongside the writings of Gilles Deleuze, and Deleuze's collaborations with Félix Guattari, particularly their writings on sensation, affect and territory. Secondly, I will consider the ways in which Pan Pan achieve sensory immersion through a primarily auditory encounter rather than using visuals as a primary trigger. Finally through an analysis of the performance I will argue that *All That Fall* can be viewed as a meditation on contemporary societies' "shift in cognitive styles" (Hayles, 2007: 187), as proposed by N. Katherine Hayles, from deep attention to hyper attention as a result of the technological turn. I will discuss Hayles proposal in parallel with Deleuze and Guattari's concepts of territorialization and deterritorialization. References: Hayles, N. Katherine (2007) *Hyper and Deep Attention: The Generational Divide in Cognitive Modes*. *Profession*(13), 187-199.



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Angela has been making work for over two decades. She trained in dance and visual art, and was awarded the Lisa Ullman Fellowship to study with Alwin Nikolais and Murray Louis in New York. Her focus in recent years has been installation and the development of intimacy with an audience. She has made significant works with long term collaborator artist Caroline Broadhead including *Court* (2006), *Sighted* (2009) commissioned by ROH Deloitte Ignite and supported by The Place Theatre (2009), *Censored* commissioned by Woking Dance Festival and Tate Artist Rooms- Jenny Holzer, and *Between* (2011 to present) commissioned by Trinity Laban. Angela and Caroline were shortlisted for the inaugural Place Prize 2004 with *Threshold*. Other key venues that have presented work include Yorkshire Sculpture Park, Sadler's Wells (as part of 'Sampled' 2011), The Place Theatre, and Pavilion Dance, Bournemouth. Angela is currently developing a new installation work with sculptor Nathaniel Rackowe to be premiered at Winter Lights Festival, Canary Wharf. She is also co-choreographer for London College of Fashion MA Costume for Performance production at Lilian Baylis, Sadler's Wells 2016. Angela has taught choreography at Trinity Laban, LCDS, and presently is part time lecturer at Middlesex University.

Sighted (2009) Angela Woodhouse & Caroline Broadhead: A Performance/Dance Installation: A Case Study of the Role of the Audience in Re-enacting the Work Addressing the Theme 'Oral History, Performing History, Re-enactments'

This paper will examine questions of re-enactment in the context of our work *Sighted*, a dance performance installation into which the audience are invited and whose presence and action effectively form the work. How does a re-enactment or re-staging draw upon the diverse responses of the viewers in previous works? How does the work embody the history of its own re-telling? How does this impact on the makers and the performers? We will address these issues with reference to visitors' books that chart responses made over 80 performances.

Sighted was first performed at The Place, London in 2009 and most recently in 2015 for Collect Art Fair at Saatchi Gallery. Other venues have included Yorkshire Sculpture Park and The Royal Opera House. It is a collaborative, innovative work bringing together movement and design, and highlighting the relationship between performer and audience in a direct and fresh way. *Sighted* is an intimate performance concerned with looking and seeing. The solo dancer moves around a carpet of mirror strips occupied by a standing audience of 15 to 18 people. The audience's attention is drawn to an acute awareness of place and the present moment, a feeling of uncertainty, participation, duality and wonder. There is a balance between a sense of isolation and a sense of community, sound and silence, movement and stillness. *Sighted* invites sensitivity to temperature, touch, breath, physical adjustments, shifting focus, and the texture of materials. An important part of the project has been the comments books, where we have collected immediate and intuitive reactions of individuals. These, together with documentation of the dancers' responses to different settings and audiences form the basis of this research. We would like to share our findings at the conference.



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From 2010 to 2015, Anika undertook her undergraduate and postgraduate studies in Theatre, Film and Media Studies at the University of Vienna and Johannes Gutenberg-University Mainz. From 2011 to 2012 worked as copy editor for the peer-reviewed journal SYN in Vienna, and from 2014 to 2015 she held the position as Assistant and later Head of Exhibition Management for Kunsthalle Darmstadt, Germany. In 2013, Anika published the peer-reviewed article *Texträume als Performanzverfahren in Claudia Bosses "dominant powers. was also tun?"* (The Performative Experience of Text Spaces through Claudia Bosse's Performance "dominant powers. what is to be done then?"). In early 2015, she finished her Master's thesis on Claudia Bosse's performance pieces on the Arab spring and their thinking through concepts that go beyond the Western idea of democracy (theatercombinat, Vienna). Currently, Anika is a PhD candidate and Graduate Teaching Assistant in the Department for Theatre, Film and Television Studies at University of Glasgow. Her research focuses on contemporary theatre practices and their attempts to enact human rights beyond formal laws as well as on the performative agency and aesthetics of ethical protest movements.

Performing Statelessness in "The First Fall of the European Border" (2014) – The State at Play?

As one part of my PhD project on "Performing Human Rights", I focus on theatre artists responding to many European states' failure to fulfil international legal obligations while facing an enormous influx of refugees. The Centre for Political Beauty's performance "The First Fall of the European Border" (2014) tackled the issue of the effectively stateless position of displaced non-European individuals. In criticism of the Dublin Regulation and in response to the increasing militarization of Europe's border zone, the group announced that they would commit a "severe crime" by tearing down the European border fences in Greece. Consequently, their passage through Europe not only provoked various responses by public actors and political representatives, but it was also convoyed by the respective national police forces that in addition to that, even searched the spectators' luggage. Questions of aesthetics became secondary when the state security forces were suddenly part of the performance's dramaturgical structure. The performance took place outside of the theatre, the safe place of make-belief. Thus, when such a performance about statelessness intends to make the State's involvement integral to it, how can the artistic intervention reach beyond the legal category of citizenship and reflect on being stateless? And what kind of dramaturgy is then at play to respond to the closed "Said" of the Government's language? It seems that contemporary performances about "statelessness" unavoidably provoke the State's intervention. While current theatre studies research on statelessness draws on the discourse of biopolitics and refers e.g. to Butler (2004) and Agamben (1998), my focus lies on the dramaturgical structures of State intervention as (in)voluntary partner/player/intruder in a performance that happens outside of the theatre building. I therefore propose a dramaturgy of State intervention as a lense through which political performances can be analysed.



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Is currently a Visiting Doctoral Candidate at the International Research Centre, "Interweaving Performance Cultures", Freie Universität, Berlin. He is enrolled as a full-time Ph.D fellow at the Department of Theatre & Performance Studies in School of Arts & Aesthetics, Jawaharlal Nehru University, New Delhi. His M.Phil dissertation titled, *The Phantom of Transgressive Aesthetics & Missed Possibilities – A Study of Political Theatre in Allahabad: 1975-1985* has tried to focus on the inter linkages between non-linear history, with questions of aesthetics and politics. He has presented three papers titled, "Stretching the Order of Limits: Spatial Practices in the time of Emergency" at X Annual Conference of Indian Society for Theatre Research, 2014. "Work & Value of Strike – Paradox in the performance of Aurat", at the International Interdisciplinary Congress on Women (IICW), 2014 and "Political Theatre in Now Time" in a Curated Panel, "What's Left of the Left?" at the Annual Conference of International Federation for Theatre Research, 2015. He has also participated in International Collaborative Workshop, "Writing Theatre History in a Global Perspective", held at Theaterwissenschaftliche Sammlung, University of Cologne, 2015.

Missing Beings: Human-Robots in "Machine"

Inaugurating the political play "Machine", performed for the first time in 1978, the paper will argue that Jan Natya Manch led by Safdar Hashmi, was trying to move along the lines of possibilities and were sticking to something which would become transgressive aesthetics. Jan Natya Manch's production of this play will be a case in point to elucidate the proposition of an uncanny figure. At the heart of the street performance of "Machine" is an uncanny figure – a human being in itself, representing a robot. Here the central question will not be that of representation or an Agit-Prop agenda of a cultural group. Rather, the mundaneness of human body. Parallel to this idea, it will be demonstrated that "Machine" can be read through becoming, where becoming transforms the representative body centered thinking into becoming robot, becoming parts of a machine or even becoming voice of these parts that assists to create a fluid identity at the periphery, open to new corridors of knowledge. With this aforementioned trajectory of argument, this paper will put forward that political theatre was never meant to be fulfilled. Since, the act of transgressions – even it was taking place only and only through/within the logic of representation, did conjure up missed/missing possibilities of aesthetics in theatre. My point of departure is at the logic of freedom in transgression that relates deterritorialization with the transgressive power of becoming as a line of flight to freedom. The reason being, that transgression is not eternal, which one crosses over and puts an end to it. Instead it's the missed possibilities in one transgression that may (contingently) lead to another premise of boundaries, as a constitutive element, that ontologically remains missing. Key Words: Becoming, Transgressive, Missed Possibilities



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Born in Gorizia (Italy) in 1948. Graduation (Dr. in Lettere Moderne) at the University of Pisa (Italy) in 1971. Lecturer, then Professor at the University of Pisa and at the University of Calabria (Italy) for Film and Theatre History, German Theatre, Austrian Literature, History of the Theories of Theatre from 1971/1972 to 2010/2011. Retired in 2011; since then, teaching appointment for History of the Theories of the Theatre at the University of Pisa. Research subjects: German theatre (Lessing, Piscator); Austrian theatre (Grillparzer, Raimund).

Emma Dante's *Io, Nessuno e Polifemo* at the Teatro Olimpico in Vicenza 2014

In 2013 Emma Dante, born in Palermo in 1967, received the biennial appointment to direct the 67th (2014) and 68th (2015) Ciclo di Spettacoli classici at the Teatro Olimpico in Vicenza. Designed by Andrea Palladio in the last years of his life and completed by Vincenzo Scamozzi, the theatre opened on March 3, 1585 with *Oedipus Rex* by Sophocles; since 1994 it is in the UNESCO World Heritage List. Because of conservation concerns, the only space allowed to be used nowadays for performances is the proscenium. In 2014 Emma Dante presented two of her own productions created especially for this occasion: *Io, Nessuno e Polifemo* (*I, Nobody and Polyphemus*) and *Verso Medea* (*Towards Medea*, the first step in a work in progress). My paper will consider the first one, focusing on 1. The dramatic interplay between the majestic scenae frons of 1585, the Hercules Frieze in particular, and the play, performed in the oblong proscenium. 2. The dramaturgy of characters in this play, originally an impossible interview: Emma Dante as herself, Polyphemus (with important variations from the classical tradition), the treacherous and agile Ulysses; Penelope's *muta imago* with her shroud (three performers dance her part); the original music and songs performed on stage by Serena Ganci. 3. The powerful discourse arising from the clash between Emma Dante's disruptive and innovative theatre practice and the classical tradition.



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Anita Rákóczy (1980) is Assistant Lecturer at Károli Gáspár University of The Reformed Church in Hungary. As a dramaturg and theatre critic, she has reviewed several international theatre festivals. She has conducted research on Samuel Beckett's *Fin de partie* at CUNY Graduate Centre New York with Fulbright Scholarship, and also in the University of Reading's Samuel Beckett Collection. She has worked for the Hungarian Theatre Museum and Institute and the International Theatre Institute (ITI) Hungarian Centre. Her paper *Godots That Arrived – The First Budapest Productions Before and After 1989* is accepted for publication in *Samuel Beckett Today / Aujourd'hui* 2017. Her PhD thesis focuses on the genesis and post-publication creation process of *Fin de partie*.

Samuel Beckett's *Fin de partie* in Hungary – A Brief Reception History

The first Hungarian *Waiting for Godot* took place in Thália Theatre, Budapest, 1965, which opened up the way for studio theatre culture and absurd drama in Hungary. The number of productions has increased since 1989: according to the Productions Database of the Hungarian Theatre Museum and Institute, there have been altogether twenty-two *Waiting for Godot* premieres until 2015. Hungarian language productions of *Fin de partie* are significantly fewer in number, although *A játszma vége* or *Végjáték* (two translations for the titles *Fin de partie* and *Endgame*) remains the second most frequently produced Beckett drama in Hungary. The stage premiere, directed by István Paál, was in the 'apartment theatre' of Szigligeti Theatre, Szolnok, as late as 29 September 1979. The date reflects the reluctance of theatres to take risks in their programme policy. In spite of the lack of a video recording, photographs, theatre reviews and interviews with the cast indicate that Paál's revolutionary direction was a groundbreaking theatrical achievement of the time. However, the first Hungarian *Fin de partie* remained echoless for almost sixteen years: the second production of the play opened only on 23 February 1995, in Csiky Gergely Theatre, Kaposvár, under the direction of László Babarczy. *Fin de partie* arrived in Budapest only in 1996; it has been staged altogether nine times in Hungary, including the premiere. The paper explores the key Hungarian productions of *Fin de partie* (Paál 1979; Babarczy 1995; Jordán 1998; Tompa 1999), directions that form part of the play's reception history. The paper also anticipates a contemporary (and future) production – it aims to explore the main dramaturgical tendencies of the *Fin de partie* opera by the Hungarian composer György Kurtág, who, commissioned by the Salzburg Opera Festival, has been working on the piece since 2010.



ANITA RATNAM

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Dr Anita R Ratnam is best described as an "intersectionist", one whose work weaves through the multiple strands of dance, theatre, spoken word, design and women's issues. An award winning performer and scholar, Ratnam has explored the imaging of Asian women in mythology, history and legend through her performances on stage, television and cinema. An arts entrepreneur, Dr Ratnam founded and currently manages the largest and most dynamic dance portal on the world wide web - www.narthaki.com - focusing on the world of Indian dance and theatre since 2000. She has also curated and convened 5 international dance conferences themed around new choreography, epics, mystic women and the male dancer in South Asia. Her publications include NIRMALAM - the genius of S SARADA, an important teacher in the national dance academy of Kalakshetra, India, and VOYAGES OF THE BODY-Female Icons of India and beyond, co edited with Dr Ketu Katrak. Dr Ratnam founded and directed India's first annual contemporary dance and theatre festival THE OTHER FESTIVAL from 1998 to 2007. A popular speaker and life coach, Dr Ratnam mentors young dancers and is a professional storyteller. Her work has been seen in various stages like Purcell Room, South Bank Centre, London.

Kaisika Natakam, 13th Century Ritual Dance Theatre from Tamilnadu, India

Anita Ratnam and Ketu Katrak discuss the multiple dimensions of a 13th century ritual dance-theatre work, KAISIKA NATAKAM of Tamilnadu in Southern India. This performance tradition with Hindu religious roots had fallen into abeyance since 1955. However, with the collaborative efforts of scholars, musicologists and theatre directors, Dr Ratnam, a dance practitioner, revived it from archival sources on palm leaf manuscripts, musical information from living descendants memories including dancing and acting styles. KAISIKA NATAKAM is performed annually since 1999 in the village of TIRUKURUNGUDI, which is the village from which Dr Ratnam's ancestors were born. We discuss 3 unique aspects of KAISIKA NATAKAM: 1) challenging the caste system; 2) gender reversal since in the original story male roles are played by females; and 3) the uniqueness of the expressive arts of music and dance that are required in Hindu worship exemplified in the KAISIKA NATAKAM narrative -- a low born devotee of Lord Vishnu who is forbidden from entering the temple, nonetheless performs his devotional singing outside the temple walls. The depth of his devotional music transforms a demon. Dr Ratnam comments : In the original source story of KAISIKA NATKAM, from the Varaha Purana (Hindu Scriptural text) Lord Vishnu tells his wife Goddess Lakshmi that of all the modes of worship directed towards HIM, the paths of music and dance are what pleases Him the most". The presentation will be accompanied by photographs and video footage of the revival process as well as scenes from the actual re-enactment. She will discuss the challenges of reconstructing this ritual for 21st century audiences. Overall, we explore the problems faced in reviving ritual dance theatre such as temporality and reconstruction, and the relevance of such ritual forms of worship expressed in dance, drama and music



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Anja Keränen is currently concentrating on her postgraduate studies in the Doctoral Programme of Communication, Media and Theatre at the University of Tampere (CMT). In addition, she is working with immigrants as a Finnish foreign-language teacher. From 2013 to 2015, Anja worked as a visiting lecturer of Finnish language in the University of Babeş-Bolyai, Cluj-Napoca, Romania, where she taught both A-level to B-level students Finnish language, grammar and linguistics, as well as Finnish culture and language through drama and improvisation. Prior to that, she worked as a language and drama teacher in a middle school (2012-2013) and as a Finnish language teacher for immigrants and exchange students from around the world through the Tampere University of Technology (2011-2012). Anja Keränen graduated with a Master of Arts in 2010 from the University of Tampere, where she studied Theater and Drama Research, Finnish Language, Education and Drama Education.

Drama Grammar as a Technique in Finnish Grammar Teaching

In my Ph.D. project, I am researching the impact of using certain techniques, e.g. drama grammar by Susanne Even, when teaching Finnish as a second language. My pedagogical aim is to improve how students learn the case government rules in Finnish grammar. My research focuses on teaching immigrants Finnish using improvisation practices, drama methods and narratives. My theoretical framework comes from functional language learning by John Biggs (2003) and Yrjö Lauranto (2011), in which the premise for language learning is based on the functional use of language through improvisational practices instead of relying solely on the declarative knowledge of the grammar. I also apply the theories of Jim Cummins (1996), who argues that the language teaching practices used in class have to be substantial, engaging and cognitively challenging, rather than concentrating only on one feature of the language. Through drama and improvisation, the grammatical feature is examined in a wider context and in practical use. In my paper, I concentrate on the use of drama grammar, as defined by Susanne Even (2011), to teach Finnish grammar to Language 2 students. Drama grammar is a sub-category of drama pedagogy that emphasizes the use of drama techniques when dealing with certain cases or rules in language grammar. The focus of my research is on how students can learn some of the most common case rules in the Finnish language using drama grammar. It illustrates how the language learning process moves from the simple use of the Finnish language towards the analysis of the language and its grammatical cases. My goal is to demonstrate that the traditional grammar teaching methods used in classrooms today can be significantly improved through the use of kinesthetic learning techniques that incorporate motion, sound and improvisation throughout the entire learning process.



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Anke Charton is Assistant Professor of Theatre with the Department of Theatre, Film and Media Studies at the University of Vienna. She studied at the universities of Leipzig, Bologna and Berkeley and gained her PhD with a study on gender representation in opera (prima donna, primo uomo, musico. Leipzig 2012). She has been a Lecturer with Leipzig University and with the College of Music Detmold/University of Paderborn, and previously held a position as research associate at the School of Music and Theatre Hamburg. Her work is centered at the intersection of Performance Studies, Musicology and Gender Studies, pursuing research in Theatre Historiography and Anthropology as well as Voice History and Music Theatre. Recent publications include papers on gendered voices and the historicity of vocal aesthetics, on local theatre traditions in Northern Spain and on theatre narratives before the Age of Enlightenment. She is currently writing a book on theatre cultures of the Siglo de Oro.

Narratives of a Golden Age: On the Margins of Spanish Theatre History

From the Garden Eden to the Satya-Yuga to Hesiod's Ages of Man, the figure of a Golden Age is a powerful structuring device. Staging the present as having fallen from a now-lost 'golden' grace prefigures a narrative of history also at play in the Spanish Siglo de Oro. This time period between the mid-sixteenth and late seventeenth centuries, dubbed a Golden Age for an expansion of political, economical and cultural power, offers through its scenic output a mirroring view of both theatre as history and history as theatre. Not only is „the“ theatre of the Siglo de Oro used as aesthetic standard and trope of national identity, it is also at the core of staging Spanish history, e.g. in the supremacist framing of authority in the wake of the ‚reconquista‘. Despite its prominence as a trope, the position of Siglo de Oro theatre as a practice is one of curious marginality: it is largely absent from current playbills, research is mainly conducted within Spanish Philology and thus perpetuates a focus on the written word, fitted into a larger narrative of the Siglo de Oro as a period of literature. How then can theatre history be approached as a practice, how can policed narratives centered on orality and physicality be examined without reinforcing academic hegemonies? Are these narratives still traceable within the dominant literary discourse? Which processes of in- and exclusion have shaped Spanish theatre history in the creation of a 'golden' image, and how does it influence current engagement with Siglo de Oro theatre? In working towards a more layered understanding of Spanish theatre against the backdrop figure of a Golden Age, impulses that extend to Ethnology, Postcolonial Studies and Cultural Anthropology offer a look at marginalized and dominant theatre practices as a strongly interlaced field of representation instead.



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Composer, poet, writer, performer, theatre director and filmmaker Ankush is a founding ex-member of Dhanak, a Queer group from Jawaharlal Nehru University, New Delhi, which has been networking with other Queer organisations to intensify the movement towards Queer rights in India for legal and social acceptance, and now works in personal capacity to discuss the problems with the ideologies of such groups. He is also a founding member of the Theatre and Performance Studies Forum. A musician by training, he has composed music for around fifty productions since 2006 and is a founding member and composer for Pare-llal Productions, whose work for the award winning documentary 'My Sacred Glass Bowl' aims at creating a debate around 'virginity' and the discourse of Gender. He is interested in questions of Gender and Performance. His work with the street children from Salaam Baalak Trust has created two pioneer performances which have dealt with therapeutic processes and participant catharsis. He has presented papers in various conferences across the world and is a visiting scholar at International Research Center, "Interweaving Performance Cultures", Freie Universitat, Berlin.

Queering the Voice of the Nation- The Case of Lata Mangeshkar

This paper looks at Hindi film songs as an important mode for local and national, as well as intimate and communal experiences to be assimilated through a range of "affective identifications into a broadly national aesthetic" (Rashmi Varma, *Provincing the Global City – from Bombay to Mumbai*) and analyses the figure of Lata Mangeshkar, the most renowned singer in the history of Indian Cinema, as the 'embodiment of the voice of the nation' (Greg Booth). From Ashok Ranade, Raja Rao to Arnold and Greg Booth, several musicologists have already discussed the nationalist project and how music (and several other performing arts) were subjected to a certain kind of censorship to assure that this project was not going astray, The role of Indian composers, politicians, filmmakers and publicists/agents is worth discussing here which led to the change in the Base Raga in North Indian Classical Music, (changing and assigning new measures of 'purity') the forcing of 'Baijis' to turn into 'Devis' and the constant negotiation in this regard with the corporeality and through that, the sexuality of the female voice- The question of 'how to make the body 'vanish' from the voice?' What happens to this purified (and fetishized) voice of the woman when it acquires a queer imagination? The author engages with a queer reading of the figure of Lata Mangeshkar and creates a subversive argument around the project of 'national identity' (Booth, Arnold) and its aesthetic appropriation and re-emergence in the sub-culture as a queer icon. Tracing her story, her public persona and some landmark moments in her career, the author almost creates an alternative history of a nation, which gives space for her voice to be consumed in an over-valued fetishized image of the Nation (Madhuja Mukherjee).



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Dr. Ann Elizabeth Armstrong is Associate Professor at Miami University in Ohio and Director of Graduate Studies in Theatre. She is the Project Director of the 2014-15 NEH Digital Humanities Start Up Project "Orientation for the Mississippi Freedom Project: An Interactive Quest for Social Justice" (fsgame.lib.miamioh.edu) that developed a location-based game in the Open Source platform ARIS, Augmented Reality Interactive Storytelling (arisgames.org). She publishes on feminist pedagogy, community-based arts, and theatre for social change. Her publications appear in *Theatre Topics*, *A Boal Companion* (Routledge 2006), *Radical Acts* (Aunt Lute 2007), *Performing Worlds into Being* (Miami UP 2008) *Finding Freedom Summer* (Miami UP 2012), and *Staging Social Justice* (Southern Illinois UP 2013). She has an MFA in directing and a PhD from the University of Hawai`i. She previously received grants from the Ohio Humanities Council and NEH for a walking tour that she developed at Western College, the site of Freedom Summer's orientation training, now part of Miami University's campus. She is an affiliate in Women Gender Sexuality Studies, American Studies and Interdisciplinary Studies.

Embodying the Chronotope: Freedom Summer 1964, Locative Media, and Performance in Digital Humanities

A creative campaign that brought American college students to Mississippi in 1964, Freedom Summer deployed performative strategies like nonviolent passive resistance and singing. This Digital Humanities project uses the historic site of Freedom Summer's training sessions, archival photos, letters, music and film footage to immerse participants in a location-based game. Participants role play as volunteers in training, traversing the landscape and exploring a branching narrative that illuminates activists' choices and diverging perspectives. Mobile technologies and GIS in Digital Humanities have the potential to challenge grand narratives of history, demonstrating the layered and multi-vocal stories that inscribe cultural sites making invisible histories visible. Mikhail Bakhtin's chronotope describes how "Time, as it were, thickens, takes on flesh, becomes artistically visible; similarly, space becomes charged and responsive to the movements of time, plot, and history." As Bakhtin describes, location-based mediums call attention to ephemeral ghosts even while rooting the sensory body in time and space, reframing historical understanding and creating visceral connection between present and past. Performance concepts such as "Simming" (Magelssen) and "Acts of Transfer" (Taylor) further illuminate the power of locative media to perform Bakhtin's chronotope and embody history. Like many location-based games, this one seeks to balance several complex elements to achieve success -- the intimacy of digital communication with social/dialogic engagement, the virtual historic images with the real landscape, the structures of imaginary game play with an authentic connection to historical narratives, and subaltern narratives with dominant ones. Informed by methods of theatrical devising, community-based art, theatre for social change, as well as game design, the Freedom Summer location-based game, a National Endowment for Humanities Digital Humanities Start Up Project, serves as a model for others who wish to interpret historic sites. through a location-based platform.



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Professor Anna Birch (FRSA) has produced and directed a series of projects in public spaces, theatres and galleries, to focus on how site-specific performance and film develop and challenge gender vocabularies. By using an iterative dramaturgy including book publishing and Internet broadcast since 2000 her work has resulted in an on-going and living monument to Mary Wollstonecraft (1759-1797) showing this use of multimedia to provide an essential link to the performativity of particular feminist achievements through history. As a practice researcher, publishing includes co-editing *Site-Specificity and Mobility*, *Contemporary Theatre Review*, Vol 22, Issue 2 (Routledge) and a collection *Performing Site-Specific Theatre: Politics, Place, Practice* which includes her latest essay 'Repetition and Performativity: Site-Specific Performance and Film as Living Monument' (Palgrave, 2012) both with Prof. Joanne Tompkins. Her work is found in libraries, museums and specialist archive holdings as evidence of the hidden histories of women's achievement. The *Wollstonecraft Live Experience!* (January - March 2010) for Hackney Museum, London featured *A Vindication of the Rights of Woman* by Mary Wollstonecraft (1792) from the Hackney Archive and a specially produced companion volume "The Wollstonecraft Live Experience!" by Anna Birch and Taey Iohe (2010) funded by Hackney Museum.

Making History Through Performance

'Archive Culture is obsessed with, intent upon, and impossibly tangled up with the illogic of 'saving' accumulating details as evidence of that which has passed.' Schneider (2003) The process of 'saving' is a core activity in the production of historical narratives, artistic practices and practice research. Schneider helps us to understand the importance of working with the archive to produce new histories and traditions. By making links between present-day performance of women's suffrage drama, women's suffrage collections and socially engaged performance the impact of women's suffrage drama and its relevance to feminist activism today can be discussed. The focus on the intersection between historical and literary enquiry, practice research and performance using film increases the reach of live performance to produce an expanded dramaturgy and scenography. A transhistorical reaching back and forward through contemporary and historical aesthetic practices and repertoires of performance history results. In this way engagement and ownership is encouraged rather than a handing down (from father to son). This approach was first tested on *Mary Wollstonecraft (1759 – 1797)* the subject of a commissioned play and a series of films and performances in galleries and outdoor screenings www.fragmentsandmonuments.com Since 2011 I have followed the footsteps of Edith Craig, the lesbian, suffragette and theatre director daughter of Ellen Terry. By directing *A Pageant of Great Women* (Hull, 2011), a large-scale public performance *March of Women* (Glasgow, 2015) https://www.youtube.com/watch?v=lwH_fA5e64I&feature=youtu.be was developed. The re- presentation of this 100-year-old play has resulted in a new archive to include specially made artefacts, an adapted script and a documentary film for public release. Producing and placing new archives in collections invites a critical dialogue with our feminist past to encourage a relational approach to our histories and traditions.



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Anna Makrzanowska is a theatre director and senior lecturer at the European Theatre Arts, Training the Contemporary Performer in London's International Drama School of Theatre and Performance RBC. She joined RBC in 2012, having previously worked at the University of Lincoln. She graduated from The National Theatre Academy in Warsaw, Poland. Anna's interrelated areas of research encompass her experience within Eastern European 20th and 21st century theatre practitioners such as Kantor, Grotowski, Meyerhold, Stanislavski Lupa, Jarzyna, Warlikowski, Kleczewska.

Experimental Rehearsal Techniques: Bio-screen & Bio-camera Capturing the Devising Process

The paper will examine the use of camera and live streaming as a rehearsal technique in the context of the devising process. It will focus specifically on the historical Cricot2 (theatre company founded by Tadeusz Kantor) interdisciplinary approach to performance making and it will introduce the concept of bio-camera and bio-screen invented by the author of this paper. The bio-screen and bio-camera were created a result of the transmission of the past theatrical experiences and both concepts refer to the principles presented within Kantor's concept of bio-object. The technique of the bio-screen and bio-camera allows an ensemble to generate the material for the live performance and at the same time, both the bio-screen and bio-camera become subject and object within performance. One of the function of the bio-screen is to act as an agent among the ensemble, which works in separate locations. Another role is documenting the process, recording and collecting footage for the living archive. The analysis focuses not only on the evaluation of the existing work titled: Kantor Is Here, but also presents the summary of the proposal for the next project, DECODER – Digital Entry & Connections - Old Dramaturgical Experiences Revisited. The presentation will explore questions such as: What kind of mechanisms and functions are involved in transmission's process of the past theatrical experiences? How can our understanding of the past become an exploration of our present? How can the direct and indirect transmission of Cricot2 practice shape or inspire the contemporary performer's training? How can the critical investigation of Cricot2 practice influence the contemporary performance-making?



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I am an expert in Digital Performance and Video theatre; I have a PhD in Performing arts and Digital Arts (University of Pisa). I have studied in Quebec at the headquarters of the multimedia director Robert Lepage to whose work I devoted a monograph. I teach History of Theatre at the Academy of Lecce and Multimedia arts at Alma Artis Academy. I have published several books including: *Le arti multimediali digitali* (2004) and *Nuovi media nuovo teatro* (2011). I write for several journals: *ateatro.it*, *rumorscena.it*, *digimag.it*, *culture teatrali.it*, *Hystrio*, *Juliet-art* magazine. I wrote essays on digital performances, interactive installations and authors such as William Kentridge, Motus, Bob Wilson, Heiner Goebbels, Marcel.li Antunez Roca, Critical Art Ensemble .

Hybrid Media and Hybrid Theatre in a "Software Culture"

The computer has become nowadays a significant tool and agent of performative action and creation: cyber theatre is also a metaphor for an anthropological evolution of the body in which the machine and the human can co-exist, and for the theme of the Fleeting Identities of today: machines as theatrical masks. As a matter of fact the sense of technology has transformed or destabilized notions of liveness, presence and the real; digital performances could define a turning point for theatre, can invent new narrative forms. Interactive technologies enable the arts to regain that famous unique aura, that *hic et nunc* cancelled in the passage to the means of communication and reproduction. Immediacy, interactivity intermediality are theatrical themes and they come up renewed in a digital and virtual perspective because the media arts establish a new age of the real: the notions of environment, interaction between agents and event unite digital multimedia and live performance. The theater today like other media, through a continuous process of comparison and integration is losing its defined boundaries and it is becoming a hybrid of different elements containing videomapping, light painting, live drawing, glitch art projection object, laser painting, holographic projection, digital graffiti. Our study wants to demonstrate the increase in the number of performance based on what Manovich defines hybrid media and inside the "software cultures"



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Anna Sica is a PhD Associate Professor of Theatre at the University of Palermo, a distinguished scholar in History of Theatre, with special reference to nineteenth and twentieth century drama, as well as acting and directing. She also specialises in Commedia dell'Arte, contemporary Italian drama and in North-American and Russian theatre. Her discovery of the personal library which belonged to the great Italian actress Eleonora Duse in Cambridge has improved her methodology in the field as it emerges from the essay "Eleonora Duse's Library: the disclosure of Aesthetic Value in Real Acting" (Nineteenth Century Theatre and Film, 2010), and from the volume *The Murray Edwards Duse Collection* (Milan, Mimesis, 2012). She has deciphered the reciting-code of the nineteenth-century Italian acting method of the *drammatica* and published the results of her research in *La drammatica-metodo italiano* (Milan, Mimesis, 2013) and in *The Italian Method of la drammatica: Its Legacy and Reception* (Milan, Mimesis, 2014). The deciphering of the *drammatica* has shed new light on nineteenth-century acting, propounding further exploration of the world dramatic art. She has been member of the IFTR since 2006, and is in the Board of the Teatro Massimo Opera House Foundation, Palermo.

The Applications of the Acting Vocal Code-System of the *drammatica* in the Eighteenth-Century Commedia dell'Arte

Since the early nineteenth century some treatises by actors and teachers of declamation have included tables of the symbols and the applications of each declamation symbol. We individualise overlying and underlying symbols, compound and chained symbols. Nevertheless, historiographers and scholars have never compared the tables of the symbols with the markings still readable in actors' prompt-books. They have been mainly preoccupied with textual history and stage history, neglecting any relevant investigation on the declamatory tradition in the eighteenth and nineteenth-century acting. In Italy the declamation method was completely deconstructed by the Italian academies of theatrical arts in the early decades of the twentieth century. Since that time no one has explored its rules and principles which had been established in Luigi Riccoboni's *Dell'arte rappresentativa* in 1728. I explain how and why the Italian leading actors marked their own play-scripts and the prompt-books for the actors of their repertory company: examining the application of the symbols, we may affirm now that the vocal code-system served the art of the major Italian actors and actresses. Those ones, like Ristori, Duse, Salvini, Grasso, who much inspired the development of a new process of preparing roles, and profoundly influenced the early twentieth-century acting on Russian as well as on North-American stages. In particular, two facts are outlined: firstly, it is how the nineteenth-century Italian acting vocal code-system was used to direct actors. Secondly, how I have individualised traces of the direction of the actors in the late eighteenth-century Italian Comedians' plays.



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Dr. Anna Sigg is a course lecturer//adjunct professor at McGill University and Concordia University in Montreal, Canada. She recently graduated with a PhD in English literature from McGill University and teaches modern drama and theatre. Her articles on Beckett's *Krapp's Last Tape* and *Embers*, as well as her book project, *Therapeutic Theatre: Trauma and Bodily Articulation in Post-War European Drama*, explore the connection between trauma, body, and sound in post-war European theatre (Beckett, Artaud, Brecht, Bond, and Kane). She is also passionate about performance and directing and has worked as an acting coach and music director.

Cinematic Adaptations of Beckett's Breath

Beckett's shortest and most physical play *Breath* relies almost exclusively on bodily sounds, and more specifically, on amplified recordings of dramatized, hyperaware breaths and screams. In this most minimalist of his plays, Beckett completely gives up plot and language as a way to represent traumatic pain. I suggest that if "held breath" in the various cinematic adaptations and recorded productions has the power to control and bring about an engaged silence emanating from the listener and viewer—even if only for a brief moment—the traumatic unspeakable pain, which that silence represents, can also be temporarily "held," contained, and controlled. I will compare four productions of the play available on film, a production by the National Theatre School Canada from 2008, an Arsonist Production from 2007, the "Beckett on Film" version directed by Damien Hirst, starring the voice of Keith Allen, and a German production directed by Gerd Conradt from 2009. I suggest that the most successful, politically engaged, and hopeful performance is the unconventional and very Brechtian German production directed by Gerd Conradt. Although the production is most certainly a misinterpretation of Beckett's play in that it does not closely follow the text's script, it asks the spectator to get involved by articulating a "countermelody" of refusal. Instead of having an actual actor perform the play, the director chose to have the audience perform the breaths and cries themselves. By making the collective "body" of the audience the "actor" in the play, the traumatic pain represented appears less isolating, and through its synchronization and repetition, the breaths convey agency.



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Anna Thuring (former Kurkinen) has a Ph.D. in Theatre Research from University of Helsinki, although a great part of her research has taken place in United Kingdom, France and United States. From 2008 on she has been an Affiliated Researcher at Theatre Academy Helsinki where she is currently a research fellow in a four year research project Shifting Dialogues – Asian Performance and Visual Arts. She is also a founding member of the Asian Art and Performance Consortium that initiated the research project, as well as a convener of a research group that explores Asian influences in the Finnish theatre and dance. In her research, she specializes in Western physical theatre and cultural flows between Asian and Western theatre, dance and training. In her methodology, she fuses practical training –from both her own experiences and observation and interviews of professional performers– and theoretical and historical approaches. Dr. Thuring lectures both at Theatre Academy and at several Finnish universities on both Eastern and Western performance traditions. She has also been involved in creating practical physical theatre courses and curricula. She supervises doctoral projects at Theatre Academy Helsinki and acts, on a regular basis, as an external evaluator.

The Heroic Body of Asia: Reflections on Presenting Asian Warriors on Western Stage

The image of the Asian warrior, the ephemeral samurai or the acrobatically fighting heroes of jingju seem to hold their ground as cultural representations of Asia. During the past year there have been several different theatrical productions only in Helsinki, Finland, that have been built around the imagery and techniques of Asian fighters. Some of these performances have been touring shows by Asian groups, some of them have been local productions. Often the aesthetics are based on combining traditional techniques with modern music and light effects. Connections to film aesthetics are also evident. The paper looks at the display of the Asian warrior on Western stages in historical perspective and offers reflections with cultural and political hues by looking at the reception of performances. Can we link the prevalence of these performances to certain moments in history? It is tempting to do that for example in the case of Tokujirō Tsutsui and his company in the 1930's. Whose images and visions are projected in these performances today? Can we talk about a performance trend and can we discern some common elements in these types of performances? The source materials consist of published reviews and interviews, pictures, and publicity materials of selected cases. These are looked through historical and political analyzes and touch also theories of gender and masculinities.



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 M.F.A. Creative Writing, Boston University, 2011, Magna cum Laude
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 Teaching Experience, Teaching Fellow in Drama, UC Irvine (Oct 2014 - present), Writing Instructor, Loyola Marymount University (August 2014 - present), Composition and ESL Instructor, Sierra College, Los Angeles (September 2014 - May 2015), Creative Writing Instructor, Creative Action (2013-2014), Teaching Artist, Company One Theatre (2012-2013), Writing and ESL Lecturer, Suffolk University (2011-2012), Creative Writing Lecturer, Boston University (2010-2011)
 Select Publications and Projects, Author, "A Uni(versi)ty in Diversity: Performing Utopia in Higher Educational Institutions," a chapter in *Consciousness, Theatre, Literature and the Arts* edited by Daniel Meyer-Dinkgräfe, (Cambridge: Cambridge Scholars Press, 2016), Co-playwright, *Diversique?*, UCI Dramatic Transformations (2015), Co-playwright, *Diversitopia*, UCI Dramatic Transformations (2014), Playwright, *OUR TRUTH*, one act for youth 12-18, Youth Arts Festival (2013), Playwright, *BEYOND THE DOOR*, one act for youth 12-18, Company One (2012), Playwright, *RECONSTRUCTION*, full-length, New Repertory Theatre (2012), Co-playwright, *Money Matters*, an educational docudrama, Central Square Theater commissioned by Cambridge Savings Bank Select Honors/ Awards, La Verne Noyes Fellowship, UCI, Drama Department Doctoral Fellowship, UCI, Next Voices @ New Rep Playwriting Fellow, New Repertory Theatre Company, Boston MA, Finalist, Tennessee Williams Literary Festival, Robert Pinsky Global Fellowship, Varanasi, India.

"As if awakening": For an Increasingly Global Consciousness in Strindberg's Dream Play

August Strindberg's *Ett Drömspel* (*Dream Play*) may have been written 115 years ago, but its contemporary relevance and resonance are only increasing, particularly over the last 20 years. One of the most popular adaptations was Robert Wilson's expressionistic production in Stockholm 15 years ago. While many have criticized *Ett Drömspel* (including Wilson's adaptation) for cultural appropriation on the one hand, and philosophical abstraction on the other, attempts have—and should be—made to stage this century-old text in a culturally sensitive manner while keeping alive the spirit of the play's deepest queries into human existence. I argue that one factor that makes this play increasingly popular is its adaptability to society's increasingly global consciousness with its interreligious themes and deities—particularly within Christianity, Hinduism, and Buddhism. For instance, *Theatre Mitu* in Abu Dhabi and *Wild Rice* in Singapore have adapted the play foregrounding its Hindu and Buddhist elements. The play itself is a referent to a divine Dreamer, the consciousness of which contains within it all dreams and wakefulness. Strindberg says of his play, "[O]ne consciousness stands over all, the dreamer's; for it there are no secrets, nothing insignificant, no scruples, no law..." The notion that our physical world of duality and change is a Cosmic Dream (*Maya*) existing in the consciousness of a Divine Dreamer (*Brahma*) is foundational to Hindu and Buddhist faith. Of course, the play borrows significantly from Vedic scripture as the protagonist, Agnes, is the daughter of the Vedic god Indra. There are also numerous biblical references which occasionally overlap with Eastern scripture. For instance, the number seven which is repeated in the play to describe walls, doors, and other symbolic imagery, is an allusion to both the Christian Book of Revelations and to the seven chakras or "doors" to spiritual awakening in Hinduism and Buddhism.



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I work across performance and academia, and between London and Liverpool. In 2014, I completed an AHRC funded PhD at the University of Roehampton on notions of the anarchival in relation to performance events, bodies and wounds. Since 2015, I hold a lectureship post at Liverpool Hope University. My current practice-as-research explores the contemporary stage as a frame that renders interesting collaborations between the so-called human, in-human life and immaterial agencies. The ensuing critical and physical forms of address focus on anomalous or fragmented bodies in relation to affective politics, modes of existence, radical activism and cosmopolitics. Always passionately seeking meaningful collaborations and participations to further these concerns, together with others.

Willfully (Un)Bound: Queer Kinships and Faulty Bloodlines

This contribution follows the charge of the bent and perverse willfulness that materialises in the 'living archive' of performance artists Ron Athey and Julie Tolentino's extreme trans-embodiments. In *Resonate/Obliterate* (2011), Tolentino takes on Athey's theatrical bloodlettings by archiving them 'in the flesh', multiplying the deep cuts with the pleasures and pains of offering up a body that opens and cracks on the verge of ecstasy and/or in the grip of death. This willingness to be with the other, in the act, turns into the felt and shared necessity to develop a queer sensibility to temporality, in the context of a body (of) work marked with the history of AIDS/HIV and the transmission of 'no future'. The flesh and blood of this archival corps(e) represents a willful intention to challenge and test the biological and social capacities to host a foreign body in its forms of dispersal and dissipation. It is a mode of passing singular to historic bodies infected with a particular logic of disappearance. Showing the rear-side of a history that still gets under the skin, I will approach the acts of recurring self-obliteration to which Tolentino lends her body, after Athey, as deep forms of relationality. Here, the past of the flesh projects the future of a queer kinship into wayward, wandering, and deviant blood histories. Reaching the grounds of disturbance and resistance, these artists' perverse visions expose a porously queer ethics of consanguinity in the active and resistant spaces of relay, transmission and regeneration.



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I lecture in Modern Drama in the School of English, University College Cork. My teaching focuses on my three fields of research: theatre censorship in 20th-century England, British theatre from the 1960s onwards, and contemporary Irish theatre. My research in 20th-century British drama and theatre hinges on an interdisciplinary approach which involves a reflection on the political and cultural contexts. I have published extensively on the issue of theatre censorship in England. My second field of research is devoted to the work of Arnold Wesker and I am currently pursuing new projects on his literary and cultural heritage. I have been interested in contemporary Irish theatre since my appointment at UCC and am working on an edited volume on contemporary Irish theatre.

Creation and Reception: Remembering Corcadorca's Merchant of Venice (2005)

This paper is based on a collaborative experiment in oral history which I led with Irish theatre company Corcadorca in June-July 2015. The project 'Creation and Reception' attempted to gather oral and written testimonies of Corcadorca's nationally acclaimed off-site promenade production of Shakespeare's *The Merchant of Venice* in 2005, when Cork was European Capital of Culture. The aim was to assess the legacy of the 25-year old theatre company through audience response, looking back at a turning point in their history – their landmark production of *The Merchant* – to launch further investigation on their work. The project was devised as an open dialogue between past and present in its recourse to artefacts (the sites selected for the performance and revisited by our project), practices (the 2005 performance and our memory-triggering events) and discourses (the particular anti-Semitic narrative relocated in the context of 2005 as well as the conversations that emerged during the project). The research process articulated three strands which were developed to re-jig and record memories: a website; a site-specific photo exhibition and video installation ('Revisiting the Merchant'); a roundtable where artists and spectators were invited to relate their experience of the production ('Remembering the Merchant'). The proposed paper is the first instalment of a wider study of the data. As such, it will draw initial conclusions regarding the methodologies used to access audience response as well as the surprising results they elicited. I will first present the three-pronged approach, highlighting its objectives, shortcomings and overall quantitative results. In view of these results I will then query the qualitative outcomes by addressing two questions: what has the project captured of this past production? Is oral history an adequate method to access audience response as late as ten years after a performance?



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In 2008 Anne Thompson was appointed Director of the Drama Centre (an actor and director training program) at Flinders University. She has been a contemporary dancer, choreographer, teacher, journal editor, academic, reviewer, dramaturge and director. She was a founding member of Dance Works and one of the founding editors of Writings On Dance. She taught contemporary dance in a variety of tertiary performance programs in Victoria before focussing on teaching movement for actors at the Victorian College of Arts Drama School. In 1995 she moved to Adelaide to complete a MA in Directing at Flinders University. She went on to attain a PhD and worked in the theatre industry as a dramaturge and director, primarily in visual and physical theatre, with independent artists and small companies (Terrapin, Snuff Puppets). She has had an ongoing relationship with the Australian Dance Theatre as a dramaturge. From 2001 -2010 she co-ran the Eleventh Hour Theatre project in Melbourne, the charter of which was to present canonical texts as spoken word, as auditory as well as visual events, in formal juxtaposition with other texts rather than as a single text and in non-theatrical spaces. In 2013 she became Head of Drama at Flinders.

Gen Y Australian women Staging Theatre History

This paper takes up the questions 'How and why do we deal with theatre history?' and 'What do we then do with that theatre history?' and asks these questions of two female Australian theatre directors and a selection of their work. Both women are in their 30s. Anne Louise Sarks has directed *Medea* (2012), *Oedipus (By their Own Hands, 2013)*, *The Doll's House (Nora, 2014)* and *Elektra/Orestes* (2015). Adena Jacobs has directed *Electra* (2010), *Hedda Gabler* (2014), *Oedipus Rex* (2014), *Antigone* (2015) and *The Bacchae* (2015). Consideration of directorial interpretations of theatrical texts from the past has recently dominated public conversation about funded theatre in Australia. Director, dramaturge and theatre historian, Julian Meyrick (2014) says 'today's adaptations are often narrowly channelled through the director, as opposed to [being] ... an "equal conversation" between writers and directors and past and present stage plays'. His research interest is the history of theatre practice and he is an advocate for new theatre writing. Australian playwright, Andrew Bovell (2014) is also a champion of new theatre writing and he asks, 'When we re-visit the classics do we ... in effect, entrench the privileged position that whiteness holds in our theatre and in our culture? His concern is with Australian national history and the associated cultural politics. My interest is the history of feminism and how this history intersects with the histories of performance, popular culture, queer politics, environmental activism, indigenous rights and capitalism. I will thus focus on how these two directors engage with these histories in their adaptations of Greek Tragedies and seminal texts associated with the 'new' realism of the nineteenth century. I am interested in their staging of two historically 'vexed' categories of experience linked to femaleness – 'emotionalism' and 'subjugation'.



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Anneli Saro is Professor of Theatre Research at the University of Tartu (Estonia). She has been a convener of the international working groups Project on European Theatre Systems and Theatrical Event. She has been active as the Editor-in-Chief of Nordic Theatre Studies and a member of the executive committee of the International Federation for Theatre Research. Saro has published articles on Estonian theatre history and systems, performance theory and audience research.

Theatrical Event as a Representation of Theatre History

Estonian publishing house Varrak has a popular book series titled "101 Estonian ...". In the series following books have been published: "101 Estonian Literary Works", "101 Events of Estonian History", "101 Stories of Estonian Sport", etc. Usually these books tell short stories (3500 or 4500 signs) about certain objects or persons, only two use terms "event" or "story" in their title. Being author of the book "101 Estonian Theatrical Events", I introduce the categories and criteria used for distinguishing the most important theatrical events from the history of Estonian theatre. In the paper, the following questions will be discussed: what can be a noteworthy theatrical event, how to hierarchize theatrical events, how theatrical events represent theatre history. The presentation is framed by discourse of theatre historiography and the theory of theatrical event.



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My current research interest is on research in performance art as artistic and academic research. In 1997, I defended my PhD-dissertation "Stanislavsky's Theatre Concepts", based on research I undertook in the Stanislavsky Archives in Moscow. Over the years I have participated in several ISTAs (International School of Theatre Anthropology), and since 2007 I have been the president of CTLS, Centre for Theatre Laboratory Studies, which is the formal frame for research collaboration between Dramaturgy Studies at AU and Odin Teatret. You can read more about my research if you visit my home page:

[http://pure.au.dk/portal/da/persons/annelis-kuhlmann\(0c05fe11-ef6a-43ea-b857-05011899cc89\)/publications.html](http://pure.au.dk/portal/da/persons/annelis-kuhlmann(0c05fe11-ef6a-43ea-b857-05011899cc89)/publications.html)

In (Re)Search of Performance as Research: Examples from Research on Actors' Work from Odin Teatret, Denmark

My paper investigates patterns of material / immaterial legacy that can be studied in Odin Teatret's Archives. The thesis of this paper is that the insistence of keeping the impact of the performance research dimension in the temporal art of acting in an accessible way for future audiences requires both material and immaterial archive (embodied archive) to meet in the historiographical approach on performance as research. This investigation deals with dramaturgical understandings of the archive of a creative research dimension. But how do we practice a theatre historiography that equates this kind of documentation? Which narratives and which concepts will suit the material / immaterial legacy of the art of the actor? From where do we begin? The physical creative research of the actor becomes ephemeral artistic nature in the presence of spectators. But as soon as we want to talk or write about it as a phenomenon belonging to the very moment, it raises by its nature questions of time and temporality. When the actor's work is no longer physically present, one would consider that it belongs to history. Few actors, like the actors from Odin Teatret, have systematically worked with the notion of the archive in a broader sense. The huge research experience from these actors-archivists over time is now accessible. Recordings of theatre productions from Odin Teatret's 50 years' existence can be studied together with the actors' working demonstrations. These documentary materials are available in Odin Teatret's Archive, recently transferred to The Royal Library in Copenhagen.



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Proving the Presence of Presence – Theatre as the Absolute Moment and Translation as Uncovering (Theatre) History

Every performance is a clash of past – or different pasts – and the present. While historians still seek the adequate alternative to the concept of one objective historical narrative, the discontinuous and eclectic way of confronting a live audience with past is generally understood for the stage, particularly in contemporary theatre. Within the long-lasting philosophical discourse of absolutism versus relativism in the respect of time Sidney Shoemaker constructs a model establishing different worlds whose inhabitants can – in equivalence to their diverse flow of time – become spectators and observed ones. Transferring his ideas on the performing arts leads to the conclusion that theatre implies the existence of a turning point between past and future, the absolute time without any event or change – presence. Rethinking Walter Benjamins hyperthesis of the "afterlife of the original" which evolves in translation by presuming intermedial and interlingual translation might have similar qualities also suggests that performance per se implies past in some way. Thus disentangled from conditions of reality such as time and space, the performing arts gain a kind of liberty that turns them into a special means of historical cognition. Therefore dealing with theatre historiography means sketching a past form already concerning another past. The question "How do contemporary performing arts reflect theatrical past?" is specified in "How do historical social, ideological and intellectual conditions emerge, confront and modify each other in translation and enactment?" and "What new insights can be gained by the opposition of historically, aesthetically and medially different forms?" The exploration of theatre as a "time-machine" in the understanding of the above will be exemplified on the basis of current productions combining intermedial and interlingual translation while emphasizing or explicitly ignoring a historical perspective.



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What Remains of the Bacchae?

The intersection of the theatrical past and a personal past is the starting point for this experimental paper balancing between self-indulgence and self-reflection, combining archival material and private memories concerning the remains of a production of *The Bacchae* by Euripides. *Backantinnorna eller sagan om dansandets möda* (*The Bacchae or the tale of the toil of dancing*) was staged in the summer 1978 by the Swedish student theatre in a park in Helsinki. What remains of this feminist endeavour in public archives, my private archive and what do I personally remember? Moreover, what in that work is worth reconsidering, revisiting or even re-enacting from today's perspective and in a performance as research context? This case study will focus especially on the context materialised in the hand program, and the dramaturgical decisions reflected in the remaining script. It takes up for discussion the questions posed to the group how PaR practitioners can reactivate performance archives and how PaR relates to other methodologies such as artistic research.



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Ante Ursic's interest as an academic researcher in the domain of circus is in acts, events, shows, and performances that offer a unique set of possibilities to widen perception of circus; what and who it encompasses, its politics. Most of his career as a performer and choreographer has taken place in the field of New Circus. Ante visited the circus school in Brussels (ESAC) and Berlin (Die Etage) and Moscow. He holds a BA with Distinction in "Contemporary Dance, Context and Choreography" from the University of Arts, Berlin and a distinguished Master's in Performance Studies from New York University. At the moment he is pursuing his PhD in Performance Studies at UC Davis. Ante has successfully produced projects by his own and in collaboration, which have been recognized and honored with various awards, such as the Gold Medal at the Festival SOLyCIRCO, the Special Prize at the Cirque du Demain, and the Propone Prize at the Theaterfestival Vailladolid. Ante also performed with companies such as Cirque du Soleil (Totem), Circus Roncalli and Tiger Lillies Circus.

69 Horsepower: Animality and Race in Cavalia's Odysseo

Cavalia's show *Odysseo* claims that its audience will rediscover "with emotions the century-old relationship between human and horse." In my proposal I will investigate how the human-horse rediscovery takes place in *Odysseo*. Cavalia occupies a particular role in the genealogy of modern circus. It is one of the few "new" circus shows employing animal performers, without being defined as "traditional" circus. However, Cavalia uses theatrical strategies and semiotic meanings that have been developed since Philip Astley's inauguration of circus as institution in 1770 London. At the end of the 18th century horses were used as a means to produce masculinity. The noble male subject, had to know how to steer his horse, as he also had to know how to steer his nation, employees, and family. This notion changed dramatically in the 19th century; women started to ride and the bourgeoisie established its dominance over a still existing but slowly vanishing aristocracy. The emerging relationship between the horse and the female body was perceived as a danger to the given order of things. For the bourgeoisie, the notion of the thoroughbred became an opportunity to "naturalize" a new identity. A new leading class was asserted through exposing the decadence of its predecessor. Further, the notions of thoroughbred and race are intertwined, as both are inventions of what Foucault calls the biopolitical regime. *Odysseo*, which employs a performer from Guinea and is proud of its thoroughbreds must be looked at critically through the lenses of race, gender and animality. Special attention will be given to the horse as a bearer of signs, whose symbolic meaning changes over the centuries. I will work with the notion of "living diorama" to investigate how Cavalia's *Odysseo* differs from, yet still continues the narrative of human exceptionalism via a discourse of othered bodies.



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"Saint Tennessee Williams" on Stage

In the context of the present academic research, a different artistic interpretation is being introduced via the direction I have attempted of Tennessee Williams' works as religious dramas. "Sebastian and the cannibal" (Nicosia, Theatre ESTIA, May 2014), "Angel in the Alcove" (Nicosia, Theatre KATOIKON, May 2014), "Cabeza de Lobo" (Nicosia, House for Arts and Letters, December 2014, March 2015) were presentations of the so-called Williamsian theology (Tischler 1963) in the context of the Holy Eucharist and the ecclesiastical symbols. This paper aims at decoding the allegories in the literary work of Williams, whose heroes are evocative of an image of himself. The process of his self-sanctification concerns the triple link connecting the action of his theatrical characters with Christian hagiology and his own traumatic experiences. Val Xavier, Lot and especially Sebastian Venable -all Christ type figures- are mere camouflaged projections of Williams' life, used as a dramaturgical device and as a medium for exposing his real self to his audience.



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Antje Budde M.A., PhD (Humboldt-University Berlin) is an Associate Professor and joined the University of Toronto in 2005 when she was cross-appointed at the University College Drama Program and the Centre for Comparative Literature. Since 2011 Antje is a tenured Associate Professor. In 2012 she became a full faculty member of the newly established department, the Centre for Drama, Theatre and Performance Studies (CDTPS). In 2012 she co-founded the networking platform Digital Dramaturgy Lab (DDL), which sprang into action with first projects during the Summer of 2012 and has been busy working, exploring and innovating ever since. Since July 2013 she serves as the Associate Director (graduate) and since October 2015 as the International Liaison for both University College and the CDTPS. Antje is very interested in alternative, participatory, experiential and experimental forms of teaching and learning that emphasize the relationship between professional skills, rigorous academic engagement, a critical political mind and a strong sense of social responsibility. Project website: <http://digitaldramaturgy.wix.com/main>

In Feminist Numbers: Performances of Mathematical Beauty and Disgust

This year I would like to engage in a newly forming interest of mine that combines digital culture and its history with women's experimental engagement in mathematical thinking, both aesthetically and politically. Well-preserved and often self-imposed stereotypes about women claim that women – historically – are less interested or less capable of rational and scientific analysis and/or creativity. I have no interest in simply claiming the opposite as I don't find forms of binary thinking very appealing. Paradoxically, digital culture is of course completely rooted in binary constructions and coding based on the digits zero and one. As a starting point of my experimental enquiry I'm interested in setting up an unlikely conversation between Laurie Anderson ("Home of the Brave" 1986, "Rely on me" 2015), Gertrude Stein (for example "An exercise in analysis" 1917, and generally her concepts of time/music/repetition/looping, mathematical and paradoxical precision) and Hannah Arendt's idea of the Banality of Evil, which is also arguably related to an ethics of numbers, as discussed in Margarethe von Trotta's latest film "Hannah Arendt" (2013). In this context I will explore feminist epistemology related to performances of mathematics and physics and how feminist artistic and political intervention and contemporary queer-feminist discourses can shape both our ways of knowing and doing. At this point I do not know where this line of thought will take me. Nevertheless, this is what I propose to investigate further and the feminist working group seems to be a good place for it.



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Anton Krueger is Associate Professor at Rhodes University, South Africa, where he teaches creative writing and performance studies. His book *Experiments in Freedom: Explorations of Identity in New South African Drama* (2010) won the Rhodes Vice Chancellor's Book Award. A new book, *Magnet Theatre: Thirty Years of Making Space* (co-edited with Megan Lewis) is due for release in 2016.

Performing Mindfulness: Three South African Case Studies

I was struck recently by a statement made by Lance Olsen about different kinds of aesthetic production. Olsen makes a distinction between art which draws us away from our experience of reality, and art which increases our awareness of the present. In a sense, the former speeds time up by distracting us, whereas the latter appears to slow time down so that we become ever more conscious of our inner processes, as well as of our relationship to the world around us. My key question in this paper is to examine whether the practice of Mindfulness meditation might be utilised as a psychological technology enabling performance practitioners and audiences to cultivate an increased awareness of experiences of consciousness; in contrast to practises which, in the most extreme cases, numb awareness. I would like to examine whether there might be a "footprint of mindfulness" discernible in those using mindfulness techniques in their daily life, as well as in their artistic practices. In order to ground the project in practical experiences, I've interviewed three leading South African theatre practitioners – a performer (Andrew Buckland), a director (Janni Young) and a designer (Illka Louw). I'm hoping to explore ways in which Mindfulness practice has enhanced their approach to making work and would like to use their experiences as a starting point to exploring ways in which Mindfulness can assist in the creation, teaching and practise of performance.



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The Resurrection of the Ancestors; Inter-War Filmed Records of Modern Greek Productions of Ancient Greek Drama

A small number of filmed theatrical performances of the Greek inter-war period form a particular corpus that calls for historical research [of its own]. Firstly, because they are all black-and-white and silent, i.e. traits that affect their use as historical evidence. Secondly, because they concern outdoor performances of ancient Greek tragedies (including some of the earliest filmed records of modern theatrical production of Greek drama, such as Aeschylus' *Prometheus Bound*, Delphi, 1927). Generally speaking, the historian does not discover theatrical performances somewhere in the past, but he rather constructs something out of them while inventing them. Nevertheless, his construction should be the nearest possible to the complex, fluid, fragmentary, and conflicting 'disorder' of the past, yet without being monolithic, inconsistent, or untidy. Historical facts do matter but, in most cases, their qualities are to be determined through a variety of negotiations. In the light of these assumptions, the paper discusses the research opportunities and the problems with respect to these filmed theatre productions of the Greek Inter-War era as historical evidence. Mostly, it seeks to create a kind of historiographical agenda regarding this material in relation to the artistic and socio-political trends of Inter-War Greek Theatre that generated these documents. Namely, the most important among them are characterized by a very serious, domestic and almost 'pathogenic' condition: the peculiar idealistic conviction that the glorious ancient Greek past is de facto inherited by modern Greece.



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Anu Koskinen (born 1973) is a Finnish actor and doctor of arts in the field of theatre. She has been working in theatre institutions, independent theatre groups, in front of a camera and in numerous projects of participatory theatre. For example in different work communities, prison, elementary school, faculty of medicine and among students who have used mental health services. In her dissertation (2013) she studied perceptions that actors have of emotions and actors' affective work. At the moment she does post-doctoral research in the Theatre Academy of University of Arts Helsinki. Koskinen also teaches in Theatre Academy and studies art university pedagogy. Her research interests include relations between theatre and ecology, post-structural theory and Michel Foucault's philosophy, prison theatre, acting techniques and actors' affective work.

Genealogies of Artist-Researchers: Past Practices and Imagined Futures for Artistic Research in the Performing Arts

In Finland, artistic research (see e.g. Kirkkopelto 2015) has a relatively long history, with publications dating back to the 1990s (e.g. Paavolainen & Ala-Korpela 1994; Arlander 1996). For the 2016 IFTR Conference, we propose a roundtable on how this history affects the current practices of emerging artist-scholars. In artistic research, where art is a means as well as an end, an artist always has to write a kind of a history of themselves in relation to their art form; but when art is no longer something studied but a method for further scholarship, how does one's relationship to one's past practices change? Instead of something out there, art practice and the materiality of the past is a corporeal presence and a repertoire (to use Diana Taylor's 2003 notion) with which to change how we understand art for the future. But what, then, is the relationship of genealogies and personal legacies – past works and careers in the performing arts – to current practice in artistic research? How does the artist become an artist-scholar and what happens to the art in scholarship? What is the impact of this kind of research on how histories of performing arts are written in the future?



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Anuradha Kapur is a theatre maker and teacher. Her theatre work has traveled nationally and internationally and she has taught at universities in India and abroad. Her writings on performance have been widely anthologized. She completed her term as Director and Professor of Acting and Direction at the National School of Drama, New Delhi in 2013. She is presently Visiting Professor at Ambedkar University, Delhi.

Performance, Cross-cultural Exchange and Erasure in the Indian Theatre Histories: The Case of Fritz Bennewitz

I ask why the practice and pedagogy of Fritz Bennewitz, an artist teacher from the GDR who worked extensively across India, cross language and cross region in the 1970s and 1980s have been erased from the histories of modern Indian theatre practices. Bennewitz adapted and repurposed Shakespeare, Goethe, and Brecht among others and placed the technologies of spectatorship at the centre of the debates about Indian theatre practice. He delinked the defamiliarization techniques of traditional Indian theatre from those that had been developed for instance by Brecht by asking how each of these dramaturgies shaped the audience critically and politically. I ask why the plural, multivocal, and often agonistic Indian modernist theatre practices that were produced as a consequence of, and in dialogue with, international theatre debates have now been erased from the Indian theatre. Is this because a radical pedagogy needs to be written out and replaced by a more indigenist story of theatre making that serves the purposes of regulating the present and configuring the future?



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Anusha is a trained Bharatanatyam dancer. Apart from her personal performance practice, she recently worked as a researcher on an archives project for the Ministry of Culture in India. She also works in theatre pedagogy and advocacy introducing drama curriculum in schools across New Delhi where she lives. She has curated and organised international theatre festivals for adults and children as a part of her stint at Ranga Shakara – a theatre in Bangalore. She completed her post graduation in International Performance Research as a part of the cohort at the University of Warwick; University of Arts, Belgrade and Trinity College, Dublin. Her academic research interests lie primarily in the performance and staging of gender, race, trauma, memory and postcolonial politics.

Performing the Memory of India's Partition of 1947

The political partition of British India into India and Pakistan in 1947 marked an epoch in the Indian subcontinent. The formation of new sovereign nation states "caused one of the great human convulsions of history" (Butalia, 3) with almost 15 million people migrating and crossing borders with the intention of inhabiting a nation state where they shared the religion of the majority. The senseless gruesome violence and sexual brutality wrecked on bodies on both sides was unimaginable. In 2017, India, Pakistan and Bangladesh will observe the 7th decade since Partition with a specific engagement in the collective act of deliberate and difficult remembering. For the purpose of this paper, I will consider the performance of remembering through two projects - 1947 Partition Archive and The Partition Museum Project. Both projects focus on the re-tellings of eyewitness accounts and personal (his)stories. The former encourages and enables citizens from around the world to collect oral histories and survival accounts that are digitally preserved and made available to the public; while the latter will create a physical space of learning and remembering through testimonials and other materials/objects. I posit that these acts of remembrance are acts of resistance against the institutionalization of silence. I argue that these chroniclers of memories and reminders such as the seventy-year anniversary present to the discourse a sustained and meditative response to a trauma easily misused and misappropriated.



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Craft and the Invention of Tradition

The concept of craft offers an aestheticized and nostalgic view of artisanal work that has often been viewed as a form of feminine labour through the nostalgic backward glance of industrial modernity. Craft work, such as weaving, lace-making and embroidery, was often a feature of the ways in which women performed and were costumed in popular 19th century theatre, featuring as a spectacle of the 'folk' in performances of Stage-Irishness, among other ethnic models of pre-modernity. These craft practices, along with the invention of 'folk culture' have been treated with caution by feminist scholars and artists who have variously recuperated craft as a resistant model of work and art practice, along the line of Richard Sennett's articulation of the 'job done well for its own sake', or have historicised its role in the formation of the ideologies that underpin how the divisions of public and private space have been articulated. Craft is of course also a term that has frequently been attributed to theatre work, and this usage has functioned variously to gentrify the professional identity of the actor, while also working to diminish some modes of theatrical production, such as costume-making, that is so often connected with female workers backstage. This form of work has also been marginalised in performance scholarship, only recently being theorised and historicised in relation to the masculinist models of the 'great artists' of the theatre. This paper will attempt to theorise the ways in which craft might be made valuable for feminist theatre scholarship.



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Aparna Nambiar: BSc. Life Sciences, National University of Singapore; M.A. Theatre Studies, University of Amsterdam; M.A. International Performance Research, University of Warwick. Aparna is an Indian classical dancer and performance studies scholar based in Singapore. Her research thus far has examined the genesis and evolution of minority Indian performance practices in Singapore, and the ongoing negotiations of Singaporean identity that manifest performatively and corporeally. Her interests include diaspora studies, traditional performance practices in contemporary Asia and the interventions of global capital flows on Asian culture.

Performing the Contemporary by Re-performing the Past: Traditional Indian dance in Contemporary Singapore

This paper examines the contemporary evolution of Indian dance in Singapore as a performance of traditional “Indian-ness”, and identifies this as the dominant performance of Indian-ness within Singapore’s ethnic Indian minority. The mid-twentieth century constructions of the “classical” Indian dance forms in India are examined as being reconfigured and redeployed in present-day Singapore to perform a specific narrative of Indian culture on the Singaporean national stage. This paper specifically looks at the corporeal manifestation of the idealised past on contemporary Singaporean–Indian dance practices. Singapore-based Odissi dancer Raka Maitra’s work is taken as a case in point. Since 2004, Maitra has established her choreographic work at the junction of contemporary artistic production and dance archaeology. The “contemporary” in Maitra’s work emerges through the retracing, dissecting and re-staging of a series of processes from mid-twentieth century India, which preceded the crystallisation of the “classical” Indian dance form Odissi from precursor dance forms. Maitra hence activates these past processes as potent mining sites for the future of Indian dance in Singapore. Based on participant observation as a dancer in Maitra’s company Chowk Productions between 2009 and 2015, this paper hence examines Maitra’s on-going strategies of excavating classical Odissi dance to construct a contemporary Singaporean-Indian dance that is informed by tradition. Maitra’s strategy also finds favour with Singaporean state funding agencies that imagine the ideal contemporary Singaporean citizen subject as a modernised, border-crossing transnational, who remains strongly rooted in “Asian values”. The Singaporean of the twenty-first century performs much like Maitra’s dancer, a performance of fluid citizenship across space and time.



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Performing the Political Past Transnationally: Reception of HILDEGARD/KNEF in Australia

HILDEGARD/KNEF is a one-woman show using post-war German film star and chanson legend, Hildegard Knef's life to investigate the guilt and a German perspective of WWII. This show was performed in Melbourne for two weeks and this paper seeks to examine both critical reception and audience survey/feedback/interviews, as well as theories of spectatorship (Susan Bennett, Marvin Carlson, etc) to determine how a performance about the past affects a transnational audience? Melbourne is a city with a population of almost 5 million, 40,000 of which are German. HILDEGARD/KNEF had both German and Australian audiences. How did they react to a show about the trauma of the past? How did audience members cope with memories of crisis and trauma -both physically in performance and upon reflection? Can a political investigation of the past be a place of reconciliation?



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Ariane Zaytzeff holds a PhD in Performance Studies from the Tisch School of the Arts, New York University. Her PhD research focused on the role of Rwandan contemporary artists in the transmission of cultural memory in post-genocide Rwanda. Also a practitioner, Ariane carried out her fieldwork collaborating with Rwandan artists on various theater and dance performances. In 2012 she co-created the festival East African Nights of Tolerance with Wesley Ruzibiza, which just had its fourth edition. She currently lives in Rwanda where she works with Amizero Dance Kompagnie and opened her own creation and production company, Ishakwe Arts.

Finding space: making art in a controlled public space in contemporary Rwanda

In this paper, I consider the relationship between performance space and practices of democracy in contemporary Rwanda. Since the closing of Ishyo Arts Center in 2013, Kigali has had no permanent space for rehearsal, conversation, and creation, and artists are struggling to hold events using conference halls, tents, and bars. I link the artists' struggle to find space to the absence of public parks and the noise pollution law to argue that the government's strict control on where and how people come together reveals a top-down practice of democracy that mistrusts unsupervised public gathering and exchanges. I look at three concrete examples of spaces often used for performances: the Rwanda Revenue Hall, located within a government's building, the amphitheater located outside of the Kigali Genocide Memorial, and the car-free zone in the city center, to show how each of these spaces has potential and limitations that determine how much audience and which kind of audience a performance will get. As future projects of national theaters and cultural spaces will take years to come through, I examine how the artistic community has developed a solidarity network to support one another in the process of finding and getting access to spaces, and transforming them into performance-appropriate venues. I therefore argue that though the continuing absence of space plagues the conversation between artists and audience, it creates the conditions for a necessary collaboration between artists and pushes them to invent alternative ways of coming together and reaching out to the audience.



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Dr. Aristita I. Albacan is an independent theatre scholar and practitioner based in the UK. Her research interests are connected to intermediality, contemporary spectatorship, performance making processes and applied theatre. She also specialized in Robert Lepage's theatre; she holds a PHD awarded by Ludwig Maximilian University Munich. She lectured in Theatre and Performance at the University of Hull (UK) between 2006 and 2015. Prior to that was a visiting lecturer at University of Mainz (Germany) between 2003-2005. During her affiliation with the University of Hull, she initiated and led the Interdisciplinary and Collaborative Practices Research Cluster (2010-2013) and was a Director of Studies for Theatre and Performance (2008-2014). As a theatre practitioner, she has developed contemporary performances in various settings in Romania, Germany, United States and UK in the past 20 years.

The Production of “Self” in Participatory Performance: Re-mixing the DADA Arsenal

Undoubtedly, the historical Dada movement has produced a complex cultural heritage that ripples beyond its endemic manifestations spread across Europe (in Zurich, Berlin, Hannover, Hamburg, or Paris) and America (mainly New York) between 1916 and 1924 (Gordon: 2006 and Codrescu: 2009). Ample and immaterial as part of it was/is, the Dada heritage influenced all further artistic avant-gardes of the twentieth century, that engaged with a radical critique of reality and aimed to reconnect art with life by going against the artistic canons of the time. Interdisciplinarity, the exploration of collective and spontaneous aspects of creativity in performative settings and favouring the experimental are the key traits of the movement that can be seen to have produced a potent formal influence. In terms of discourse, an irreverent-humorous stance, the refusal of all “isms” - whether political or artistic – have been the main elements that distinguished both the historical movement and its on-going influence. Arising in a time of deep political turmoil, the Dada movement was the reaction of “the generation of terror” (Huelsenbeck: 1960) towards a perceived failure of the Western values in face of the World War I. As the past century continued to be fraught with violence, political and economical problems, the Dada heritage maintained its appeal to artists, instigating artistic practice and debate, especially with the avant-gardes (Schechner 2002). 2016 marks the movement’s centenary. In recent years, the Dada heritage became (again) the object of artistic scrutiny through re-enactments, performances, exhibitions, conferences, etc., suggesting that the “obsession Dada” remains. Using as a case study Dada: Work on Progress this paper aims to discuss the ways in which, by applying remediation strategies (Bolter and Grusin 1999) in various participatory performance settings, the Dada “arsenal” of performative techniques, can be used towards a liberating production of self in performance.



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Can the Work of Actors be Measured? The Relation of Art and Work within Theatrical Practice

Peter Brook finishes *The Quality of Mercy*. Reflections on Shakespeare with these words: "Shakespeare. Quality. Form. This is where our work begins. It can never end". What are the characteristics of a work that never ends? How does the artistic nature of the theatrical craft influence this "never-ending" work? What would be its place among other types of work? If actors "play", are they working? Art and work occupy an important place in society, but together these key issues are rarely seen as a subject of interest in sociological analysis. While discourse about art is dominated by questions of a rather philosophical and esthetical nature, in the context of work, the main issue seems to be the lack of work. Medicine, economy, psychology and others have their definitions and understandings of work. An attempt at creating a map of what 'work' means in different theatrical contexts could not only provide theatre studies with new tools, but also add aspects that are invisible to other mentioned approaches. Taking as starting point the concept of work as a process, developed by Anselm L. Strauss and other interactionists, the presentation will focus on how the methodology of Grounded Theory, so successful in studying business organizations, helps in finding answers to the question about the relation between art and work in theatre.



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Being Playfully Hindu

The idea for this paper germinated on a cold January evening from watching my Gujarati colleague at a gas station in Athens tuning into websites of temples in India to watch the dawn "artis." For about an hour every evening, she would tune out of the store, forget about sales, and inventory and devote complete attention to Hanuman and Sai Baba. Even though not the most tech savvy of persons, her iPhone had the latest version of the app that allowed one to read and recite the Hanuman Chalisa and the Gita. When I mentioned what I thought was a just an isolated quirk of an individual to other Indian acquaintances, they concurred to performing pujas and remaining connected with rituals and events at home via the internet. Hinduism seems more like a performance of identity than a faith system amongst the diaspora in the US. I will be discussing the mediated Hinduism performed by the diaspora vis a vis the resurgence and Hindu fundamentalism in India and the government's recent emphasis on digitizing the country. The performance of faith, I argue, asserts the Indian identity of the diaspora and allows the community to find a vital connection with the life left behind in India. The dissemination of Hinduism via the internet, however, changes and mutates the belief system. I interrogate "darsan" using Philip Auslander's concept of liveness and conclude that mediated Hinduism asserts the fundamentally fluid, adaptive nature of this faith system even as the digital dissemination of religion changes its nature making it more performative.



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Performance as Function: The Military Origins of the Concept of Disability

The points of contact between disability and performance have emerged and continue to expand within the frameworks of aesthetic, activist, social and cultural performance. This paper asks: What other possible genealogies could there be for the two concepts and their convergences? Drawing upon two histories related to the Second World War, I trace the conditions of possibility for the emergence of disability as a category in relation to 'functional' performance. The first one concerns the recruitment process of the Canadian Army during WWII, and the medical classification system that it developed for its personnel selection. Called "PULHEMS" profile, this instrument is used to grade the dis/abilities of soldiers, where the grades are not equated with diseases or 'lack' but with the tasks that the recruit can potentially perform for the military. In view of the profile's construction, I discuss how the idea of performable functions enabled the army to do a man-power economy by way of serving as a basis to define disability. The second history focuses on "Performance Status Scale" – an instrument developed within post-war chemotherapy research, as part of a highly experimental drug trial related to chemical warfare. The scale assesses the effectiveness of the medication, not by way of looking at what is going on inside the patient's body, but by way of quantifying their abilities to perform everyday activities. In so doing, it helps to measure, in the words of its authors "the usefulness [sic.] of the patient or the burden that he represents to his family or society" (Karnofsky & Burchenal 1949). Drawing from these histories, I discuss how the concept of "function", which I call prescribed relationality, opened up a field where disability emerged as a category – one that was located, not within the body, its 'pathologies' or 'abnormalities', but in its performances.



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Aruna Bhikshu, Associate Professor, Department of Dance, SN School, holds a Doctoral degree in 'Sattvikabhinaya and Psychosomatics with special reference to 'Kshetravya Padams' from the University of Hyderabad in 1996. Projects: Collaborator- Arts collaboration Project, India Foundation for Arts, Bangalore. Member, 'Social Change and Popular Performance' project carried out by Glasgow University and University of Hyderabad. Was assigned with choreographic work of Dance Drama Trilogy, Tirumala Tirupati Devasthanam, Tirupati Utsavas. Carried out a choreographic work of a Dance Theatre production, 'Roshni' for an NGO working on mental illness. Entrusted with a directorial assignment under the project "Ibsen between Tradition and Contemporaneity" of department of Theatre Arts funded by Norwegian embassy, New Delhi in collaboration with Oslo University, Norway. She has presented papers in various international conferences and published articles on dance. Choreographies: Dr. Aruna Bhikshu is a choreographer par excellence with a dance language rooted in Classical Kuchipudi, extending to Dance Theatre, Theatre and media. Her work essays narratives which cut across these disciplines and provide distinct movement vocabularies She envisages interest in inter-disciplinary and cross-cultural studies. She has been part of various national and international seminars on performing arts and published many articles on the same.

Performative Intercessions Beyond Religion-A Glimpse into Telugu Dance Traditions

The classical dance traditions of the Telugu speaking regions of Southern India mainly existed in two parallel streams, Kuchipudi dance and the dance of Kalavantulu. Kuchipudi was the domain of the Vaidiki Brahmin men. Both the practice of gender reversal and caste were adhered to, strictly till the 20th century. The socio political period of the developmental era of Kuchipudi dance witnessed an interesting interface of various cultures and religions. This was mainly because of the then rulers being the Muslims. In fact the name of the dance form is taken from the village that was gifted to them in appreciation of their art by the Golconda ruler Abul Hassan Tanasha of 17th century. On the other hand the community of dancing women who were dedicated in the service of the God in the temples was called Kalavantulu. A section of them were court dancers as well. The content of the dance of both Kuchipudi performers and the Kalavantulu was like that of any other traditional dance of India, based on the Indian mythology. These two forms had experienced a mutual inflow of give and take and have also seen many a transpositions simultaneously. A critical study of the content, compositions and of these forms will bring out quite a few striking issues like the frequent use of Urdu words and gestures to suit such instances etc. This paper focuses on the socio political reasons behind such a culmination of cultures, thus making a effort to understand the accommodations made by the performers both for the survival of the self and the art form itself.



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Arushi Singh is a PhD student and teaching associate of Culture and Performance in UCLA Department of World Arts and Cultures/Dance. Her doctoral research explores the political economy of contemporary dance in India, with an emphasis on the relations between economic precarity and the performing body. Her research deploys an interdisciplinary framework which conjoins theories from dance and performance studies. Arushi trained in bharatanatyam at a very young age, completing her arangetram in 2005, and subsequently went onto perform with her teacher, Guru Saroja Vaidyanathan. She is also an alumnus of Jawaharlal Nehru University's Department of Theatre and Performance Studies, and St. Stephen's College. Before commencing her doctoral studies, Arushi worked as research associate with members of Gati Dance forum, an autonomous performing arts collective working in the field of contemporary dance in India.

Locating Precarity in the Creative Practice of Contemporary Dance

While classical dance has conventionally served as an emblem of the Indian nation, contemporary dance is emerging as a vital arena of practice in South Asia. As much of the work by choreographers practicing contemporary dance ever since the 1980s has included a 'reconfiguration of traditional modes of representation, an evocation of the modern, and a critique of cultural, national and gender stereotypes', they have received scarce institutional support (Katrak 2011). Dancers in India pursuing contemporary choreography are neither endowed adequate financial and cultural infrastructure to create and showcase their artistic works, nor do they have ample avenues to receive a formal education in contemporary dance. I witnessed, during my fieldwork with contemporary dancing communities of New Delhi, that as dancers experienced anxieties about making a decent living from their creative works in a city primarily concerned with preserving and promoting its rich legacy of classical dance, they embodied creativity perpetually tempered and shaped by precarity. This observation has led me to frame my research around the question of how we understand precarity in the context of dance practice. I will share my current thoughts about the intimate connections between economic precarity and the performing body by exploring theories on risk and precarity from anthropology, performance and dance studies, social theory and phenomenology.



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Arya Madhavan is a senior lecturer in the School of Fine and Performing Arts, University of Lincoln. Her research focuses on analysing and critiquing performance practice and theory of Indian Theatre, with particular reference to Kudiyyattam and Natyasastra, Women in Asian performance, a new area that she has been developing since 2013 as well as performance studies. Her publications are mainly on Indian theatre and Women in Asian Performance.

Corporeality of Taste: Kudiyyattam, and the Facial Expression of Taste

Corporeality of taste: Kudiyyattam, and the facial expression of taste How is taste facially expressed? Is there a well-defined methodology for expressing taste? Indian theatre offers elaborate description of the emotional expressions that hand, face and eyes, collectively and independently produce. Natyasastra, for instance, boards exhaustive directions on the ways an actor can use her eyes, face or hands. Kudiyyattam, the Indian Sanskrit theatre form from India has explored the functions of eyes and face to such an extent that almost any emotions, humanly possible to experience, can be facially expressed. But, neither Natyasastra nor Kudiyyattam provide detailed description on the expression of taste through face and body. Even the hand gestures are limited to food or eating in Kudiyyattam, and almost nothing exists to help an actor to facially express any of the five tastes. Why is that? Is there scope to create new facial patters to express sweetness, saltiness, sourness, bitterness or indeed, spiciness? When we express these tastes do our facial patterns change accordingly? Moreover, is there a difference in facial expression of bitterness, for instance, between two people who like bitterness and the other who does not? Is the expression of taste culture specific? And finally, could these queries potentially inform and contribute to the expression of tastes in the Indian theatre practice, specifically Kudiyyattam? This paper attempts to address these questions in a really experimental way by interweaving practice into it. Dr Arya Madhavan Senior Lecturer School of Fine and Performing Arts University of Lincoln



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Asha Kuthari Chaudhuri is Professor at the Department of English, Gauhati University, and specialises in Drama and Theatre Studies – particularly postcolonial Indian Theatre, Film and Media Studies. Among her publications are Mahesh Dattani (New Delhi: Cambridge University Press, 2005), and *Ideas of the Stage: Selections from Drama Theory* (Ghy: GUPD, 2010); and among recent articles “Old Text, New Theory: Reading Tagore’s Red Oleanders through Ecofeminist Lenses” in A. Bhattacharya et al Ed., *The Politics and Reception of Rabindranath Tagore’s Drama* (2015. Routledge Advances in Theatre and Performance Studies). She is currently working on an anthology of Modern Indian Drama. Her Ph.D. was on the American dramatist, Edward Albee. A 2015-16 Fulbright Fellowship grantee, she was at the Graduate Center, NYC, working on a project entitled ‘Theatres, Spectacles, Audiences: Indian and American Cultures of Viewership’ where, through insights generated within the performative space of theatre or film, she explored theoretical mechanisms to grapple with the intercultural problems of viewership as well as that of pedagogy. Along with academia, she does research and scripts for television documentaries, is associated with theatre groups such as Zerifa Wahid Productions as dramaturge, and reviews plays for *The Assam Tribune*.

Constructing a Theatre Anthology for a Western Audience: India

Theatre histories of the traditional western canon pay little attention to the classical forms and theories of theatre in the east, despite the fact that some of the earliest (and continuing) forms of theatre emanate from places such as India, where it traces its roots back nearly 2000 years to the *Natyashastra*. In the light of this general context of theatre studies in the western academy, this presentation will focus on the scant references to the theatre practices and theorizations from India in the modern time, despite its immense complexity, diversity and interaction with world theatre cultures. The idea of modernity demarcates the new theatre in India as distinct from early Sanskrit, classical / folk traditions – playing itself out in diverse ways in different regions of the country – it is also the strand that holds it together. What does this idea of the modern entail? How can the modern theatre cultures of India be presented to the West in the form of an anthology that would situate itself squarely within the frame of ‘modernity’? How far would it be possible to be truly representative of the linguistic and ethnic variations while still maintaining this notion of the modern? After a brief outline of the history of modern drama in India, I consider the challenges of introducing a modern repertoire from this non-Western tradition to Western readers and potential producers through the process of translating and collecting this diverse and complex material into a representative anthology that could address the current gaps in the field. This curated panel examines the theatre of the past century in three major but neglected theatre cultures—China, India and the Arab World. Xiaomei Chen’s focus is China; Asha Kuthari Chaudhuri’s on India; Marvin Carlson (chairing the panel) will focus on the Arab theatres.



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Diva Dromology: Tracking Intermedial Accelerations in 'Calpurnia Descending'

In 2014 at the Melbourne Malthouse Theatre, Sisters Grimm (Declan Greene and Ash Flanders) staged 'Calpurnia Descending', a high camp, melodramatic mixed media 'diva-feud'. Playing on the narrative arc that has been a staple of the cinema since *All About Eve* (1950), the performance is part of a body of work inspired by cinematic history and genre, from the evil child genre in 'Little Mercy' (2013) and the southern-belle inspired 'Summertime in the Garden of Eden' (2012) to the exploitation films of the 1970s with 'Cellblock Booty' (2008). Played as subversive, irreverent satire indebted to the cult productions of John Waters, they push the acceptable limits of cross casting and gross-out humour in service of their project to re-evaluate and queer the cannon of mainstream media. 'Calpurnia Descending' takes this project a step further to create a meta-theatrical critique of their own endeavour, mixing histories of cinema and Broadway theatre with modern media, queer culture and global pop. Over half of the performance takes place behind a projection screen, shot live with multiple cameras, comically dismantling the historical language of cinema with camped-up cross-cuts, close-ups and bridging shots before moving toward the digital realm of green-screen and the hyper-mediated logic of networked media. But behind the playful emulation of screen cultures, the work offers a cogent historical and political critique of the 'diva' as both a product of media and an icon of queer identification. Central to *Calpurnia Descending* is the fear of becoming irrelevant. The constant need to augment, update, re-invent and re-brand in an ever accelerating world speaks not only to the diva, but the theatre and the cinema. This paper questions how the figure of the diva might inform an intermedial investigation of what Paul Virilio terms 'dromology' — the logic of speed.



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Ashley McAskill is a PhD candidate in Communication Studies at Concordia University in Montreal, Quebec, Canada. She has a BA in Theatre and Film Studies and English, and a MA in Communications and New Media from McMaster University in Hamilton, Ontario. For her doctoral work, Ashley has brought both these experiences together to explore the current state of “disability theatre” (a name that she also questions) in Canada. Ashley’s main question is: How is the creative work of artists who identify as having disabilities and/or mental illness being recognized, developed and encouraged in Canada?

Positioning the Affective Value of Tenderness in Disability Aesthetics

The notion of “tenderness” is a risky term to introduce into disability performance and appreciation. “Tender,” often associated with “gentleness” and “softness” can be perceived as perpetuating representations of disabled performers being emotionally fragile or in need—child-like qualities. However, my use of tenderness moves beyond these emotional framings by reevaluating it as a valuable aesthetic process. In my doctoral work, I ground tenderness in its power of ethically softening and complicating fixed understandings of relationality. Affectively, it serves as a different framework to mobilize new values and appreciations of differential mobilities and cognitive styles. Using examples from artistic work from the Canadian disability theatre groups I have worked with over the past 2.5 years, I will discuss how this notion of tenderness emerges and conceptualize how it fits in our field of disability and performance. One aesthetically rich site of such emergences is the use of slowness in the rehearsal and classroom space. Such temporalities and rhythms lend space for tenderness, and invites new understandings of subjectivity. My theory of tenderness supports Levinas’ notion of the “face-to-face encounter,” which occurs by surprise and has a deformalizing affect. When applying it to disability aesthetics, tenderness promotes disability through what Sandahl’s describes as a “generative lens.” Foreclosed certainties of the limitations of the disabled body become subject for reinterpretation and revaluation. Whether based on the non-normative rhythms of their bodies or differential cognitive paces, artists with disabilities invite tenderness in their work and in their audiences. Perhaps as a result of an image or movement, tenderness is constantly in motion, complicating notions of alterity and aesthetic production.



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Astrid von Rosen is senior lecturer in Art History and Visual Studies, at the University of Gothenburg (UGOT), Sweden, and one of the research coordinators for the Staging the Archives cluster, within Critical Heritage Studies (CHS). A former classical and contemporary dancer, Astrid is interested in the intersections between artistic and academic research, particularly in the fields of archives, dance, scenography and art history, and has written books and articles on these subjects. Astrid wrote her doctoral thesis (2010) on Sweden's first professional scenographer Knut Ström, exploring entangled registers of body, image and language in his life and work. Recent articles (2015) are "Scenographic sensualism: In the field with the city dancers" and "Sweating with Peer Gynt: Performative exchange as a way of accessing scenographic action". As part of an interdisciplinary research group Astrid works on "Turning Points and Continuity: the Changing Roles of Performance in Society 1880–1925", a project financed by the Swedish Research Council. Astrid is also engaged in a joint project at University College London and UGOT, exploring a critical re-imagined Dig Where You Stand approach, Dancing Where We Dig grounded in the interstices and contact zones between artistic, activist and academic approaches to participatory knowledge-production.

Scena-Graphic Semiotics: Making Meaning with the City Dancers

During the last decades semiotics has been criticized for dogmatically striving to ascribe singular and stable meanings to signs, as well as for its theoretical inaccessibility and internal quarrels. While in many cases the criticism has been justified, it is possible to argue that semiotics is an essential method for scholars working with particular visual materials (Rose 2012, Hatt & Klonk 2006). The first section of the article considers theoretical understandings of semiotics and ways of utilizing it within the fields of art history and theatre studies, in order to lay a foundation for re-imagining this faded but potentially useful method. In the second section visual archival materials from the Swedish dance group Rubicon and their project 'The city dancers' (1986–89) will serve as an example and testing ground in the ambition to incorporate a creative and critically productive semiotics into a methodological model for "scena-graphing" past dance events. 'Scena-graphing' refers to an explorative activity foregrounding the complex interplay between dancer, environment and audience. A scena can be defined as a 'practical and material space for action' (Marx 2015), and I am using this pragmatic, enchanted and critical space for embracing the archive in order to better access, revive and understand the multi-layered meanings and impacts of past dance events for individuals, communities and societies. The scena-graphing model, then, consists of three entangled registers: the sensual, the semiotic and the structural. As the sensual register has recently been explored in my article 'Scenographic sensualism' (academia.edu), the ambition is now to focus on the semiotic register. In expanding on this theme, the paper draws on recent research conducted at the University of Gothenburg and University College London as part of the Critical Heritage Studies initiative 'Digging where we stand – dancing where we dig'.



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Ava trained as an actor at The Drama Studio, London, for over 30 years she has worked as a performer, director, producer and for twelve years as a Senior Lecturer at University of Derby teaching Applied Theatre. She trained with Augusto Boal, worked with Dr Dorothy Heathcote MBA investigating MOE and has an MA in Applied Theatre. Her portfolio of work as an artist includes small-scale touring, theatre for young people, prisons, young offenders, long term unemployed groups. Her research has included exploring the use of drama educationally in Sri Lanka, Czech Republic, Romania, Soviet Union and Palestine. She has also worked as Artistic Director, Programmer and Youth Theatre director. In 2003 she co-founded Tangere Arts, and working closely with Derby Theatre, Nottingham Playhouse, Buxton Opera House, Hull Truck Theatre and Cast in Doncaster. Acting Alone has performed at Cork University "Politics, Protest and Performance" and Auckland University "Performance of Hope" 2015. Her international research includes projects in Sri Lanka, Soviet Union, Czech Republic, Palestine and Romania. Recent conferences/dissemination includes: Cork College University 2015 Performance, Politics and Protest, and Conference of Hope University of Auckland.

Disciplined-based Political Theatre Solo Performance: "Acting Alone" – Artist-led Research Exploring Boundaries of Performer/Audience Relationships

Over the last seven years I have been drawn to making solo performance theatre inspired by true stories/verbatim material that both challenge me as an artist and as a researcher but also pose questions to audiences but can theatre contribute to social and political change? Acting Alone explores how solo/interactive performance might create "affect" as a tool for promoting social responsibility and political engagement. This paper will set out some of the responses to the performances from touring the piece both nationally and internationally, theoretical frameworks I have engaged with and what questions continue to drive my research. This piece is inspired by my research with artists and educators in refugee camps in the West Bank. The title "Acting Alone" provides a duality - that of acting vs activism – political intervention against the vulnerability of performing alone on stage - would I be alone at the end of a performance or would an audience join me in the conversation, a response to the Israeli/Palestinian conflict? Originally commissioned by Amnesty International (Derbyshire) Acting Alone is informed by performance efficacy and participatory engagement theory. In its exploration of the complex situation faced by those living in Palestine, Acting Alone challenges the theatrical conventions often experienced by audiences. It invites them to interact: to cross the dramaturgical divide and create an ending where no-one, including the performer, knows the resolution. In a unique performance style, tales are woven together, personal stories and folklore tales offer insight and reflection but ultimately the piece poses questions - at times of conflict, do we take action? Whose side are we on? What are we willing to risk? And can one person make a difference?



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Tracking the Creative process of a Roverman Production

Roverman Productions is a Ghanaian theatre company made up of about 120 members, most of who are not trained theatre professionals. The group, made up of persons from diverse backgrounds and at various stages of life, mothers (sometimes attending meetings with their young children), single men and women, students and professionals, is unique as a theatre ensemble. Many of the members are a part of this group primarily because they have a love for the performing arts. The playwright Director and CEO of Roverman, Ebo Whyte has indicated his desire to build the human capacity of his members by empowering and giving them the confidence they need not only to perform on the Roverman stage, but also in their individual lives. This group of dedicated people spends many hours a week together either in rehearsals or in workshops aimed at building their capacity to perform in life as well as on stage. What are the strategies employed in building group cohesion and the sense of family and belonging within this group? How do these translate into their performances on stage? Following, and participating in their activities over a period of two months, I attempt to answer these questions. This paper presents an analysis of their processes as an ensemble, in the creation of theatre from the first reading of a new script to the opening night, noting the extra -theatrical elements of the workings of this group and how these aid or hinder the process.



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Avra Sidiropoulou is Assistant Professor at the M.A. program in Theatre Studies at the Open University of Cyprus. She holds a PhD degree in Directing Theory (Aristotle University of Thessaloniki, Greece), an M.F.A. in Directing (Columbia University), an MPhil in American Literature (Cambridge University) and an M.A. in Text and Performance (King's College London). She is the artistic director of Athens-based Persona Theatre Company, with which she has directed works from the classical and contemporary repertory and conducted directing workshops in Greece, Cyprus, Turkey, the United States, the U.K, Bulgaria, Estonia and Iran. Her Athens-based theatre company has received state subsidy and funding from several private foundations, as well as the E.U. Avra's main areas of scholarly specialization include the theatre of the director-auteur, adaptation and the ethics of directing and theory of theatre practice. She taught directing, acting, theatre history and theory at the University of Peloponnese (Greece), the Aristotle University of Thessaloniki (Greece) and Bosphorus University in Istanbul (Turkey), as well as in various drama conservatoires. She has also contributed articles to international peer reviewed journals and chapters to international edited volumes. Her monograph *Authoring Performance: The Director in Contemporary Theatre* was published by Palgrave Macmillan in 2011.

'Adaptaphobia' and the Current Stage; Or Should we 'Resurrect' the Past and Why?

This paper explores the means by which, as intellectual and artistic operations, adaptations of well-known plays have been nourishing a chain of arguments on the limits of directorial interpretation and the rights and wrongs of artistic autonomy. It attempts to shed light to the faithfulness Vs. freedom binary and examine the relationship between canonical dramatic works and their revisionist staging along the mental- psychological continuum of resistance and surrender to text and performance. "Adaptaphobia" (a fear to adapt) is closely linked to the fidelity discourse that has profusely problematized the so-called "directorial ethics" and the tensions that permeate the source-adaptation symbiosis. The fact that notions of faithfulness and betrayal are constantly negotiated and redefined can only serve to remind us that to some extent performance continues to remain bound to the hierarchies of meaning inherent in any act of reading and of rewriting a classic. At the same time, common terms such as "revival" and/or "resurrection," pointing, as they do, to the viewing of the source play as defunct, seem almost obsolete in their limited, uncharitable acknowledgment of what the text may bring to the table. My analysis ultimately suggests that a more generous attitude towards the original work and a less cautious stance towards adaptation are in fact both possible. A "blissful marriage" of perennial enemies can be based on a. the guilt-free reinstatement of the classic as an anchor of identity and b. the conviction that revised forms can act as a kind of umbilical cord that nourishes the relationship between past and present. While adaptation is anything but a blind corrective towards the audience's instinctual response to popular texts, the canon largely owes its "market value" to the inscrutable, yet necessary process of revisiting and reappreciation.



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Avraham Oz holds degrees from Tel Aviv University and The University of Bristol. He is Professor Emeritus at the University of Haifa and Professor of Drama at The Academy of Performing Arts, Tel Aviv. He chaired the Departments of Theatre at Tel Aviv University and The University of Haifa, taught at The Hebrew University in Jerusalem, Beit Zvi School of Dramatic Art, Hakibbutzim Academic College and Sapir Academic College. Oz was the President of the Israeli Association for Theatre Research, founded the Political Performances WG at IFTR, and has a world reputation as a Shakespeare scholar. His numerous books and articles deal with Renaissance English theatre, Political theatre and Israeli theatre. Oz served as an associate artistic director at The Cameri Theatre, Tel Aviv, and as a chief dramaturg at the Haifa Municipal Theatre. He founded and edited theatre periodicals such as Assaph and JTD, edited and broadcasted cultural programs on radio and TV, and translated numerous plays and operas from English, French and German into the Hebrew for all major theatres in Israel, including nine Shakespearean plays. Oz directed his adaptations of Pinter's *Ashes to Ashes/Mountain Language*, C.P. Taylor's *Good*, and is now rehearsing his adaptation of *The Merchant of Venice*.

Tracing the Birth of Modern Capitalism and Nationhood in Shakespeare's *The Merchant of Venice*

Whereas many stage interpretations of *The Merchant of Venice* focus on the tension between religions, the current adaptation of the play at the Academy Theatre, Tel Aviv is concerned with the play as a mirror of late medieval and early modern birth of Capitalism and Nationhood. As such, it moves forward and backwards in time. Set in a double vision of modern media coverage of the early modern story of love's worth, the production hovers between the Shakespearean narrative and its interpretive reflection through a modern-like media, thus representing the past as the introduction to the modern world of fully fledged economy of love, friendship and human relations and conflicts within the framework of nation states. The conflict of Shylock and Antonio and his fellow merchants in Venice thus turns into a clash of economic ideologies, while the awkward juxtaposition of Venice and Belmont evokes the confrontation of feudalism and nationalism, with the buds of feminism starting to make their appearance in the marked difference between the deprived position of women, whether privileged or humble, in both communities, as subservient to the male master. Attempting to uncover the seeds of time by employing visual images and conceptual discourse of our own world as organically emanating from the Shakespearean text, the reading of the latter seems to capture some threads constructing the uninterrupted flow of past into the present and future.



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Dr Aylwyn Walsh is Senior Lecturer at Lincoln's School of Fine and Performing Arts. Her research interests include prisons, punishment and performance; cargo; protest and migration; political and activist performance; radical pedagogies and intercultural performance. Recent publications appear in *Contemporary Theatre Review*; *Crime, Media, Culture*; *RiDE*; *Cultural Studies* & *Critical Methodologies*. She co-edited *Remapping Crisis: A Guide to Athens* and is working on a monograph on prison cultures. Artistic work has been shown across Europe, including Germany, Greece, Finland, Turkey and in the USA, Brazil, Zambia and South Africa. She has worked on a wide range of freelance projects as evaluator and lead artist and is the co-director of *Ministry of Untold Stories*.

The Archive and the Repertoire Revisited: Prison's Culture of Presenting the Past

This paper presentation will explore how prison as a state sanctioned performance situates past and present as a continuous loop in its regimes of discipline, punishment and control. I explore affect, labour and trauma in relation to performance in and of prison. The paper develops new research from South Africa as well as extends research on prison and performance in the UK context in order to make an argument about prison as both archive and repertoire. This draws on Diana Taylor's work on trauma, nation and performativity.



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Patrilineal Histories of Theatre

When the famous German actor Conrad Ekhof dies in Gotha in 1778, the obituaries univocally highlight the big loss for the German stage. In the theatre histories of the following centuries, Ekhof is constantly referred to as the "father of German acting". So far, this historical dictum has not been questioned. It is striking that the need for a father figure becomes dominant in the period of theorization and intellectualization of acting that commences in the mid-18th century. Establishing a father of German acting matches the theoretical, abstract and patrilineal generativity of theatre history, passed down the generations by sons and in writing. At the same time, those diverse theatrical practices that did not comply with the theatre reform efforts of the Enlightenment, were marginalized. The paper is interested in a gender-analytical perspective on the sex/gender codings in the traditions of theatre history and their influence on the theatrical practice.



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Working Group Theatrical Event Beate Schappach studied Theatre and German Literature at Freie Universität Berlin and at the Universities of Zurich and Berne. Since 2002 she has been working as a research assistant and lecturer at the Institute of Theatre Studies, University of Berne. In 2011 she finished her PhD Aids in Literatur, Theater und Film. Zur kulturellen Dramaturgie eines Störfalls (AIDS in Literature, Theatre, and Film. The Cultural Dramaturgy of Disorder). She is currently working on her habilitation project Dramaturgy. The Art of Tidying up. She is president of the Swiss Society for Cultural Studies and convenor of the working group Literature–Medicine–Gender. In addition, she worked as a dramaturg for theatre productions in Germany and Switzerland, e.g. in 1997 *The Fall of the House of Usher* by Edgar Allan Poe, in 2006 *Turandot* by Carlo Gozzi, in 2004 *Judgement* by Barry Collins and in 2006 *Rich – Beautiful – Dead* adapted from *No Exit* by Jean-Paul Sartre. She curated several exhibitions, e.g. in 2013/14 *Education as an Adventure* and in 2011/12 *Half Time. Looking at the Middle Age* at Vögele Kultur Zentrum Pfäffikon (Switzerland) and in 2008 *The Generation of '68. Short Summer – Long Impact* at Historisches Museum Frankfurt

From Page to Stage: Text as Context of Theatrical Events

Literary texts and theatrical performances have a complex relationship, which differs depending on the definition of text and the view on the function of theatre. By considering the text as context of the performance the presentation explores different forms of this relationship: a. The theatre production as a transfer from page to stage, which is considered to be true to the text; b. The theatre production as an interpretation of the text, which highlights certain aspects; c. The text as a resource for the theatre production, from which theatre practitioners chose and which they recombine with other material. Focusing on performances of plays and other literary texts the paper aims for a model of the relationship between text and performance, which can be used to describe and analyse, how theatre practitioners, playwrights, spectators and critics understand the text-performance-relationship. The presentation discusses the following hypothesis: The discourse about the relationship between text and performance is actually less about literature and theatre, but it negotiates the function of theatre in society. By analysing the discourse on the text-performance-relation theatre scholars are enabled to reflect the underlying discourse on the function of theatre.



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Ben Spatz is Senior Lecturer in Drama, Theatre and Performance at the University of Huddersfield. He is the author of 'What a Body Can Do: Technique as Knowledge, Practice as Research' (Routledge 2015) as well as shorter works published in both scholarly and artistic journals. Ben holds a PhD in Theatre from the City University of New York and was formerly a performer with the Gardzienice Theatre Association and a Fulbright Fellow at the Grotowski Institute in Wrocław. He has performed and presented work in New York City at Abrons Arts Center, New York Live Arts, Movement Research Festival, Cave Soak Festival, United Solo Festival, and the Lincoln Center Rubenstein Atrium. Ben's theoretical work applies social epistemology and critical realism to embodied practices in physical culture, performing arts, and everyday life. His current embodied research explores traditional Jewish paraliturgical songs through post-Grotowskian song-action. Ben has been a member of the Performance as Research working groups of both IFTR and ASTR.

Mad Lab — or Why We Can't Do Practice as Research

The distinction between 'Performance as Research' and 'Practice as Research' is usually glossed as a regional difference with little conceptual substance. In this paper I want to reflect on the distinct lineages of performance and practice in contemporary thought, in order to show why it is necessary to think 'practice' and not just 'performance' as research; to demonstrate that the former is a much more radical proposition; and to explore a few of its implications. My question is what would happen if PaR's implied reference to (theatrical) performance were allowed to expire, so that all which may be called 'practice' became imaginable as research. In the wake of the practice turn in social theory, we know that the concept of practice includes not only the performing, martial, and healing arts, but also daily rituals of identification, enactments of kinship structure, religious calendars, domestic arrangements, sexual and professional relations, childrearing and education, subtly repeated violences and microaggressions, and many other 'lived lineages'. In this paper I challenge practitioner-researchers to question the assumed limits of 'practice' as an area of research and to face the ethical and political questions that arise from doing so — questions that are already of central concern to research in science and technology, but which are rarely deemed relevant to supposedly harmless fields in arts and humanities.



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I am currently in the second year of my PhD at the Department of Drama at Queen Mary University of London. My research, which is fully funded by a UK Arts and Humanities Research Council Collaborative Doctoral Award, is currently entitled *Duckie in the Community: Performance, Audience and Social Engagement*. It locates the work of the London-based performance collective *Duckie* at the intersection of socially turned performance and explorations of queer lineage and futurity.

How a Grassroots Campaign Made a Gay Cabaret Pub the UK's First LGBTQ Listed Building

This is a presentation about the campaign by the grassroots community group RVT Future, of which I am a member, that resulted in the Royal Vauxhall Tavern (RVT) becoming the UK's first building 'listed' in part for its LGBTQ significance. The listing positions queer performance history as a vital strand in the tapestry of national heritage. RVT Future emerged in early 2015 after the RVT, a gay pub and performance venue since the 1950s, was sold to property developers. High London property values have led to the closure of numerous venerable, thriving LGBTQ venues. Fearing another closure, RVT Future launched a proactive campaign that included an application to the statutory heritage body Historic England to make the pub a listed building, protecting it from demolition. As part of the application, I researched and wrote a 30,000-word submission. The listing of the RVT set a precedent: for the first time, LGBTQ heritage was accepted as a reason for designating a building. This presentation draws on the work of Sara Ahmed, Heather Love and José Esteban Muñoz to consider how the listing process involved the articulation of a lineage of queer performance, from seventeenth-century pleasure gardens to post-war pub drag to contemporary live art, with the aim of preserving the site on which these performances were and are generated through the protections afforded by state recognition.



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Bérénice Hamidi Kim est maître de conférences à l'université de Lyon 2 (Département de Théâtre, danse, cinéma et photographie). Elle est directrice du laboratoire Passages XX-XXI EA 4160, autrice de *Les Cités du théâtre politique* depuis 1989, préfacé par Luc Boltanski (*L'Entretiens*, 2013).

Façons de s'organiser, manières de créer au Cheptel Aleikoum

L'enjeu de cette communication sera, dans le prolongement du colloque « Troupes, compagnies, collectifs » que j'ai co-organisé en 2015 avec Séverine Ruset, et de réflexions antérieures sur la notion de « collectif », de réfléchir aux liens entre les façons de s'organiser des compagnies et leurs manières de créer et par là, aux interactions entre les conditions de vie et de travail que se donnent les artistes et les esthétiques qu'ils mettent en œuvre. Je me focaliserai ici sur un collectif de cirque contemporain, le Cheptel Aleikoum, sis à Saint-Agil, qui constitue sans doute aujourd'hui un des exemples les plus aboutis, en France, de réflexion sur/de mise en pratique de ce que peut être un collectif artistique, et sur le mouvement perpétuel nécessaire pour que les deux types d'ambitions, hétérogènes et parfois conflictuelles, que sont l'ambition esthétique et l'ambition politique et plus exactement démocratique, tiennent à l'équilibre. Cette étude de cas s'appuiera sur des entretiens et sur une enquête de terrain auprès de la compagnie réalisée en 2016.



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Berenika Szymanski-Düll received her PhD in Theatre Studies from the Ludwig-Maximilians-University of Munich, Germany. In her dissertation, she outlined the theatricality of the Polish resistance movements in the 1980s. Currently, she is holding a PostDoc position in Munich and is affiliated with the research project "Global Theatre Histories" supervised by Professor Christopher Balme. She is working on her habilitation project that focuses on the international touring theatre business in the time period from 1850 to 1914 with an emphasis on three countries: USA, Germany and Poland.

"To Speak Shakespeare in German is Almost to Speak it in English..." – Touring Theatre and the Difference of Language

Theatre as Contact Zone is not just a phenomenon of nowadays. In the 19th century, infrastructural changes extended the sphere of mobility in an enormous way enabling theatre touring across national, even continental borders, and influencing the theatre system that had started to transform radically from a local to a global medium. These developments paved the way for the possibility of many cross cultural contacts and new phenomena within theatre performances. Focusing on selected actors touring internationally, I will examine one of these phenomena, namely the performance in non-native language that poses the potential of inscribing otherness into the dominating discourse by presenting an immanent threat to it. To this end, I will analyse what kind of reactions cause the performances of Shakespearean roles from non-native actors in English in England and the USA.



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Bernadette Cochrane is the Drama Convenor at the University of Queensland. Recent publications include *New Dramaturgy: International Perspectives on Theory and Practice* (Methuen Drama, co-edited with Katalin Trencsényi) and "Screening from the Met, the NT, or the House: what changes with the live relay". *Theatre to Screen*. Spec. issue of *Adaptation*, July 2014 (with Frances Bonner).

Remaindering the Remains: The Digital, the Live, and the Archive

Dramatic tradition suggests, for the most part, a progressive relationship between author, performer, producer and audience, in which the author/s originates the playtext, the performers develop a production, and the producer presents the outcome to the public. The arrival of theatrical performance and the fine art exhibition on cinema screens worldwide, the phenomenon of 'live relay' or the 'as live broadcast' in the arts, presents an essentially twenty-first century brand of cultural (re)presentation. The emergence of the digital has modulated the dramaturgical interaction between artefact, discourse, and practice. With the rise of the digital, moreover, the relationship between archive and exhibition has become attenuated. The way we think about theatre and performance today has changed our approaches to theatre-making in the present, theatre-viewing of the past, and the relationships therein. While significant critical attention has been given to ontological considerations surrounding the digital archive and performance, less attention has been given to the epistemological significances and consequences. Using the National Theatre of Great Britain and its archives as a starting point, this paper considers where the remaindering of archive into exhibition is an act of brand extension. It argues that the inclusion of the 'live relay' within the archive/exhibition simultaneously enhances the digital archive whilst causing a dramaturgical disturbance within the documents of performance. The integration of the live relay into contemporary theatrical discourse, inescapably, contributes another artefact to the archive, but it also contextualises the production in its manner of its presentation. The paper asks, therefore, how many pigeons were on the set of the *Comedy of Errors*?



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Originally from Puerto Rico and born to Argentinean parents, Bertie Ferdman's research focuses on contemporary performance practice. Her articles have appeared in PAJ, Theater, Performance Research, Theatre Journal, Theatre Survey, and TDR. Bertie is co-editor of a special edition of Theater on Performance Curators and recently guest edited a special section for PAJ titled Urban Dramaturgies for its May 2015 issue. Her book, *Off-Site: Contemporary Performance beyond Site-Specific*, will be published by Southern Illinois University Press in 2017. She has received numerous fellowships to support her work, including various PSC-CUNY grants; a CUNY Faculty Fellowship; The Mellon School of Performance Research at Harvard University; The Center for Place, Culture, and Politics at The Graduate Center (David Harvey); and a Chateaubriand Fellowship. She was curator at The Martin E. Segal Theatre Center where she initiated two symposia on Site-Specific Performance; the US performance premiere of Rodrigo García's *Accidens*; and "Urban Performance," a talk with urban "scénariste" Maud Le Floch and the late Neil Smith, among many other events. She is an Assistant Professor at the City University of New York- BMCC.

Landmark Performance: The Production(s) of Urban Sites

In June of 1990 the late Reza Abdoh mounted *Father Was a Peculiar Man*, a seminal urban site-specific piece produced by Anne Hamburger, founder of the emblematic En Garde Arts. The production spanned over four city blocks in the vicinity of West 12th Street and Ninth Avenue, a neighborhood that has come to be known as the trendy Meatpacking District, home to The High Line, luxury designer stores, and the new Whitney Museum. When *Father* premiered, the site was a sketchy destination, notorious for its semi-abandoned warehouses, dead animal stench, and its marginalized population which consisted of many transgender sex workers who had survived the AIDS epidemic of the mid-eighties. It was extremely different than the more cosmetic and manicured destination it would soon become. Like *Father*, there are many other productions that occurred throughout New York City at pivotal moments of urban transition. Among these are Noémie Lafrance's *Agora* in Williamsburg, Martha Bower's *On the Waterfront* in Red Hook, and *The Thieves' Medeamaterial* in Chinatown, all of which happened either at the brink of the area becoming redeveloped or vanishing for so-called urban improvement. My paper will look carefully at these performance and at the changes taking place in those soon-to-be-gentrified public sites in order to interrogate the role of art in assisting and/or resisting such events, and consider how such productions are "landmark," literally marking the land at these key historical moments of transition. These performances, I argue, map urban change, leaving their traces in places that either no longer exist or that have changed so much it is difficult to recognize the original.



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Beth Lopes est metteuse en scène, directrice et professeure des niveaux Graduate et Post Graduate en arts du spectacle à l'Universidade de São Paulo et coordinatrice du Programme « De Pós-Graduação do CAC/USP ». Comme chercheuse, elle publie des articles académiques axés sur la corporéité, la mémoire et les performances. Elle a réalisé deux recherches post-doctorales : la première au Brésil en 2006, en UFSM / RS, sur la présence de la mémoire de l'acteur dans le spectacle contemporain et la deuxième en 2010 sur la performance dans le département des études de performance, NYU, avec Richard Schechner comme superviseur. À New York, elle devient également membre du conseil de Hemispheric institute of performance and Politics, qui en 2011, a participé au programme « Art et Resistance » au Chiapas au Mexique, dirigé par Diana Taylor. En 2013, elle a organisé la 8e « Encuentro do Hemispheric Institut of Performance and Politics » à São Paulo. Elle a fondé et dirige la Companhia de Teatro em Quadrinhos (CTQ) pour laquelle elle a réalisé une trentaine de spectacles et a reçu de nombreux prix. Elle a par ailleurs suivi une formation artistique auprès de l'Odin Teatret, etc.

Processus de création et écrit de soi

Cette communication examine une étude de cas où l'autobiographie guide le processus de création du spectacle performatif brésilien – Ficcões - dirigé par Leonardo Moreira. Maria Amelia Farah, l'actrice du groupe Hiato, énonce dans une interview les étapes de la création d'un "personnage soi-même" dans Ficcões : de ses origines libanaises se construit une situation qui traverse l'histoire, la politique et le genre. Et, selon le concept de la mise en scène du jour mêlant fictions et réalités, l'actrice invite son jeune fils à faire partie de la performance devant le public. En mettant l'accent sur les relations entre l'actrice et l'écriture de soi pour exprimer une forme de vérité sur scène, il est ici proposé une réflexion sur le processus de création en interrogeant et dépassant la dichotomie art/vie.



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Bett Pacey is an Associate Professor at the Department of Drama and Film at Tshwane University of Technology, Pretoria. Her focus areas for research are South African theatre and popular entertainments, including street theatre, carnivals, puppetry, the circus and film. She has been a member of International Federation for Theatre Research since 2001 and a member of the IFTR Popular Entertainments working group since 2006. She has delivered papers at national conferences, several IFTR conferences and other international conferences, and has published articles in peer-reviewed journals and chapters in books, particularly on aspects of popular entertainment. She has written a number of plays and has directed over twenty plays, ranging from Shakespeare to Ionesco, works by contemporary South African playwrights and has created street theatre performances for arts festivals.

Gcina Mhlophe: Keeping the Popular Tradition of Storytelling Alive in South Africa

A vigorous oral tradition has existed throughout African history and oral performances have been important features in African society since the development of the first communities. Originally, any of the elders of a tribe, as custodians of a community's culture, were the storytellers. In some societies, the shaman fulfilled this function, often adding song, dance costumes and props such as puppets, bringing storytelling into the realm of performance. Modern living gradually eroded this tradition, although storytelling continued within a family context. In the latter half of the 20th century there emerged a renewed interest in the art of storytelling and storytelling was brought into the realm of performance and theatre, with professional storytellers and groups, storytelling clubs and storytelling festivals. In South Africa this trend emerged in the late 1980s, but it was especially Gcina Mhlophe who "positioned African storytelling as a significant performance genre in South Africa" (Litkie, 2003:196). This paper will look at Mhlophe's contribution to the popular art of storytelling, both as writer of stories and through storytelling performances.



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Bettina Brandl-Risi studied theatre studies and German literature at the Universities of Munich and Mainz (Germany) as well as Basel (Switzerland), where she obtained her Dr. phil. in 2007. While working on her dissertation, she taught at the universities of Munich and Mainz. From 2005 to 2011, she worked at Freie Universitaet Berlin as a postdoctoral research fellow on a project on virtuosity at the Collaborative Research Center "Kulturen des Performativen". In addition to that, she taught Theatre Studies at FU Berlin and, during spring term 2008, at the Yale School of Drama. In 2010, she was Max Kade Visiting Associate Professor of performances studies and German studies at Brown University as well as a Visiting Scholar at the University of Chicago. From 2011-2015, she has served as a Juniorprofessor of Performance and Contemporary Theatre at the University Erlangen-Nuernberg before being appointed Associate Professor of Theatre Studies with focus on Performance and Contemporary Theatre there in November 2015. Bettina's research interests include: history and aesthetics of theatre from the 18th century until today; relations of literature, theatre and the visual arts; theatre history and picture theory; image and movement; contemporary theatre; virtuosity; participation and audience; re-enactment.

Re-enactment('s) Histories: Tableaux vivants as Tools for Corporeal Historiographies

In my paper, I would like to discuss possible pre-histories of 20th and 21st century re-enactment practices: the performance practice of tableaux vivants mostly associated with 19th century parlor entertainments. Functioning as incorporations of pictorial representations of biblical, mythological, but also historical scenes, they appear to be the somewhat civilian sisters of the later battle re-enactments, confined to interiors, to rigid time frames, and not the least of it: to the realm of "art". Nevertheless, the questions raised by scholars in the last years interested in re-enactments (Schneider et. al.) promise to shed new light onto tableaux vivants, as well as drawing on scholars like Warburg who since long proved an acute awareness of the uncanny aspect of the "living" in pictures: In which ways are bodies with completely different histories and ideologies understood to be able to relate corporally to that very moment in time which they try to mimic? Which specific ways of (re-)presenting and transferring emotions might be explored in the interchange of images, performers and viewers? What specific relations and ideologies of time and action foster this performative approach to the cultural archives of (body) images? Which trajectories of image transfers through time and bodies can be pursued within this practice? In which ways could tableaux vivants be read as tools for the exploration of corporeal histories, as a historiographical methodology in its own right? My paper intends to present a framework for a performative research project that will combine theoretical and historiographical academic approaches with an artistic project, both carried out in cooperation with performance artist Lindy Annis. Under the preliminary title "DISTANT HISTORIES/STILL LIVES", we plan to performatively research the potential of tableaux vivants as a historiographical methodology for studying pre-modern pictorial presentations of bodies in the Cadolzburg, a medieval castle near Nuremberg.



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The Stories They Didn't Tell Me Were the Ones I Needed Most: Queer Futurity Meets the Blues Poetic in Sharon Bridgforth's the bull-jean stories

Described by writer Scott Herring as a conjuring, a return, and a reverse north-south migration for Black queer folk, Sharon Bridgforth's "bulldagga" award-winning blues novel, *the bull-jean stories* (1998), depicts early 20th century Black queer Southern rural life at the crossroads. The setting of Bridgforth's performance novel features a liminal space where the interstices of life and death, gender and sexuality, and the past and utopic future meet, what José Esteban Muñoz's calls the "not yet here" of queer futurity. *the bull-jean stories* locates its aesthetic voice in what Angela Davis calls a rural working class blues sensibility and according to Omi Osun Joni L. Jones, the work is especially strong for the "vivid, emotionally complex Black queer characters that reflect a Black queer life rarely expressed in literature." Bridgforth is an award-winning writer, however, the stories and the lives she depicts continue to be marginalized with respect to the academic canon. This paper aims to fill a gap in the critical scholarship on queer writers of color and queer subjectivity, featuring an examination of Sharon Bridgforth's first published work framed through the blues aesthetic along with various strains of queer and Black feminist theory. I show how Sharon Bridgforth's *the bull-jean stories* renders characters in a style that de-objectifies the Black female queer butch body. In a manner similar to her blues women foremothers, I examine how she rewrites a powerful statement of celebration for rural Southern working-class Black "bulldaggas," those "aunty-momma-sister-friend/pillars of the church" whose presence are still critical for community maintenance and support. Bridgforth re inscribes the stories of those women warrior heroes that we can now know, recalling the queer past for guidance, she presages Muñoz's queer utopic future through the "anticipatory illumination of art and its uncanny ability to open doors to the future."



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Bianca Michaels studied Theatre Studies, German Philology, and Musicology at the Universities of Erlangen, Mainz, Vienna (Austria), and Stanford (US) and holds Master's and PhD degrees in Theatre Studies from the Universities of Mainz and the Universiteit van Amsterdam (NL). She currently holds the position of a senior lecturer at the Ludwig Maximilian University of Munich where, in addition to her work in research and teaching, she also has established and is now in charge of an advanced vocational training program in theatre and music management. Her research focuses on contemporary music theatre, media and television opera, and media theory. Her latest area of research explores institutional aspects of the theatre and its political legitimization, cultural policy and cultural governance. She has recently published articles on theatre and migration today and on cultural policy during the Weimar Republic.

Highly Improbable and Far-Reaching: Path Dependencies and Critical Junctures in the Institutional Development of German Theatre between 1918 and 1949

If one takes a quick look at Germany's 142 publicly funded theatres and orchestras the system of German public theater might appear as a result of systematic cultural political considerations in the past or at least as some kind of consequential or even inevitable development. However, this system of publicly administered and funded theatres stems from many discontinuous and sometimes accidental processes. With the war reparations and the resulting miserable economic situation of German municipalities after World War I, it appears highly improbable that previously privately owned professional theatres during the years of the Weimar Republic now became municipal. This process is based on cultural political decisions during the first half of the 20th century that turned out to have far-reaching and almost irreversible consequences. By means of selected examples dating from the period of the Weimar Republic to decisions of cultural policy of the occupying powers after World War II, I will examine how some contingent choices became landmark decisions from today's perspective. Taking the theory of Path Dependency as a starting point and analytical perspective this paper aims to identify some of the critical junctures of this process in order to detect the antecedent conditions that allowed those contingent decisions that set the specific trajectory of institutional development of German theatre. Whereas it appeared to be highly improbable in the beginning of the 20th century that publicly funded theatre would finally become the norm the analysis of those critical junctures can provide a better understanding in what way the accumulation of more or less short-termed and sometimes accidental choices were crucial for today's system and the inclusion of the German 'theatrical and orchestral landscape' into the inventory of UNESCO's Intangible Cultural heritage list in 2014.



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Ph.D. (In Progress), 2014-present The Graduate Center, CUNY, Program of Theatre M.A., February 2014 Columbia University, Program of East Asian Languages and Cultures Master's Thesis: "Here Comes Lear in Taiwan: From National to Personal: Identity and Chinese Aesthetics in a modern Jingju adaptation Lear is Here" M.A., February 2011 Binghamton University, SUNY, Program of Theatre Master's Thesis: "Rootless People in the Orchid Blossom Land – Taiwanese's Identity Crisis in Stan Lai's Secret Love to the Peach Blossom Land" B.A., May 2008 Beijing Institute of Technology, Department of German, Beijing, China, Publication "Secret Love in Peach Blossom Land" in Illumination, Oregon Shakespeare Festival, Summer 2014 Translation All My Sons by Arthur Miller. English to simplified Chinese. In Productions in Binghamton, NY, April 2010; and Beijing, China, August 2010.

A Subcultural Carnival, or Actual Activism? -- A Case Study of a Chinese Cyber performance: This is a Dividing Line (2015)

This paper presentation is an examination of a cyber-performance on a new yet heated media platform in China—Wechat (We Xin) – through a critical reading of theatrical performance *This is a Dividing Line* (Zhe Li Shi Fen Ge Xian) (2015) directed by director Sun Xiaoxing. Taking place in a chat group on an APP called Wechat, this production completely challenges the limits of a performance space. In two hours, this performance contains no linear or clear narrative plot, but instead consists of random interruptions from over two hundred people. Rather than putting a performance in front of the audience, this performance erases the performer-spectator confrontation by inviting all of them as "friends" and then building a community together, as well as demolishing it at the end. In this paper I argue that Wechat provides the possibility for a social community to be constructed in a very short time, especially in a highly censored society. Different from other existing social media platforms such as QQ or Weibo, this social group constructed on Wechat is much more complicated and fragile, as it could be demolished immediately and completely afterwards. This quality of Wechat, which serves as a performing space in addition to an online platform, enlarges and reinforces the possibility of citizen activism online, as is argues in the work of Chris Salter and Yang Guobin. At the same time, it also challenges to categorize or define the online activity: is it an entertainment or actual activism?



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Revolution or Repetition?

1968 and the subsequent 1970s is usually described as a time of youth rebellion against authority, a tumult time when much was questioned and old structures were replaced with new ones. In Gothenburg as well, these rebellious winds blew and the City Theatre often found itself at the centre of these struggles. It was mainly with Gothenburg's politicians and the bourgeois theatre audience that the young generation of actors took the fight. In my research, I have gone back in time to 1862, the year that is usually considered as an important step on the road to democracy because elected assemblies, as very few citizens were allowed to vote for, then replaced the old, medieval decision-making structures. It is above all the emergence of local cultural policies and working-class access to the so-called "fine arts" that I am interested in. What I found is that the methods used by the city's rulers, the Men in Power, at the beginning of the last century, which sought to keep the classes separated by different rules for admission to theatrical performances and concerts, recurs among the radical 1968 generation. The claimed, for example, that people should be assessed and classified based on their dress code and postal code. These characteristics, which are attributed to the upper and middle classes, are also the same as those used 70 years earlier, for example, lack of ability to assimilate art and a superficial understanding of culture as a social convention. On stage, this is reflected in a series of performances of contemporary drama where history is rewritten and new classes are given representation. My conclusion is, that what is usually described as revolutionary during the 1968-epoch, in fact was largely a repetition, even if this repetition probably was unconscious and unintentional.



BIRGITTA JOHANSSON LINDH

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2014 Received funding from the Swedish Research Council for research on the reception in Europe of plays by Anne Charlotte Leffler, within the Project "Swedish Women Writers' Work on Export" 2014 Received funding for research about women's playwriting 1890-1815 from SRC within the project Turning Points and Continuity: The Changing Roles of Performance in Society 1880-1925 2012 Received funding for a 3-year long research project "Emotion and liberation – sentimental and melodramatic elements in women's socio-realistic plays of the modern breakthrough 2010, Associate Professor, University of Gothenburg 2008, PhD, Comparative Literature with a specialization in Theatre; dissertation title: Befrielsen är nära. Feminism och teaterpraktik i Margareta Garpes och Suzanne Ostens 1970-talsteater (Liberation is near: Feminism and theatrical practice in Margaretha Garpe's and Suzanne Osten's theatre of the 1970's

Women's Experience as Feminist Resistance in Late 19th Century Plays

Narrating women's experiences can be considered a feminist tradition. Sharing self-narrations was of political importance to the feminist consciousness-raising groups of the 1970's. Within the field of theatre feminist performances about women and their lives have questioned the patriarchal ideal of woman. Women performance artists do not only make their personal experiences but also their bodies the sites of feminist struggle. This tradition can be traced further back in history than to the 1970's though. In my paper I will use examples from *Räddad* (Saved) 1883 by the Swedish playwright Alfhild Agrell to show how narrations of women's embodied experience are used to criticise established gender norms and to make room for new ways of living. Furthermore I will show how this playwright by giving voice to women's experience re-negotiates the dramaturgical norms of 19th century mainstream theatre. In so doing, I will combine theories of melodrama and gender theory by Iris Marion Young, Sonia Kruks, Sara Ahmed and Adriana Cavarero. The dramatist's re-negotiations do not create a clear-cut iconoclastic opposition to the patriarchal values that the dramaturgical norms originally support, rather the relationship can be described as fluctuating. Feminist resistance to patriarchal values can take many shapes, depending on cultural conditions. The resistance is not always iconoclastic in stable and evident ways. Strategies are chosen in accordance with social and institutional restrictions and possibilities, the aims of the activities, to whom they are directed etc. Consequently I will finally argue that agents' situations are relevant as points of departure when delineating and interpreting feminist strategies today as well as when looking back in history.



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Bishnupriya Dutt is a Professor of Theatre and Performance studies, in the School of Arts and Aesthetics, Jawaharlal Nehru University, Delhi India. She played an important role in setting up the first department of its kind in India to study the arts. Her area of research includes colonial and post colonial theatre in India, feminist readings of Indian Theatre and performative practices and popular culture. She has conducted a University Grant Commission project on Professional and Semi Professional Women performers in Indian popular performances. Her publications include *Engendering Performance, Indian Woman Performers in Search of an Identity* (co authored with Dr. Urmimala Sarkar), Sage Delhi 2010, *Actress Stories : Binodini and Amal Allana*, (Aston and Case: Palgrave Macmillan, 2007), *Historicizing Actress Stories : English Actresses in India (1839-42)*, (Singh, OUP 2009), *Jatra and the Marginalization of the Mythological theme*, (Chaturvedi, Rawat, , 2008) ,In *Dialogue with Histories : The Dancer and the Actress*, (Sarkar and Burridge, Routledge 2011), *Theatre and Subaltern Histories, Chekov Adaptations in Post Colonial India* (Clayton and Meerson, Routledge, London, 2012), *Unsafe spaces of Theatre and Feminism in India and Identity Politics Forum*, Issue 37\01, Identity

Popular Visual Culture Archives and Writing 'Theatre' Histories in Post-colonial India

Archives for reconstructing and writing theatre history, in the post colonial scenario, is conspicuous by its absence. I would argue that in such circumstances the notion of discovery has become more complex, but not insignificant in the age of digitalization. Neither colonial administration nor post independence, Indian nation wanted to preserve or archive its theatre practice. Through very elaborate reconstruction and preservation projects, extensive archive on performance practices has been established in the capital Delhi and other regional centres in India. Since 2000 these are the archives which have initiated digitalization process, often in the neo-liberal conditions tying up with private companies and organizations like the Ford Foundation . A number of critical histories has been written, since the 1990s, by 'discovering' popular visual culture and reading them as sources for recovering cultural histories. Partha Chatterjee's framework of derivative discourse and Tanika Sarkar's domestic conjugality used these prints (discovered) in the early 90s to critique the 'imagination' (read representations) of the post colonial nation' with adequate interest in theatre culture. I would argue that the digitalization process of popular print culture and collating of popular prints can open up new methodological approaches in writing colonial theatre histories. Large bodies of visual (digitalized) culture allows one to not only read the complexities of representation, adequately critiqued in social sciences, but push the interpretation through a larger frame of what Tracy Davis suggests the 'mise en scene' of the theatre and focusing on the actress as the site of representation of the nation along with erotic and sexual lexicon . I would like to focus , in this paper, mainly on the 'white women' which inundates the popular visual / performance culture (circus, music hall, soirees, and burlesque) and read them



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Boris Daussa-Pastor is teaches theatre history and theory at Institut del Teatre de Barcelona, where he is also the Head of the Theory and History Department and Head of Graduate Studies. His areas of research include South Indian performance with a particular focus on Kathakali, as well as acting techniques for physical theatre. For the last ten years he studied Margolis Method at a practical and theoretical level in collaboration with its creator, Kari Margolis. He is involved in several Margolis Method pedagogic and artistic projects. He is also the assistant director and movement coach of the award-winnin company Dei Furbi, a Barcelona theatre group with roots in commedia dell'arte and other forms of actor-based physical theatre. Boris is also a member of the Executive Committee of IFTR.

A Quest for Universals in Acting: From Commonalities across Cultures to the Laws of Physics

Training in the craft of theatre often involves developing skills that allow for successful theatrical productions in the context of a particular culture, aesthetic, or performative tradition. The skills needed for Kathakali are not the same than those needed for a production in the classical Shakespearean tradition or those used in commedia dell'arte. However, theatre practitioners such as Grotowski or Eugenio Barba strived to find essential elements that could transcend one particular culture and express deep, universal aspects that reside in all theatricality. One might say that trying to find universal principles by looking at specific cultural expressions is problematic and can easily turn into a flawed effort that categorizes some cultures as more theatrical than others. Obviously, this is an oversimplification of the issue, which would misrepresent the deep and thoughtful effort of people like Grotowski or Barba in their work across cultures. Still, can we find some universal theatrical principles that are not based on specific cultural expressions or theatre techniques? This is precisely one of the questions that Kari Margolis answers with the training method she developed. The Margolis Method understands theatre training through the basic principles of physics, with the understanding that the laws of physics affect each and every human being regardless of their culture. At its core lies the idea that we can all understand and accept the honesty and reality of elements such as gravity or momentum. This approach to understanding theatricality can be then applied to any acting technique or aesthetic of theatre. This paper presents the driving principles behind the creation of Margolis Method, putting it in perspective with former efforts based on the study of common elements of theatre across cultures, a perspective that will show a shift in the narrative of universal principles proposed by former theatre practitioners.



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Bree Hadley is Head of Postgraduate Coursework Studies at Queensland University of Technology in Brisbane, Australia. Her research on spectatorship in contemporary, pop cultural and public space performance has appeared in *Performance Research*, *About Performance*, *Liminalities: A Journal of Performance Studies*, *Australasian Drama Studies*, *Brolga: An Australian Journal About Dance*, *MC Media & Culture Journal*, *Scope: An Online Journal of Film and Television and Disability and Society* amongst other journals, as well as in her recent book on *Disability, Public Space Performance and Spectatorship: Unconscious Performers* (Palgrave Macmillan, 2014).

Mapping Changing Theatre Climates

Over the past decade, researchers at QUT have been experimenting with the use of an ecological approach to map the ways in which changing climates – cultural, aesthetic, economic, technological, and environmental – change the type, scale, and volume of work particular communities of theatre makers produce. Ecological thinking is useful in this context because it enables policy makers, scholars and practitioners to go beyond debate about the presence of activity, the volume of activity, and the fate of individual agents as signs of the health or non-health of an ecosystem. Using the AusStage archival database of Australian theatre producers, productions and tours together with other tools, QUT researchers have attempted to map the way in which changing policy, production and industrial ecologies effect Brisbane theatre (Makeham, Hadley, Kwok 2012), and, more recently, independent Indigenous theatre in Brisbane and beyond (Hadley, Seffrin, Miletovic, Borland-Sentinella forthcoming). In this paper, I will look at a new project I will be undertaking in the next few years, which attempts to apply this approach to a new theatre making community, in which I have a longstanding interest - the disabled theatre making community. I will discuss the ways in which a value ecology approach has the potential to provide a more textured picture of players, patterns, relationships, activity levels, and rhizomatic relations between production, distribution and consumption infrastructure, and, as a result, teach us more about opportunities and barriers to access when it comes to disabled people's participation in theatre making in Australia as artists and as audiences. I will also discuss the potentials and challenges of using a tool such as the AusStage database – a unique open-access archive to which drama, theatre and performance researchers have now contributed ample information.



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Brian Singleton is Samuel Beckett Professor Drama & Theatre, Academic Director of The Lir – National Academy of Dramatic Art. As well as publishing widely on orientalism and interculturalism in performance, most notably in the monograph *Oscar Asche, Orientalism & British Musical Comedy* (Praeger, 2004), and in several publications on the work of Antonin Artaud, Ariane Mnouchkine & the Théâtre du Soleil, as well as his monograph *Masculinities and the Contemporary Irish Theatre* (Palgrave Macmillan, 2011). He is former Editor of *Theatre Research International* (Cambridge University Press) and former President of the International Federation for Theatre Research. In 2011 he was awarded an Honorary Fellowship of Rose Bruford drama school for his services to Drama Education, particularly for his role in co-founding The Lir, National Academy of Dramatic Art, in association with the Royal Academy of Dramatic Art. In 2012 he won the ATHE Excellence in Editing Award (with Janelle Reinelt) for their book series 'Studies in International Performance' (Palgrave Macmillan). His new book series (with Elaine Aston) is entitled 'Contemporary Performance InterActions' for Palgrave Macmillan. He has just completed a monograph entitled *ANU Productions and the Monto Cycle* to be published by Palgrave Pivot in 2016.

Re-Performing Retrospectives and Witnessing Future History: ANU Productions and the Monto Cycle

'The Monto Cycle' was a multi award-winning tetralogy of performances (2010-14) by one of Ireland's leading theatre companies, ANU Productions, that operated at the intersection of performance, installation, choreography, technology and community arts. Devised and set in various locations in a quarter square mile of Dublin's north inner city, colloquially known as The Monto, the performances featured themes that have blighted the area over the past 100 years, including prostitution, trafficking, asylum-seeking, heroin addiction, and the scandal of the Magdalene laundries. While operating in many instances site-responsively, the performances were played in intimate settings, often to individual spectators who at times were invited to engage, respond and interact with the stories unfolding around them. The Monto Cycle offers some actual, possible and potential images of the historical past to the extent where the past is never rooted in time or fixed in scenography. It is forever present in the lived experience of the spectators in real performance time. This is not historical re-enactment; it is present interaction, based on verbal and visual traces of evidence, most from memory, that are embodied, many for the first time, on the sites where the traces and fragments emanate. Fact and folklore co-exist in the cycle, but the folklore that has attached itself to a possible fact in the past, is performed with the same validity as factual evidence given the accretion of belief that accompanies the lived experience of the Monto. It is the spectator that must decide and weave a history from the fragments. This paper will specifically focus on the final part of the Cycle, *Vardo*, that recycled and re-performed fragments of the cycle and wove them into a present and embodied invocation of past performances as reflections of not only future remembering but of a future imperfect.



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Bruce Barton is a creator/scholar whose practice-based research and teaching focuses on physical dramaturgies in devised, immersive and intermedial performance. He has published in a wide range of scholarly and practical periodicals, including *Performance Research*, *TDR*, *Theatre Journal*, and *Theatre Topics*, as well as numerous national and international essay collections. His book publications include *At the Intersection Between Art and Research* (2010), and *Collective Creation, Collaboration and Devising* (2008). Bruce is also an award-winning playwright who works extensively as a director, writer and dramaturg with many of Canada's most accomplished physical performance companies. He is the Artistic Director of Vertical City, an interdisciplinary performance hub located in Calgary. In January 2015, Bruce became the first Director of the new School of Creative and Performing Arts at the University of Calgary. For a full bio see <http://brucewbarton.com/about-3/>. For information about Vertical City, see <http://brucewbarton.com/vertical-city/>.

Performing Close Relations

Often perceived as one of its primary “holy grails,” intimacy is among the most summoned forth and least well understood aspects of live performance. Frequently romanticized as the fulfillment of performance’s communal promise, intimacy is portrayed as both ubiquitous and enigmatic. Intimacy’s dual, paradoxical status as both a de facto condition and an inscrutable element of performance makes it a seductive yet highly uncooperative topic of study. Is it actually possible to establish intimacy in live ‘shared space’ performance? If so, what precisely are its characteristics and determinants? Are there constituent elements of intimacy that are common within all performance contexts? Conversely, to what degree, and in what ways, is intimacy discipline-specific? Are the conditions that evoke, foster and sustain intimacy within specific fine arts practices distinct or transferable, complimentary or contrasting, cumulative or counterbalancing (and in what ways may they defy these clean binaries)? Is there a state, a process, a set of circumstances that can be understood as interdisciplinary intimacy? Is it possible to inspire, facilitate, and reliably recreate interdisciplinary intimacy—that is, is it possible to articulate a “dramaturgy of embrace”? My proposed contribution to the Performance-as-Research Working Group involves a project-in-progress report on the multi-year research-creation initiative that I introduced to the group at the 2015 IFTR conference. In August 2015 I led a two-week “research-based practice” laboratory with three primary participants drawn from the fields of dance, music, and installation art. Through reciprocal training, collaborative improvisation, independent reflection/self-analysis, structured debrief sessions, and media documentation, we explored interdisciplinary intersections of intimacy in performance (and the performance of intimacy). My conference contribution will detail the source methodology, evolving research design, and preliminary observations/analysis that emerged out of this first stage of the research project, along with a description of the of the next stages of research activity.



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BRUNO C. DUARTE PhD in Philosophy, Université MarcBloch – Strasbourg, under the guidance of Philippe Lacoue-Labarthe. Title: "'O toi parole de Zeus'. Hölderlin et Sophocle", Subject: Hölderlin's "Remarks" to his translations of Sophocle's "Antigone" and "Oedipus", their relation to Aristotle's "Poetics" and to Greek Tragedy in general. Main research interests: German Philosophy and Literature, Aesthetics and Philosophy of Art, Philology and Critical Theory, Translation Studies, and Film Studies. Editor of "Lógica Poética – Friedrich Hölderlin" (Lisbon, 2011), Editor of "Da crítica" (2016, forthcoming), has published numerous essays and articles, as well as several annotated and commented translations of authors such as Friedrich Hölderlin, Heinrich von Kleist, F.W.J. Schelling, Novalis or Friedrich Schlegel. Full member of the Institute for Philosophy at Faculty of Social and Human Sciences of the UNIVERSIDADE NOVA DE LISBOA. Visiting Scholar at the FREIE UNIVERSITÄT Berlin, Visiting Research Fellow at BROWN University. Email: hh1846@gmail.com
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Text, Image, Translation: Straub-Huillet-Hölderlin

Whenever it is conceived of as something akin to creation, rather than a merely sequential shifting that can go from the simple absorption to the effective or ineffective conveyance of meaning, translation implies, both in theory and in practice, a physical confrontation with its object. The works of Jean-Marie Straub and Danièle Huillet that originate in texts by Friedrich Hölderlin – *Der Tod des Empedokles* (1986), *Schwarze Sünde* (1988), *Die Antigone des Sophokles* (1991) – cannot help but raise fundamental questions within the realm of the act of translation seen as the transposition of a given art form into another. Both Hölderlin's efforts to create a modern tragic poem (*The Death of Empedocles*) and his translations of Sophocles (*King Oedipus* and *Antigone*) have been thoroughly scrutinized by the most renowned representatives of Ancient and German Studies. Seen and judged through the grid of scholarship, those texts appear to have come full circle: having received their share of severe criticism and high praise within the philological or scientific community, they ended up mummified as museological objects. Conversely, their transposition into film, the way they are brought to life outside of any traditional or speculative understanding of mediation, conjures the ex-centric standpoint of translation as it takes place in and through time. How can the substance of a particular text be engraved or carved into the surface of an image, and in which ways is a written image to be perceived according to its own laws? In its depth, translation reveals itself to be intrinsically reflective by virtue of its physical nature: at some point, the text (the scattering of dramatic poetry) acts as the double of the image (the writing on the screen), and by doing so, it ultimately comes to incorporate the awareness of its execution on its own terms.



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Graduated in Architecture and post graduated in Scenography by the Faculty of Architecture, Master in Theatre Studies by the Faculty of Letters of the University of Lisbon. Presently works as a researcher in the Centre for Theatre Studies at the same University where he has been developing his work in Theatre History of the 17th, 18th and 19th centuries and focused on the virtual reconstruction of disappeared Theatre venues. He also works as a member of following projects: *Textos proibidos e censurados do teatro português do séc. XVIII* - (<http://www.tap17.letras.ulisboa.pt>) and *HTP on line - Documentos para a História do Teatro em Portugal* (www.fl.ul.pt/cethp). In 2012-2013 has cooperated in the reconstruction of the *Pátio das Arcas de Lisboa – reconstituição virtual* (<http://www.letras.ulisboa.pt/cet-teatros-virtuais>).

The Virtual Reconstruction of Disappeared Playhouse: A Methodology

This paper addresses the virtual reconstruction of Lisbon disappeared theatres venues, one of the research axis developed by the Centre for Theatre Studies of the University of Lisbon. This field of enquiry started very recently with the reconstruction of the *Pátio das Arcas de Lisboa*, a project now available online at <http://www.tmp.letras.ulisboa.pt/cet-teatros-virtuais>. As a case study, this virtual reconstruction enabled us to develop and improve a rigorous methodology that can be extended to many other similar cases. This paper proposes then a three-phase methodology. A first phase consists of assembling and studying a wide range of documents related to the urban and architectural features as well as the artistic activity of these playhouses. Some of these documents are in such a poor condition that the only way of accessing them requires financing their restoration. A second phase focuses on organizing the architectural and spatial information contained in these documents in order to enable its subsequent transformation into drawings. Finally, in a third phase, by using architecture, design, image, and animation software, we aim to conceive, produce, and represent architectural drawings and spatial proposals. The drawing and modelling tools can help us not only to locate the venue on the city's map, but also to draw plans, sections, and facades and, furthermore, to build a 3D-model conveying the volumetry and the atmosphere in these theatres. Additionally, based on the methodology proposed, this paper addresses a theatrical archaeology aimed to collect several fragments. By (re)organizing these fragments, it will be possible not only to rewrite and fill in the Portuguese Theatre History with names of actors, companies, directors, and other theatre-related agents, but also to understand repertoires as well as the reception of the plays.



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From RuPaul to the Cape Flats: TransPolitics and Drag Pageants in Cape Town

The Miss Gay Western Cape (MGWC) pageant held annually in Cape Town is a platform for queers of colour to perform in a secure environment without exploitation. As part of an AHRC-funded project to document this pageant, I am seeking to unpack the methodological questions that have arisen from my attempts to forge bridges between Western queer theory and local articulations of gender identity and alternative sexualities, the relationship between post-apartheid South African national identity and global gay rights, new postcolonial directions in queer theory and the sexual geographies of Cape Town that are bounded by race and economic privilege. A number of scholars have recently considered significant connections between expressions of ethnicity and sexuality, and sexuality and citizenship in South African contexts. Given that gay rights have been at the heart of the narratives around public culture and nationhood in the initial transitional period of post-apartheid South Africa, I find it imperative to consider how sexuality has played a large part in the construction of the 'Rainbow Nation', a name which already implies an intersection between multiracialism and gay rights, by focusing on recent studies that have offered new understandings of social and cultural oppression that link postcolonial and queer theories in a self-conscious and nuanced mode that are sensitive to the particularities of local contexts. Although the use of queer theory directly impacts on the mode in which I attempt to consider the anti-normative performances in MGWC and the impact of 'RuPaul's Drag Race' on local practices of drag and female impersonation in Cape Town, I am also attentive to underlying assumptions around race, gender, nationality and economic privilege that are embedded in much Anglo-American scholarship in this field.



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Caleb Lee's research interest is in theatre for young audiences and community performances. He holds a BA (Hons) and MA from the National University of Singapore and is pursuing his PhD in drama and theatre at Royal Holloway, University of London. He is currently a lecturer in the Faculty of Performing Arts at LASALLE College of the Arts and is also the Festival/International Relations Manager for I Theatre Ltd- a Singapore based theatre company that produces works for young people and families.

Going Back in Time – (Re)searching the History of Theatre for Young Audiences in Singapore

Theatre for Young Audiences (TYA) in Singapore is situated in a contested space that sits at the intersection of the nation's educational values, policy-making strategies, and visions of nation building. Since TYA as a topic of research is a relatively new field in Singapore, there is no official documentation of the history and practices of TYA. This paper focuses on a research documentation project conducted by the Singapore Theatre for Young Audiences Researchers (stYar) as a case study by examining how two factors- epistemological and hermeneutical- influence the dissemination of narratives. Cultural Historian Jonathan Arac suggests that a critical genealogy does not search for an authentic origin but "aims to excavate the past that is necessary to account for how we got here and the past that is useful for conceiving alternatives to our present day conditions" (1987: 2). In line with this argument, rather than offering a detailed historical account of TYA, this research project relies on memories and encounters of practitioners, audiences, educators and parents to (re)trace and chart how ideas, practices and values of TYA have travelled and evolved over time. This idea of 'looking back' opens and overlaps alternative narratives from other disciplines such as Cultural Studies and Theatre-in-Education that might have had a major influence on TYA. By reflecting on some of the key methodologies used in stYar's research project, this paper aims to evaluate some of the political implications and overlapping boundaries in establishing a TYA "grand narrative". Through this, it hopes to reveal the juxtaposition of collating 'serious' data with the playful nature of the subject matter in writing the theatrical past of a new area of study. Co-Presenters: Caleb Lee Jocelyn Chng



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CAMILA GONZALEZ ORTIZ is a Chilean performance and theatre artist and researcher. She holds a B.A in Theatre from Pontificia Universidad Católica de Chile and an MA in Performance Making from Goldsmiths, University of London. She worked as a theater director in Santiago until she moved to London in 2010. In the UK she worked with company 11:18 developing site-specific and audio-based performances taking during real train journeys. Her work has been presented at Festival Internacional Santiago a Mil (Chile); The Museum of Contemporary Art (Chile); Greenwich+Docklands International Festival (England); SPILL Festival of Performance (England); and Derry-Londonderry City of Culture (Northern Ireland). Currently, she lives in London, where she is a PhD Candidate at King's College London. Her research focuses on the intersection between Chilean theater and performance and their socio-political context. Her areas of interest are Latin American theater and Performance, performance studies, site-specific theater and the politics of spectatorship.

The Citizen Turn: Chilean Theater and Social Movements

Following the end of Pinochet's Dictatorship in 1990 and the first 20 years of democratic governments, currently Chilean society is going through what French sociologist Alain Touraine calls 'a second stage of democratisation'(2013). This new period has been strongly marked by powerful social movements, which has forced Bachelet's new government to carry out several reforms to the educational, taxation and electoral systems. Moreover in 2013 was the 40th anniversary of the coup d'etat. This historical and political scenario triggered a vast response from theater makers. I have called this response "el Giro Ciudadano" (Citizen Turn). Particularly, the use of public space became a political arena where different theater collectives worked as agents of change of the citizenry's social demands. This paper will analyse the work of Chilean theatre companies Colectivo Obras Públicas and Colectivo Zoológico. First I will offer a general view of the social-political context currently taking place in Chile and the main characteristics of the Giro Ciudadano in terms of themes, poetics and modes of productions. Finally, I will analyse, as case studies, the plays "Constitución" (2015) by Colectivo Obras Públicas, about the history of constitutions in Chile and the constitutional reform process currently taking place in Chile; and "No tenemos que sacrificarnos por los que vendrán" (We do not have to sacrifice for the ones to come; 2015) by Colectivo Zoológico, which text is built from the archive of real minutes of meetings between Pinochet and his military junta during the dictatorship. Specifically, I will focus on the companies' use of historical archives, making-process strategies, and aesthetics; and how these plays are re-claiming and re-staging historical (official) narratives.



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Camilla Kandare received her Ph.D. in Dance History and Theory from the University of California, Riverside. Her dissertation examined the residency of Queen Christina of Sweden in Rome, exploring how Christina utilized a carefully crafted presence and participation in public space to help negotiate the shifting meanings of her royal status in the post-abdication period. Kandare's current research interests include the embodiment of ceremonial protocol, and intersections between kinetic performance and the construction of social identity in the early modern period. Her work has appeared in for example *Performance and Performativity in Baroque Rome* (Ashgate, 2012). She is a native of Stockholm, Sweden, and also works as a dancer and teacher/reconstructor of early modern dance forms.

Position and Recognition: European Early Modern Social Protocol as Kinetic Performance

Early modern manuals of social protocol and etiquette have often been used in theatrical productions and performance practices as a fixed set of rules that provide information about distinct phenomena such as how a seventeenth-century reverence was done. This paper proposes a close reading of a set of predominantly Italian manuals and records of the Maestro di Camera, responsible for the proper enactment of social protocol at the cardinalate courts of seventeenth- and eighteenth century Rome, that rather focuses on notions of embodiment and kinetic performance transmitted in and by these kinds of archival materials. In the early modern court ballet, courtiers embodied and enacted theatrical roles with the implicit purpose of being recognized as themselves on stage, such performances being a vital aspect of how courtly positions and functions were articulated and maintained. The vocabulary of social protocol operated on the same principles of stimulating processes of recognition, using formalized movement to generate social legibility. Arguably, kinetic performance did not just enable the recognition by others of social positions already in place, but was at the same time what realized and made effective these social relationships. A close reading of protocol manuals suggest these practices to have functioned in a performative manner, and moreover the manuals read less as definitive stage prompts, than as providing a set of variables and conditions that stimulate dynamic play, similar to a structured improvisation. Turning to this archival material may challenge us to revisit conceptions about the meanings and uses of kinetic performance in early modern European court societies, which in turn must influence how we today teach and stage movement practices such as historical dance forms, and what we are asking or encouraging the audience to recognize in the historicized moving body.



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Candice Amich is an Assistant Professor of English at Vanderbilt University. Her research and teaching focuses on Latino/a literary production, transnational performance, and feminist studies. She has published articles in *Modern Drama*, *Theatre Research International*, and *The Global South*, and is currently co-editing, with Elin Diamond and Denise Varney, the international anthology *Feminism, Performance and Affect in Neoliberal Times* (Palgrave, forthcoming).

Crying, A Feminist Tradition

In this essay I argue for a feminist repertoire of crying, tracing a genealogy of feminist tears from 1970s body art experiments through the creation of various social media platforms devoted to the unrestrained display of tears. As a demonstration of affect, crying might be silent or loud, individual or collective, submissive or defiant. How do feminist performers use their tears and audible cries to disturb the private/public binaries that subtend national myths, exilic nostalgia, narratives of economic progress, and racialized regimes of citizenship? Excessive and not quite translatable, crying, in these performative instances, provides a mode of critical commentary that opens a visceral space in which to refuse state silencing and shame. Through an engagement with recent theorizations of depressive affects and an examination of the weepy performances of Latina artists such as Nao Bustamante, Regina José Galindo, Coco Fusco, and Tania Bruguera, I show how the act of crying, while flirting with stereotypical displays of female melodrama, nevertheless particularizes precarity in neoliberal times.



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Caoimhe Mader McGuinness is an AHRC funded postgraduate research student at the Drama Department of Queen Mary University of London. Her current research project centres on liberal constructions of sociality and relationality in theatre, and how some performances might resist these. She has been published in *Contemporary Theatre Review*, *Theatre Survey* and *Studia Dramatica*. She presented at various conferences including *Radical Negativity* (Goldsmiths College) and *IFTR* in 2014 and *Sound Acts: Performance/Music/Identity* in Athens in April 2015.

'Why Don't You Do it Then?' – Frozen Between Watching and Acting at SPILL 2015

This paper explores an accidental tension borne out of the successive experiences of spectating Djamal Harewood's *The Privileged* and Cassil's *Inextinguishable Fire* at SPILL 2015 in London. Each performance framed specific political concerns through complex and multi-layered uses of differing modes of staging. *The Privileged* used instruction based participation forcing spectators to engage in increasingly difficult ways with a black man posing as a bear. *Inextinguishable Fire* on the other hand featured transgender artist Cassils being slowly prepared for and subsequently set on fire onstage, following this act with a film of an endless slowed down loop of their body burning. Whilst Harewood's work explored racial dynamics through the use of cliché and uneasy participation, Cassils' stated aims were to question the experience of violence through mediated images. Yet these performances consecutively deepened the discomfort produced by each, highlighting the deficiencies of both acts of watching and participating, expanding the specific political potential of the works. Furthermore watching both in succession also foregrounded unexpected questions surrounding the relationship between value and labour in performance. Using Judith Butler and Achille Mbembe's writings about the ethics of (racial) representation and temporalities, I will first explore how both shows complemented each other with regards to the tensions of spectatorial engagement. I will further this argument, thinking through how Queer and Benjaminian conceptions of temporality and history may speak to these scenic representations of subaltern experience.



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Farting in the Face of Fear: Puppetry and Dictatorship

This paper seeks to explore the suggestion by Wolfgang Kayser, in his study of the grotesque, that art created under obscene, manipulative or oppressive circumstances, employs the grotesque to both articulate the absurdity of the contextual circumstances, whether they are political, social, cultural, or a combination of all three, and, in some way, to radically disturb those circumstances. The grotesque has greater freedom to challenge and undermine hegemonies of oppression due to its expansive and ludic nature; as such it both reflects on and critiques the world within which it is developed. Puppet theatre has, on a number of occasions throughout history, been a 'temporarily licensed' form of performance within contexts where other forms of theatre and artistic expression were banned or heavily censored. Puppetry, often considered the realm of children, the marginalised and the underclass, has frequently slipped through censorship regulations and been permitted to perform, albeit in circumscribed contexts. Paradoxically, puppetry has also been employed consciously and actively, by political bodies within emerging narratives of nationhood, to embody and symbolize the national character, from all sides of the political spectrum. The grotesque is a common feature within puppetry performance, with its focus on transgressing and exceeding the limitations of the human body, the use of excess and alienation. This paper will examine and contrast examples of the grotesque within puppetry performance which emerged as a response to dictatorship. The performances were created as clear responses to the extremity and absurdity of dictatorship; through them, the grotesque is employed as both narrative and as artistic medium. The performances thus examine notions of national character and identity, with the grotesque informing and interfering with those narratives. The examples discussed will include Catalan puppet theatre in the aftermath of the dictatorship of Franco during the 1980s, and puppetry responses to dictatorship through the anguished acknowledgement of collective guilt and the subsequent identity displacement of survivors in Pinochet's Chile.



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Architect (2007). Master's degree in Advanced Architectural Projects (Escuela Superior de Arquitectura de Madrid) and Master's degree in set design (Universidad Complutense de Madrid) I combine my professional activities as an architect, with university teaching and the stage creation in the areas of scenery and costumes. My line of work focuses on understanding the venue as a place transmedia allowing the scene to expand beyond the físico-temporales limits of representation. Currently developing my PhD "Trends in contemporary scenography" through the productions of Teatro Real of Madrid since its reopening (1997) within the PhD program of the Faculty of Fine Arts (Universidad Complutense de Madrid) From 2014, I belong to the Scenography Working Group of the FIRT.

Transmedia Experimenting Objects (TEO): A Proposal for Documentation and Exhibition of Contemporary Staging

Continuing the proposal about working with transmedia storytelling and the space presented in "Scenic Space as Transmedia Hyper-connected Space" (Provocation at Prague, 2015) for 2016 CFP, it's intended to go further and present an object that allows the experimentation for a concrete staging. This Provocation aims to present the transmedia guidelines used for the documentation work of an opera. The case study used is "El Público" (Mauricio Sotelo, 2015), an opera based on the text by Federico García Lorca which took place at Teatro Real de Madrid. However, the purpose is not so much to describe the academic part but the process of collection, the tools and the different media used to generate "the synthesis object" that allows the expository narration acquires different levels of meaning and expands through the media used. This "Transmedia Experimenting Object" (TEO), aims to transform the scenography working group partners (SWG-IFTR 2016) in "prosumers" during the Provocation, so that, in addition to interacting and sharing the experience, it enables us to evaluate the obtained results and set up a discussion on the application of this type of methodology in the documentation and exhibition of other scenic creations. Keywords: Exhibition techniques; Transmedia-Experimenting-Objects; stage design.



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Carmen C. Wong is a constant outsider who creates performance collages, and a postgraduate practice-based-researcher with the School of Theatre, Performance and Cultural Policy Studies at the University of Warwick. Recurring motifs in her explorations include place-based nostalgia and memory, materiality and the sensory, and abstract interventions that make space for the subjunctive within the everyday. As part of her investigations on the performances of belonging and its relationship with food, she is creating a series of nomadic, kitchen-based performances that respond to 'local' (oftentimes inauthentic) food and food-making practices, beginning in New Delhi, India. Her gastro-performance series, which germinated in 2009 in Washington, DC has propagated a Tactile Eating workshop and projects that examine performances by, with, and around food and its eaters, created in/for DC, New York, Berlin, Helsinki, Belgrade, and Copenhagen.

“Place is a Pause in Movement...(t)he Pause Makes it Possible for a Locality to Become a Center of Felt Value” -- Yi-Fu Tuan, Space and Place: The Perspective of Experience

My paper considers Yi Fu Tuan’s notion of ‘place’ as ‘pause in movement’ and Setha Low’s argument that ‘place and space are always embodied’, and how these concepts come together in *Unmade, Untitled* (2016), a practice-based research performance in Singapore. This piece uses a member of the audience as a ‘surrogate speaker’ to re-embody the destabilized historical continuity of the author – the ethnographic nomadic self – and to give voice to how locality becomes ‘felt value’ when the moving body pauses. Such discrete ‘ways of history-making...’ (Mills, 1959) within these moments of stillness seem to become ruptured when the body moves once more, and values are unmade and remade in the process. These auto-ethnographic accounts are ascribed or transcribed with edible and symbolic materials, hand-shaped by the audience, which become un-eatable relics by the end of the show. My presentation at the New Scholars Forum will focus on how the performance engages materiality, everyday food practices and an interplay of biography and history to observe and reflect on the notions of displacement, rootedness and estrangement (the lattermost concept viewed through Sara Ahmed’s essay on migration, identity and being ‘home’) in order to write these themes into everyday food-based materialities and gestures for the audience to perform.



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Carol Brown is a choreographer, performer, an Associate Professor at the University of Auckland, New Zealand. Her work evolves through dialogue, experimentation and creative research in response to contemporary issues of space and becoming. After completing a practice-led PhD at the University of Surrey Carol was invited to be Choreographer in Residence at the Place Theatre London where she developed Carol Brown Dances. Her dance theatre and performance installation works have toured internationally, and she has been commissioned create large scale works for urban contexts in Barcelona, Athens, Perth, Prague and Auckland. Her writings on dance, space, technology and sexuality are published widely. www.carolbrowndances.com

Excavating The Space Between: The collaboration between dramaturge and artistic director

When I think of a place I think of it in layers of time. Janet Frame, *In Her Own Words*, 2011:152 A key challenge for the dramaturge and artistic director is to negotiate the processes of creative intervention and dramaturgical composition. Here we examine how this collaborative relationship can facilitate fissures between spatial, dance, music, textual and experiential material to connect the past, present and the future. Our practice research analyses a site specific case study from New Zealand. PAH is an ambulatory performance that sets out to investigate the crossroads and boundaries between different performance elements and layers of history. This practice of excavation critiques the official histories of the site through a critical poetics revealing hidden stories, uncomfortable histories and the traumatic ground of colonialism through the agitation of elements and a singing into the cracks. Our research analyses how creative discoveries emerge in the liminal space between established layers. Deleuze writes that the edge is where creative events occur: 'events are like crystals, they become and grow only out of the edges, or on the edge' (Deleuze 2004:12).



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Professor Emerita of Theatre, UCLA, where she taught for 31 years. Specialist in postwar Japanese and intercultural performance, also a playwright, translator and director. Research Fellow at the International Research Institute in Interweaving Performance Cultures at the Free University, Berlin, Germany (2007-2012). In 2014, named a Founding Mother of Asian Theatre Studies by the Association for Asian Performance. Workshops/Guest teaching India, China, UK, USA. Author, *Unspeakable Acts: The Avant-Garde Theatre of Terayama Shūji and Postwar Japan* (University of Hawaii, 2005). Co-author, *Theatre Histories: An Introduction* (Routledge, third edition forthcoming, 2016). 32 articles and essays in books and journals; 12 translations from Japanese; numerous book and play reviews; numerous encyclopedia entries. Over 100 papers, presentations and keynotes at conferences around the world. Award-winning author of sixteen plays including *Medea: A Noh Cycle Based on the Greek Myth*, the kabuki-flamenco *Blood Wine, Blood Wedding*, the internationally acclaimed *The Dybbuk/Between Two Worlds* (with Israeli director Zvika Serper) and *Ghost Light: The Haunting which fuses Macbeth with the kabuki Yotsuya Ghost Tales* (2015, with director Penny Bergman). Director, 40 stage productions. Associate Editor, *Asian Theatre Journal*; Associate Editor, *Theatre Journal*; Contributing Editor, *Theatre Research International*; Editor, *Association for Asian Performance Newsletter*.

“An Endless River of Blood:” Theatricalizing Lady Rokujō from Nō to the Present

The Tale of Genji, written around 1000 CE by a woman in the Emperor’s entourage conventionally called Lady Murasaki, has inspired countless Japanese writers. Zeami saw the novel’s passionate, possessed female characters as ideal material for the nō. In the Sandō, he called these characters “jewels within jewels” whose stories contain “a seed that is full of grace yet is capable as well of providing a proper theatrical ...atmosphere that is rarely met with.” (Rimer and Yamazaki, 153) The most frequently dramatized tale is that of Lady Rokujō, whose “living spirit” leaves her body to wreak vengeance on her pregnant rival, Aoi no Ue. The story of Lady Rokujō has continually been re-invented in various historical, cultural and theatrical contexts. Three centuries after the original novel, the nō plays *Aoi no Ue* and *The Shrine in the Fields* (Nonomiya) made crucial plot changes to conform to the ideology of the times. In her 1958 novel *Masks* (Onnamen), Enchi Fumiko, wrote about her revenge-seeking, spirit-possessed female protagonists who are specifically related to Lady Rokujō: “A woman’s love is quick to turn into a passion for revenge -- an obsession that becomes an endless river of blood, flowing on from generation to generation.” (127) The paper will consider three modern plays that reinvent the story with an eye toward shifting theatrical styles as well as toward the zeitgeist of their specific cultural/historical moments. Mishima Yukio’s *The Lady Aoi* (*Aoi no Ue*, 1954), Kara Jurō’s *Two Women* (*Futari no onna*, 1979) and Kawamura Takeshi’s *Aoi* (2003), written at approximately 25 year intervals, offer intriguing opportunities to interrogate how a cultural icon of the past is continually reinterpreted. What might “an endless river of blood” imply in the ever-transforming history of postwar Japan?



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BA in English with Drama from University College Dublin (graduated 2013), MPhil in Theatre and Performance from Trinity College Dublin (graduated 2015), PhD Research: Representing Femininities and Feminisms; Women and empowerment in contemporary Irish Theatre, Performance and Culture at Trinity College Dublin (graduating 2018), Irish Editor for *The Theatre Times*, a global theatre news site (launching mid-December 2015), Conference Presentations: Irish Society for Theatre Research (presented MPhil research at annual conference in 2014, presented PhD research in 2015), Sibel Feminist and Gender Studies Network (presented PhD research in 2014, 2015), New Voices Multidisciplinary Postgraduate and Early Career Scholars' Conference (presented BA dissertation 2014), Reviews: Christopher Collins and Mary P. Caulfield, ed. *Ireland, Memory, and Performing: the Historical Imagination* Basingstoke; New York: Palgrave Macmillan, 2014 for *The New Theatre Quarterly* (published August 2015), Miriam Haughton and Mária Kurdi, ed. *Radical Contemporary Theatre Practices By Women In Ireland*; Dublin: Carysfort Press, 2015 for *Performance Ireland* (will publish April 2016), Specific Research Interests: Women on the Contemporary Irish Stage, The Female Body in Performance, Representation of Feminisms and Femininities in Ireland, Sexual Violence Towards Women, Navigating the sexual and sexualized female performer.

Sexual Assault v Sexual Awakening: Exploring the Sexual and Sexualized Female Body in Gillian Greer's *Petals*

Gillian Greer's *Petals* is a one-woman show that premiered at the Theatre Upstairs in Dublin, Ireland, in December 2014. It was written five years after the publication of the Murphy and Ryan Reports into sexual abuse of children in Ireland. It was staged at a time in Ireland when there was finally some semblance of justice being granted to the thousands of men and women in Ireland who experienced sexual violence at the hand of State bodies, and only five months before the historic Marriage Referendum of 2015. Arguably this is an Ireland that is finally facing up to its problematic and deeply engrained patriarchal Catholic values. *Petals* challenges the debates around sexual violence against both adults and children. This paper will discuss how this show explores the concepts of rape myths and victim blaming that are deeply attached to the contemporary cultural understanding of sexual violence. It will look at how a young woman can be simultaneously sexual and sexualized. It will show how many of the misconceptions and misunderstandings of sexual violence can impact upon the person who experiences the violence and ultimately convince them that their experience of sexual violence may not be 'valid' given their own choice of sexual expression. It will use the work of contemporary feminist writers on sexual violence towards women in particular, such as Laura Bates, Miranda Horvath and Kate Harding, to explore the ways in which this show questions and challenges the discourses surrounding the representations of the sexual and sexualized female body on stage in contemporary Irish Theatre.



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Cathy McComb is an award winning Costume Designer. She has been a sessional lecturer at University of Regina since 2002 teaching costume and stage design and history. Cathy is defending her Master of Fine Arts in Interdisciplinary Studies majoring in Theatre and History in Spring 2016. Cathy was a presenter in the Young Scholars category at Warwick 2014.

Buffalo Bill Cody's Wild West Show: A Theatrical Vision Of The American Frontier West

In the late 19th and early 20th century Wild Bill Cody's Wild West show traveled the globe marking indelibly into popular culture a vision of the American frontier west. This was a time before film and even photographs were circulated to such an extent, world-wide. The costuming of the cast of characters in the show brought to life the extravaganza that was Cody's show: a menagerie of characters riding, shooting, roping, and posing as beloved characters leaping off the pages of Dime store novels. This paper is a study of the costuming of the Wild West show as a cultural phenomenon. Those costumes were instrumental in creating the semiotic canon of western frontier dress that was further cemented by the genres of Film and Television. It was Wild Bill Cody's show that brought the world the first sanitized glimpse of 'Cowboys and Indians'. This is the justification for this paper. That stereotypes were created and a mythical world was on display by a show that featured a world that no longer existed and maybe never did.



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Casmir is a performing artiste of international repute with well over 22 years of practice experience with the Abia State Council for arts and culture and National Troupe of Nigeria respectively performing both locally and internationally. He is currently pursuing a PhD programme in Performance Studies at the Institute, of African Studies, University of Ibadan, Nigeria. He presently teaches dance and choreography, Acting with the Federal University Oye-Ekiti. He has attended conferences and workshops within and outside Nigeria, and has both creative and published works to his credit. His research interest is dance and choreography, performance, Cultural Studies and Acting

A Critique of the Origin of Theatre in Nigeria: The Okumkpo Masquerade Performance Aesthetics in Focus

One major challenge of indigenous African cultures (arts and performance inclusive) over the years has been the oral nature of such arts and performances. Myths, legends are told in folkloric forms without apt attention to literary documentations by the owners. Documented evidences have shown that where this is applicable, the writings and documentations are essays and articles written by tourists and missionaries whose interests most times are Eurocentric and parochial, hence resulting to misrepresentation of the people's cultural pantheon. Studies on postcoloniality and postculturalism have shown that early African writers continue to uphold structures and models of performance from the 'West', neglecting or refusing to see such elements as part of their performances especially in their traditional festivals and performances. These ideologies have resulted to somewhat 'regional' perspective of the origin of theatre in Nigeria. The discoveries about the performance aesthetics of the Okumkpo Masquerade performance of the Afikpo people of Ebonyi State of Eastern Nigeria in this study, has shown that these European models and or elements have been there hence a reexamination or reassessment of the popular belief about the origin of theatre in Nigeria is necessary. This article adopts historical investigation, anthropological fieldwork through interviews, performance analysis model, and ethnographic narratives. This paper submits that there were established processes and procedures of indigenous performances and festivals in various societies of the world that go in line with the prescribed European theatre model. This paper recommends that further future exploration/ research be carried on indigenous performances and festivals. It concludes by putting forth viable options as a panacea as most narratives on performance/theatre origin are outmoded.



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I have been an associate researcher as a member of the GradCAM, Dublin Institute of Technology, since 2011. I am currently a first year, Fiosraigh, research scholar and have been an associate researcher with GradCAM since 2011. My B.A is in Drama and Theatre Arts, Goldsmiths College, London and my M.A, in Art and the Contemporary World is from the National College of Art and Design, Dublin. I am a member of the GradCAM Aesthetics Group and published work with this group includes: 'In Response to Bernard Stiegler: A Pharmacological Avant-Garde', published in Imprint, Vol.3 2015. And 'Turn, Turn, Turn: Civic Instrumentalisation and the Promotion of Autonomy in Contemporary Arts Funding' published in the European Society of Aesthetics proceedings, 2015. I am also a member of the Digital Studies Seminar group at GradCAM. My practice is in theatre scenography and lighting design. I have worked in the area of theatre production for a number of years as a lighting designer, technical and production manager. I have also worked as director and performer. With company '36', a live art based ensemble, in London and 'The Wrench' in Dublin.

Authored Site as 'Amateur' Space: A Consideration of the Interrelationship of Site and Performance Space within n Networks of Site based Historical Performance, Through Bernard Stiegler's Construction of the 'Amateur'

A performance takes place on the site of an inner-city community. Interactive and immersive, this event promises to reveal the hidden history of the area, to make real the events that made us who we are today. This performance is a success. It is critically acclaimed, awarded and rewarded with arts council and community arts bursaries and fulfils the criteria of these institutions, ambition, originality and connectedness. But some of us are left with an uneasy feeling. We who live here, experience the conflation of violent and disturbing narrative and site in a different, more personal way to that of the disinterested, objective audience that constitute a destination for this work. The performance depends on lack of familiarity, fear of the space, distance. We are disenfranchised as legitimate spectators by our familiarity with this scene. This paper examines the interrelationship of scenographic authoring of space in site based, historical performance within processes of contemporary transformation. It questions whether professional expectations of arts practice, the means by which it is considered legitimate, enforce a filter that, despite the egalitarian intent of the artist, can undermine any political efficacy. This discussion is grounded in Jacques Rancière's theoretical construction of the 'ethical turn' in art and politics which tends towards amelioration rather than social transformation. It develops through Bernard Stiegler's mobilisation of the 'amateur', constituted through love and belief, and productive of positive socio-political transformation. In site based performance the site constitutes 'amateur' belief, and relegation of participation represents loss of knowledge within its local, global and digital networks. Embracing notions of participation scenographic analysis through the lens of Stiegler's conception of the 'amateur' interrogates the scene in relation to its capacity to facilitate the co-implication of audience and work and open the work through interrelations.



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Catherine Girardin completed a Master of Arts in international Performance Research at the Universities of Amsterdam, Warwick and Tampere. She also obtained a Master's Degree in Theatre Studies at the Sorbonne Nouvelle-Paris 3. She is now a PhD candidate at the University of Paris Ouest Nanterre La Défense and the Goethe University of Frankfurt am Main. Her thesis subject is the relation between theatre and history in Germany at the end of the eighteenth century. She has published articles and participated in conferences on different topics such as aesthetics, contemporary dance as well as German, Austrian and Swiss theatre.

Reflections on the Philosophy of History Through Theatre in the Late Eighteenth-century Germany: The Work of Johann Gottfried Herder

The concept of "Sattelzeit" (literally "saddle time") coined by Reinhart Koselleck refers to the transitional phase between the Early Modern and Modern periods. It describes the changes European society has experienced in its relation to time and history with the advent of the Enlightenment and the French Revolution. The major issues it addresses are the development of a conscience, on an individual and national scale, of one's position within the movements of history; and the growing interest, in different fields of knowledge, for anticipatory narratives. I suggest to extend the scope of this concept by using it to analyse the shifts and movements also occurring between disciplines at the end of the eighteenth century. In this light, the work of Johann Gottfried Herder is characteristic of the "Sattelzeit". It is generally studied for its contributions in language, philosophy, history, and theology, but my paper focuses on a more neglected part of his work, his theatre. Herder has written two major works on the philosophy of history, but his considerations on the subject are disseminated throughout his work. He has written plays, most of which can be said to belong to the genre of historical drama. My aim is to look at how his theatre reflects on the conceptualization, writing, and functions of history. By focusing on the written production of one specific period of his life, the mid-1770s, I will show how theatre and history dialogue hand in hand to generate discourses on notions such as: individual and national experiences of history, the author's objective or subjective stance (historian and playwright), the interest in micro and macro events in history, the notion of truth and the epistemological potentialities in historiography. One of the outcomes of my research is a possibly new path to New Historicism.



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Catherine Hamel is an associate professor of architecture in the Faculty of Environmental Design, University of Calgary, Canada. Her interests lie in the potential role of architecture as an instrument for social reconstruction. Specific themes investigated to date include identity and estrangement in the context of post-war reconstruction and exile; architecture and justice; memory in the scarred body and the voicing of political experiences in public space. These topics are explored through her teaching, the role of making, collaborative drawing, exhibitions, writing and performance. Hamel's current research explores the repercussions of objects made in their ability to activate space and its inhabitants towards a more just society. Recent presentations include: *Measure Twice: Once For Inclusion, Once For Exclusion*, New York; *The Target Has Not Found Its Bullet Yet: Power in Disappearing Victories and Invisible Triumphs*, Portugal; *A Life Misremembered*, Switzerland.

Theatres of Observation: Scripts for Lingerings

The exchange explored between architecture and theatre lies in setting up learning as a performative act. This project proposes an approach that is grounded in the power of performance to create knowledge. Performance understood as acts of the everyday that unfold without necessarily involving rehearsals and an audience. Knowledge formation in design is acted out in visual and material making. A series of brief guiding scripts for drawing are presented as facilitators to investigate the built environment in order to engage it in less prescribed and predictable ways. Scripts become action catalysts for image making as a tool to move beyond habitual and imposed hierarchies of relevance for information gathering. The image is understood as informative in its making, not merely a representation of an already known fact of information. The scripts are put forward to provoke, not by prescribing but by suggesting with an openness of interpretation. They are means to seizing an almost, which leads towards an impasse and a potential change through inclusion and consideration. The scene is the city shaped by the realm of public impact. The designer, in the role of learner performs the script. The work is based on a number of tested applications in both academic and practice based fields. Those include exercises in teaching design thinking, research applications on social ecologies, exhibitions and facilitation. Two examples, one applied in Canada and the other in the United Arab Emirates will be presented. *Social Script: Analysis In Uniform* and *Collaborative Scripts: Without End, Exploring The Lines That Keep Us Apart*. Social stratification and lines of segregation are imposed and developed at numerous levels of interaction in the built environment. Both the scripts diluted the dismissive attitudes and reorganized the barriers. If either performer or witness had to take a side, they found themselves misplaced.



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Catherine Makhumula is a Malawian currently enrolled as a PhD Candidate in the department of Drama at Stellenbosch University in South Africa. She holds an MA in International Performance Research from the University of Warwick and the University of Amsterdam. Catherine is also a lecture in theatre Arts at the University of Malawi.

Intermediality in 21st Century South Africa Theatre: Ubu and the Truth Commission

The ubiquity of media and its related technologies in African theatre cannot be overemphasized. However, while contemporary theatre practice is increasingly experimenting with media technologies, scholarship has not kept up with these trends and continues to reinforce unchallenged notions of medium specificity in African theatre. This paper discusses William Kentridge's *Ubu and the Truth Commission* (1997), and the subsequent reproduction of the play in 2014. The paper argues that the intermediality in the production is an example of how South African artists negotiated to create meaning at the turn of the century (and the end of the apartheid era) and to subsequently look back at the period in reflection. In the play Kentridge weaves together his subject matter from 19th century Jarry's *Ubu Roi* together with the contemporary subject of truth and reconciliation in South Africa. The play is also therefore the result of the very process of combining conventionally distinct media or medial forms of articulation: puppetry with live actors, music, animation and documentary footage. The media forms of articulation in *Ubu*, each present in their own materiality: the two actors on stage, the animal and human puppets (and their manipulators on stage) and the projected footage on the screen; all contribute to the constitution and signification of the entire product in their own specific way. The paper adopts Christopher Balme's definition of intermediality as the attempt to realize in one medium the aesthetic conventions and habits of seeing and hearing in another medium. Kentridge's notion of practical epistemology (a physicalized and contingent way of arriving at meaning) and his engagement with the layered conventions of various media will be discussed in the paper.



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Catherine Silverstone is Senior Lecturer in Drama, Theatre and Performance Studies at Queen Mary University of London. Her research is focused on the cultural politics of performance, with an ongoing focus on sexuality. She is the author of *Shakespeare, Trauma and Contemporary Performance* (Routledge, 2011), which includes work on *Gay Sweatshop*, as well as articles on *Duckie* and queer films. She is also the editor of special issues on 'Derek Jarman and "the Renaissance"' for *Shakespeare Bulletin* (2014) and co-editor with Fintan Walsh of 'On Affirmation' for *Performance Research* (2014).

AIDS in (Global) Queer Times: Karen Finley's *Written in Sand* (2013-15)

Since the late 2000s, a plethora of work focussed on HIV/AIDS in the 1980s and 1990s in the USA has emerged in a range of media, including documentaries, films, exhibitions and, importantly for this paper, Karen Finley's spoken word performance, *Written in Sand*. *Written in Sand* premiered at the University at Buffalo's Baird Recital Hall in Amherst (2013) and has since been performed at venues including the Barush Performing Arts Centre and Laurie Beechman Theater in New York (2014), and the Barbican Centre in London (2015). It is comprised of Finley's performance of a series of texts, letters and poetry, written between 1983 and 1994, with musical accompaniment from multi-instrumentalist Paul Nebenzahl. Finley stated in 2014 that she 'couldn't have done it [*Sand*] 10 years ago.' This paper focusses on the temporality of Finley's performance in order to investigate what's at stake in these gaps and contemporary turns to remembering histories of HIV/AIDS from the 1980s and 1990s. Finley's mode of performance, with its musical and vocal distortions of sound coupled with production of signs of feeling (breaks, cracks, tears, laughter) works to remember and memorialise friends and local histories, combatting as others have done, what Jonathan Katz describes as a 'kind of cultural amnesia'. This memorialisation does, though, focus primarily on gay men, which at a remove of approximately 30 years and significant global shifts in HIV infection rates, points to gaps in representation especially in relation to gender and race, which current scholarship is attempting to redress (e.g. Alyson Campbell and Dirk Gindt). In this respect, Finley's remake of the interactive installation *Ribbon Gate* (1991, 2015) in the Barbican foyer offers more potential to remember other lives, though they generally remain unnamed. The analysis will be developed in relation to writing on HIV/AIDS and cultural production and queer theories of temporality, sound and affect.



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Senior Lecturer at the University of Exeter, UK. Author of 'Dramaturgy and Architecture: Theatre, Utopia and the Built Environment', Palgrave Macmillan, 2015 and co-author of 'Dramaturgy and Performance', with Synne Behrndt, Palgrave Macmillan, 2008. Core member of arts organization Wrights & Sites, who created a series of 'Mis-Guides' 2003-6 and curated and made public art works and walks 2008-12. PI on AHRC funded project 'Porous Dramaturgies' (2013) and member of Walking Artists' Network, including membership of the steering group for the AHRC-funded 'Footworks' project, a network affiliated with WAN. Co-editor of 'Contemporary Theatre Review' 20.2, 'New Dramaturgies', 2010 and editor of 'Studies in Theatre and Performance' 30.1 2010 which included articles and information from my AHRC funded research project 'Writing Space', 2008, looking at an inclusive approach to new writing. Other articles and chapters on place, space, dramaturgy and writing in peer reviewed books and journals. Principal Lecturer at Winchester University following appointment as Senior Lecturer in 2004. Postdoctoral AHRC funded fellowship at Exeter 2000-2002. Worked as a freelance playwright 1994-2000 and 2002-4.

Performance, Walking and the Indian City

Walking art has been established as an exchange between performance and architecture, one way in which the performing body encounters and reinvents the city. Where aesthetic walking is historicised, the established genealogy, one I have referenced myself, has troubled roots in Romanticism, but makes stronger reference to European modernism (Dada, Situationists), subsequently inflected by land art, the US avant-garde 'happenings' and Fluxus experiments, resurfacing in 'urban exploration' and 'psychogeographical associations' in the 1990s and emerging as 'walking's new movement' (Richardson 2015) in the 21st century. But what if we step away from this history and ask what changes when the street we walk along is not a European street, and where both art and other cultural walking practices are very different? It is not true to say that 'walking art' does not exist in other contexts, but while not necessarily unknown, it may not always be part of the discourse around the meeting of performance and architecture at street level. Indian live artists, photographers, videographers and sculptors frequently use walking in their practice, in direct comment on the swiftly changing urban environment. Despite this, their work is not identified as belonging to 'walking's new movement', but tends to be considered under the broader umbrella of 'contemporary art'. This paper will sketch a tentative genealogy from the history of ritual, political and performative walking to art performances: the subversion of a marriage procession in a 1971 performance by Bhupen Khakhar; artists and activists street-based responses to the 1989 murder of street theatre performer Safdar Hashmi; Rummana Hussein's ritual walking in response to the Mumbai Riots in 1995; the specific personae and challenges to gender identity in city spaces by Nikhil Chopra, Sushil Kumar, Inder Salim and Sahej Rahal in the late 1990s and beyond, to a proposed rhizomatic and provocative Srinagar Biennale.



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Catriona Davidson Fallow is an Arts and Humanities Research Council (AHRC) funded PhD candidate in the Department of Drama at Queen Mary University of London. Her recently submitted thesis explores new work and contemporary playwrights at the Royal Shakespeare Company (RSC) and Shakespeare's Globe. Her archival research for this project has been generously supported by the Society for Theatre Research. Catriona's work has been published in *Studies in Theatre and Performance*, and has been presented at Performance Studies International (PSi), the International Federation for Theatre Research (IFTR), and as part of the Victoria & Albert Museum's 'Turning the Page: Creating New Writing 1945-2013' conference at the University of Reading. Last summer, she participated in the Mellon School of Theatre and Performance Research at Harvard University. Catriona's work has been published in *Studies in Theatre and Performance*, and has been presented at Performance Studies International (PSi), the International Federation for Theatre Research (IFTR) and as part of the Victoria & Albert Museum's 'Turning the Page: Creating New Writing 1945-2013' conference at the University of Reading. Last summer, she participated in the Mellon School of Theatre and Performance Research at Harvard University. At Queen Mary, she has taught courses in theatre and performance history and historiography, and practical courses in performing playtexts.

Reconsidering a Reconstruction: Shakespeare's Globe as a Space for New Work

The reconstructed amphitheatre at the heart of the Shakespeare's Globe complex has been variously celebrated and critiqued for the exploration and staging of the theatrical past that it enables. As Denis Kennedy argues, the Globe's 'meaning is bound up with a recalled past [...], hidden in the work of reconstruction, and ultimately a matter for mediation in performance' (1998). The aesthetics of the reconstructed theatre space evince the supposition that the Globe is a site steeped in a recalled past. Such a claim is problematised, however, when the performance on stage is not a 'reconstructed' performance of a play by Shakespeare or his contemporaries but a new play by a contemporary playwright. In this paper I explore how the discourses of the past, cultural heritage, and theatrical tradition that underpin the Globe are both complicated and, in some cases, affirmed by the presence of contrasting historical narratives, contexts, and figures featured in new plays. Drawing on a range of primary archival material, interviews, and policy documentation I outline the trajectory of new work at the Globe from its first production in 1999 – Peter Oswald's *Augustine's Oak* – to the marked increase in new work during Dominic Dromgoole's tenure as artistic director between 2005 and 2015. In so doing, I explore both how the Globe's spatial, material, and ideological considerations shape these plays and how the practice of commissioning and staging new plays provides an opportunity to reconsider the Globe theatre as a space for new work.



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Cecilia J. Pang, Ph.D. - Associate Professor and Head of Performance Program in the Department of Theatre at the University of Colorado at Boulder. She is first a theatre director who has helmed over 50 productions ranging from Greek tragedy to American musical to original work. She is also a documentary filmmaker and has tackled issues as immigrant Peking opera artists, women scientists, motherhood, domestic violence and consumer rights. Her publications include essays on the development of Chinese opera in the United States, female geniuses on television, and the role of Chinese women through the lens of documentary film.

100 Years to Educate a People: Cantonese Opera in Hong Kong

Hong Kong, once the jewel of the British crown, was better known for chasing capitalism than for its consumption of culture. When returned to China in 1997, Hong Kong began seeking a post-colonial identity, a sense of 'otherness' from the mainland. Howard Choy, states that the 1997 return was "actually less a decolonization than a re-colonization of the capitalist Cantonese city by the mainland Mandarin master." In many ways, the evolution of Yueju (Cantonese opera) in Hong Kong follows a similar pattern of colonialization and recolonization in its absorption of "other influences and its search for identity." paper seeks to compare the development of Cantonese opera under the British colonial governance with that under the post-colonial Chinese administration. It also aims to examine how these 'other' influences, including film and Peking opera, continue to contribute to the cultural contradictions within Hong Kong Cantonese opera today, and how traditions get reinvented in relationship to political-social changes that lead to a reimagining of historical authenticity. Lastly, I suggest that an answer to Hong Kong's cultural identity crisis might partly be found in the distinctive and popular Cantonese opera--specifically by (re)localizing and (re)viving the "bamboo shed performances," which represent an indigenous cultural form. Cantonese opera in Honk Kong is an example of changing values in attitudes towards maintaining cultural traditions based on political and socio-economic changes--in particular, the paradox of being, in some ways, more Chinese than the mainland while at the same time more westernized. That, in order to keep traditions, Cantonese Opera has had to make adjustments. By repositioning Cantonese opera as the definitive cultural representation, Hong Kong can resuscitate Cantonese opera and in the process re-construct a traditional art form, a recognizable identity, worthy of its UNESCO world heritage status.



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Cecilia Sosa is an Argentine sociologist and cultural journalist. She obtained an MA in Critical & Creative Analysis (with Merit) from Goldsmiths (University of London, 2008) and a PhD in Drama from Queen Mary (University of London, 2012). Her thesis was awarded as the best thesis of the year by the Association of Hispanists of Great Britain and Ireland, and published as a book, *Queering Acts of Mourning in the Aftermath of Argentina's Dictatorship* (Tamesis Books, 2014). She has published extensively at the crossroads between Memory, Performance and Latin-American Studies, including articles in *Memory Studies*; *Journal of Latin American Cultural Studies*; *Theory, Culture and Society*; *Feminist Theory, Subjectivity and Cultural Studies*, the international media (*Radar*, *Revista Ñ*, *Clarín*, *Austrian Steirischer Herbst Magazin*) and festival catalogues. She worked as post-doctoral fellow at the School of Arts and Digital Industries, University of East London (January 2013-December 2014), and has recently been appointed as a member of the National Scientific and Technical Research Council (CONICET) at Universidad Tres de Febrero (Argentina).

The Performances of Blood: Theatre & the Transmission of Trauma in Contemporary Argentina

From 1976 to 1983 a devastating military regime orchestrated the vanishing of 30,000 lives in Argentina, the infamous 'disappeared'. For more than three decades, the families of the victims commanded the process of national mourning. In this paper I suggest that the traumatic experience of loss has circulated and been transmitted beyond this bloodline lineage of relatives to ever-expanding audiences. To articulate this transition, I draw upon a selection of performances that feature personal biographies touched by the dictatorship violence. In particular, I look at *My Life After* (2009, Lola Arias) a theatrical play in which six actors, who were born during the dictatorial period, give accounts of their lives by embodying their parents' youth. Playfully engaging with traumatic memories, the actors show the pictures of their parents, read their letters, wear their clothes and eventually enact their deaths. The story of a blue jumper helps to show how clothes can be surfaces for the circulation of affect beyond the stage. I argue that seemingly minor biographical cases call for a theatrical method for uncovering the non-normative affiliations that have emerged in the wake of violence. These forms of dealing with trauma do not set the past behind, but rather allow 'queer forms of becoming' (Blackman, 2011), which trace the emergence of a new language of loss. Ultimately, I consider the extent to which a theatrical reenactment of the past can become an affective vehicle for 'working through' wider forms of transmission of trauma in disparate landscapes dealing with loss.



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Associate professor at Paris VIII university in computer art, my career led me to work in Research & Developement for movies special effect, and motion capture to Animazoo . I am particularly interested in interactive intelligent virtual actors and currently conducts research on the preview for the film and interaction between real actor and virtual actor in theater, which leads me to work around multiple fields such as motion capture , rigging , modeling (and especially reconstruction of 3d scan, real-time engine and artificial intelligence for video games). Computer artist, I have exposed my work in different international art festival and different country (ars electronica, IVRC, Japan, England...)

Mask and Technologies: From the Commedia dell'Arte to the Digital Avatar

The paper presents the development process and the results of the workshops Mask and technologies, held in Paris in December 2015 and March 2016, as a part of the Labex Arts-H2H research project Augmented stage: actor's techniques, creative practices and training methods. The workshops investigate the relationship between the artefacts and practices inherited from the Commedia dell'arte and the digital technology of the avatar. The mask is traditionally an enhancing instrument that extends the actor's body and makes it hybrid, in a similar way to the computer generated avatar animated by a performer: can the masks of the Commedia and their improvisation techniques help to find and to understand the theatrical potential of the avatar? Can they enhance the performer's creativity? By using the leather masks of the leading maker Stefano Perocco, a 3D scanner to digitalise them, and devices such as the Kinect and the Oculus Rift, we have explored the immersivity and the expressivity of these two different augmentation artefacts, as well as their potential for interaction. How do the masked actor and the avatar performer live their physical transformation? How do the audience perceive them? Can they play together? In which ways? We have elaborated on these questions through different experiences and analysed them according to a precise experimental procedure developed by the Observatoire Critique, a permanent group of young researchers and postgraduate students. To this aim, we also established a multimedia documentation protocol and created a digital archive. Within this setting, the paper will address the relationship between past and present from a double perspective: firstly, how the history of theatre can contribute to experience and understand differently contemporary phenomena of interest; secondly, how the digital documentary impulse affects the way we organise and live the present in order to build a living memory for the future.



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The Development of Theatre Space and Architecture in Contemporary Africa: Historical Evolution of Two Nigerian Traditional Performance Venues

The place of performance is largely a cultural expression that defines the physical environment and conditions in which the audience and performers interact. Hence, the concept of theatre has widened in contemporary times, giving rise to fluctuating perceptions of performance venue. Similarly, the history and state of a community's theatre space and architecture are dynamic reflections of the people's disposition towards their performance traditions and artistic development. Therefore, in response to critical factors such as urbanization, political developments and economic challenges, the African theatre space has historically and continually evolved and adjusted to remain relevant in their various environments. This radically and frequently alters the shape, configuration and performer – audience relationships of the African performance venue. This study examines the historical and evolutionary developments of two Nigerian indigenous theatre spaces to interrogate the physical, technical, artistic and social implications. The study specifically investigates the key factors that drive these evolutions as well as the direction of the historical developments. Finally, the study seeks to highlight the positive and negative potentials of the identified evolutionary trend(s), the possible lessons to be learnt and then suggest a way forward for sustainable physical and aesthetic development of the African theatre.



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Charlott Neuhauser is finishing her Ph D in performance studies at Stockholm Univeristy this year. The topic of her thesis is dealing with debates about new Swedish drama in a historical and social context. She has a MFA in dramaturgy and theatre history from Yale Drama School and a BA in Liberal Arts from E Lang College at The New School for Social Research in NY , focusing on gender and literature. She has been working as dramaturg at several institutional theatres and for film in Sweden since 1992 and returned to her PhD work in 2008.

The Silence Surrounding Brita von Horn - Does Gender Have to Do With it?

I made acquaintance with the playwright and artistic director Brita von Horn during my dissertation work about new Swedish playwriting. She lived from 1886 to 1983 and was active in Swedish theatre during her whole life, working particularly with Swedish new drama. Why was she so briefly mentioned, if mentioned at all, in our history books? She was a pioneer in both introducing international writing and new Swedish drama in new ways. In the essay "The sociable playwright and representative citizen" the feminist historian Tracy C Davis argues for the necessity of putting the research of 19th century women playwrights in a social context in order to understand the complexity of women entering the public sphere of playwriting. Besides arguing for the importance of understanding social context in new untraditional ways, Davis writes: "Social history needs to be closely investigated in tandem with dramatic theory to seek explanation for puzzling ambiguities and what some critics called blatant ineptitude." What happened when von Horn entered the public sphere? How did her relation to public life - and playwriting - change during her long life? How did her conflict with one of the post-war most influential critics in Sweden, Vilhelm Moberg, affect her life? Did the conflict contribute to how she is rememberd in our history books? And – how did the changing modes in playwriting affect the view of her artistic endeavour? This presentation will focus on a couple of events in von Horn's life where being a "sociable playwright" and a "representative citizen" – and gender - come into play.



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In 2012 Charlotta Palmstierna Einarsson received her PhD from Stockholm University for her thesis *Mis-Movements: The Aesthetics of Gesture in Samuel Beckett's Drama*. Charlotta also has a degree in professional dance from the Ballet Academy, Stockholm, and a degree in dance pedagogy, with a specialty in classical ballet, from the University College of Dance, Stockholm. Her research interests include modernist literature, drama and dance studies, aesthetics, reception theory, philosophy and phenomenology. Charlotta is currently a postdoctoral fellow with the Department of English, Stockholm University where she is working on a new project, "Modernism and Kinaesthesia: Sensing the Body in the Arts", tracing modernism's concern with the kinaesthetic to suggest that 'meaning' or 'conceptual content' is firmly—if sometimes opaquely—embedded in aesthetic works as experiential. In turning to the phenomenology of kinaesthetic experience, this study seeks to contribute to the re-evaluation of the body in 'Modernist Studies'. ORCID: orcid.org/0000-0002-0918-899X ACADEMIA: <https://su-se.academia.edu/CharlottaPalmstiernaEinarsson>

Beckett in Sweden: Waiting for Godot (1990–2015)

This paper outlines an ongoing study of the production history of Samuel Beckett's play *Waiting for Godot* in Sweden (1990–2015). The study focuses on five productions of *Waiting for Godot*, to document the production history and explore the influence of Swedish theatre culture on these productions. Each of the five productions are discussed in relation to: (a) the performance text (Samuel Beckett's Performance Policy); (b) Beckett Scholarship and documentation of the play (Performance history); (c) the Swedish Directors' Practices (Performance Practices); and finally, (d) the directors' responses to the conditions stipulated by The Beckett Estate as per contract between the Estate and the theatre who wishes to produce and stage the play (Planning and Management of SB's Performance Policy). Among the questions the study seeks to address are: what kinds of interpretational (ideological, aesthetic, social, economical and/or cultural) scripts or frameworks inform these five Swedish productions of the play? And, how have the directors of these five productions been responding to the dramatic text? The answers provided by the directors will subsequently be triangulated with newspaper reviews, archival material, with the management of the play by The Beckett Estate (via the Scandinavian agent Nordiska ApS,) and with Beckett scholarship on the play. Methodologically, the study combines collecting and analysing both qualitative and quantitative data. This is done by conducting semi-structured interviews with the directors, as well as researching into the production history of the plays (for instance archival material, audience statistics, production notes, programs and reviews). For the purpose of the conference presentation, extracts from interviews will be used to frame the the question of the integrity of the director vs. the integrity of the author in the Swedish theatre context, as initial findings indicate that this is a persistent concern for the directors of the five Swedish productions.



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Charlotte M. Canning is the Frank C. Erwin, Jr. Centennial Professor in Drama in the Department of Theatre and Dance at the University of Texas at Austin, USA. She is the author of *On the Performance Front: US Theatre and Internationalism* (2015). She has also written *Feminist Theaters In The USA: Staging Women's Experience* (1995) and *The Most American Thing in America: Circuit Chautauqua as Performance* (2005). With Thomas Postlewait she co-edited *Representing the Past: Essays in Performance Historiography* (2010).

White Women Set Free: Broadway's Historiography of Racial Appropriation

In 2014 Broadway audiences witnessed recent US history in musical form. *Beautiful and Violet*, both nominated for Best Musical Tonys, take place in the 1960-70s and were lauded by critics and fans alike. Despite many differences, each musical follows the journey of a white woman as talent, hard work, and determination bring her fulfillment and liberation. The authors use the period to invoke the Civil Rights Movement as the musicals' context. The citation, however, allows for dangerous slippage. The musicals revise the historical movement to transform the courageous achievements of African Americans who risked their lives into the realization of white women's personal autonomy. This transracial historiography is not new. In the late 19th-, early-20th century the Civil War was reinvented as a fight for state's rights and erased slavery as its cause. The racial reconciliation between Northern and Southern whites allowed the nation to sanction and ignore the violent oppression of African Americans. The US is still lives with the damage done by this historical revisionism, its effects can be seen in issues as varied as the Black Lives Matter Movement, fights over school curricula, and income disparities. This paper asks what the future impact will be if the history of Civil Rights struggles are revised transracially. If white characters are placed in the contexts constructed by African American battles, how will this continue to legitimate white supremacy? The stakes are high as Broadway is now a global brand and its content is embraced far beyond US borders.



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Education University of Warwick, projected Graduation June 2018 PhD Theatre Studies: Focus on how walking tours explore and help to create identities and civic pride in cities. Royal Central School of Speech and Drama, Graduated December 2012 MA Advanced Theatre Practice: This masters focused on collaborative devised theatre, as well as aspects of teaching and running workshops. It focused on how to work as a group to create a piece of theatre. University of Utah, Graduated May 2011 BFA Theatre emphasis in Stage Management: This degree was based on working as a stage manager in the theatre. It focused on communicating with and managing a team, scheduling, creating understandable paperwork and creative problem solving under pressure. Additional experience Teaching seminars for Introduction to Theatre and Performance Studies under the supervision of Dr. Wallace McDowell. Taught independent workshops on creating immersive environments at University of Utah.

Slaves, Ghosts, and Horror: Walking a Ghost Tour in New Orleans' French Quarter

This paper will discuss the experience of participating in a ghost tour of New Orleans' French Quarter. It will discuss the importance of the use of first-person in creating atmosphere, excitement and fear during the tour's storytelling performances. The stories told during the tour often focus on events and historical communities that might otherwise be marginalized; particularly black slaves who live, worked and were sold in the Quarter. In focusing on events that so often effected the cities pre-Civil War slave population the tour goes against the more 'official' version of history normally propagated by southern cities and governments. The way in which the stories are chosen and how they are told is incredibly important to the way that the history of the marginalized in the French Quarter are understood. Using the work of Benedict Anderson, Jonathan Gottschall, Suzan-Lori Parks and Donald Smith this paper will discuss how these stories start expose and give voice to the marginalized groups of the city's history and how they are undermining the 'official' historical narrative of the city and how this undermining is used to combat the modern view of the city as a place to party.



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History of a Ji-shibai – A History of Citizen Participation in Arts and its Contributions to Local Society

Kabuki, a genre of Japanese traditional theatre, has three different levels of production, Oo-kabuki, Ko-shibai and Ji-shibai. Oo-kabuki has been the mainstream production of professional kabuki since the mid-seventeenth century in big cities. Nowadays, Oo-kabuki is produced by the Shochiku Company with well-known actors from distinguished kabuki families. Ko-shibai was also professional, but originally actors who could not stay in Oo-kabuki theatres came to join Ko-shibai troupes to continue to play kabuki. Ko-shibai actors often toured the provinces to perform and to instruct amateur Ji-shibai actors as a way of making a living. Ji-shibai is local amateur kabuki performed mainly in rural farming villages. Basically, Ji-shibai was supposed to be closely related to annual village festivals praying for good harvests and it was originally performed by farmers during agricultural off-seasons. However, in the Edo era, Ji-shibai was normally suppressed by local governments as a luxury and an obstacle to labor. Nowadays, Ji-shibai continues in approximately two hundred areas and most of them have become a kind of regional attraction supported by local governments and used to promote sightseeing and cultural policies. The recent trend of citizen participation in the arts has also encouraged Ji-shibai performances. The presenter has looked into Ogano kabuki for more than ten years as one of the successful examples of modern Ji-shibai. She will discuss the history of Ogano kabuki in terms of its outstanding aspects such as tradition, advantage, participants' diversity and its roles in modern local society. Her most recent findings include its current educational influences not only on the younger generation but also on adults.



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Chris Dorsett is an artist and exhibition-maker whose career has been built on cross-disciplinary collaborations with collection-holding institutions (most notably, a pioneering series of projects with the Pitt Rivers Museum in Oxford between 1985 and 1994). For three decades Dorsett's activities have situated the aesthetic and political ambitions of experimental fine art within a diverse range of historical and scientific contexts. As a result, his research profile includes exhibitions set within outstanding national collections (for example, the Royal Swedish Armoury and London's Natural History Museum) and fieldwork residencies undertaken at 'collecting' locations as different as the Institute of Amazonian Research (organised with the Centre for Economic Botany, Kew) and the Chinese walled village of Kat Hing Wai (commissioned by the Arts Development Council of Hong Kong).

Handling the Taste of Emotion

The authors of this paper, a British sculptor and a Kathakali dancer, reflect on the language-like signals of the hand (mudra) in Indian sculptural and theatrical traditions. As time-honoured symbolic gestures, mudras tell stories and express feelings. However, despite the significance of the multi-sensory body in India's cultural history, the authors observe that no mudra seem to directly represent the sensory register of 'taste'. Is this, following Serres (2009), a version of language despising gustatory sensations? One way of exploring this question is through the publications of Rawson (1963, 1966, 1971, 1975), a British museum curator specializing in Indian Art who wrote extensively on the relationship between sculpture and dance in temples. He was particularly interested in Abhinavagupta's influential interpretation of the Sanskrit verb "to taste" (rasa). In conversation Rawson likened the Kashmiri philosopher's aesthetics to the enhanced 'savouring' of wine on the tongue, explaining that this type of connoisseurship seeks sensory arousal, not bodily engrossment. Thus, in the same way that the taste of wine disappears as it enters the digestive system, rasa falters once a particular emotion dominates. Accordingly, rasa was cultivated, or so Rawson claimed, in order to savour (that is, range freely across) unfixed sensations and feelings. More recently, performance techniques such as rasaboxes have reversed this analogy, suggesting that the sensual capacities of the mouth are circumscribed by the embodied power of gut feelings (Schechner 2001). As a result, the authors revisit Rawson's thinking to consider the independent metaphorical force of the word 'taste'. Of particular interest here is Violi's (2012) discussion of semiotized gustatory stimuli in the communicative skills of sommeliers. Consequently, this paper explores how practitioners working across the visual and performing arts could finally 'handle the taste of emotion' through a utilization of traditional art forms within experimental practice-based research.



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Liveness or 'Live-less'? Theatrofilm from Broadway to NTLive

It was since Richard Burton's 1964 Hamlet production, directed by John Gielgud (stage) and Bill Colleran (film), that artists looked at technology to bring live theatre experience to simultaneous viewers and reach wider audiences, giving rise to what came to be known as 'Theatrofilm'. The Broadway production, produced through the technique of Electrovision comprising 17 camera angles, recorded and edited into a film, was supposed to have been destroyed after its run for two days at 976 theatres across the United States, making the experience of watching it not much different from what the Royal National Theatre offers with its NTLive high-definition broadcasts. Since 2009, NTLive broadcasts live and recorded theatre performances to cinemas via satellite in a LiveTV-like manner, including the recent example of Benedict Cumberbatch's 2015 Hamlet, directed by Lyndsey Turner. This raises questions about what NTLive - 'the first theatre in the world to film a live performance in high definition and broadcast it via satellite to cinema screens around the world' (National Theatre, 2013–14; see also National Theatre Live, 2009–14) – offers with its live and often 'live-less' commodity to theatre today different from what Theatrofilm with Electronovision offered to its audience. The paper presents a critical comparison between the two liveness experiments, looking at the term 'live' in accordance with Steve Wurtzler's (1992) view of the 'recorded': 'live is premised on the absence of recording and the defining fact of the recorded is the absence of the live' (Wurtzler, 1992, p. 89).



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Christina Vollmert is a master student in Media Culture, Theatre and Art History at the University of Cologne and research assistant at the Theaterwissenschaftliche Sammlung Cologne. Her master thesis is on Re-Discovering Baroque Drama in the Political Theatre of 1970s Germany.

Objects and Observers: The International Electrotechnical Exhibition in Frankfurt am Main, 1891

Since the 1950s more than 100 world fairs have been held in more than 20 countries. Historians primarily focused on Britain's Great Exhibition 1851 as starting point, followed by the two 'big' exhibitions in Paris (1889) and Chicago (1893). Additionally, smaller and by historians neglected cities hosted expositions to mark their emergence onto the international scene, especially Frankfurt am Main (Germany). My PhD thesis will look into such exhibitions from the perspective of theatre studies. The 1891 International Electrotechnical Exhibition in Frankfurt displayed a wide range of technological inventions from around the world. Inspired by the world fairs, there seemed to be a necessity for spectacular arrangements of exhibits. Technological inventions were combined with theatrical entertainment. At the Frankfurt exhibition, there was a presentation of the newly invented Théâtrophone allowing visitors to listen to an opera over telephone lines. In my paper, I will analyze one of these spectacular theatrical installments by focusing on a staging of the poem, *Zum feurigen Tatzelwurm* by Joseph von Scheffel. Scheffel describes a tavern on top of a waterfall. In order to depict the power of steam engines, this tavern was re-created on an artificial rock with an electrically powered waterfall. I will state that, for a brief episode in history, theatre, industrialization, and technology interwove. Methodologically my approach is rooted in theatre historiography influenced by New Historicism (Greenblatt). My PhD thesis uses concepts of theatricality (Fischer-Lichte) and understands the 19th century as a theatrical era (Peter W. Marx). I will use archival material such as photographs, sketches, or newspaper clippings as tracks and traces (Ginzburg) while understanding them as techniques of orientation (Krämer). I will demonstrate how archival material can reveal or rewrite history. Applying Ginzburg and Krämer, mainly used in art history and philosophy, promises new perspectives.



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The Relationship between Theatre and Cinema in Portugal in the 1930s

This paper intends to show how the Portuguese cinematography in the 1930s was adapted to the structure and dialogues of humor proper to the comedy of manners and revue theatre, theatrical genres of success particularly rooted in Lisbon's society and culture of the time. These films, better known by the name "comédias à portuguesa", presented the reality often conveyed by the revue theatre: popular neighborhoods in the city of Lisbon, typical characters, as well as family and social relationships. The resemblance to the traditional structure of revues is also present in the movies with the use of dialogues that are quick and full of word games, songs, and the storytelling of a subject by means of a succession of independent scenes, similar to the revue sketches. As an example, *A Canção de Lisboa* (1933), first sound film produced by Tobis Portuguesa studios, directed by Cottinelli Telmo (1897-1948), and starred by the Portuguese revue theatre actors Beatriz Costa (1907-1996), Vasco Santana (1898-1958), and António Silva (1886-1971), will be analyzed. The commercial strategy of the Portuguese film industry at that moment aimed not only on the foreign audience, attracted to images and scenes of picturesque Southern Europe, but also on the Portuguese community in Brazil. The transnational cinema was, at the time, an instrument of international affirmation of Portugal as a modern nation which, paradoxically, revealed the construction of a cinematography that portrayed countryside aspects, traditions, and patriotic feelings.



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Christine Matzke teaches Anglophone literature and theatre at the University of Bayreuth. Recent publications include a chapter on 'Hamlet in Africa' (2014) and the co-edited *African Theatre 14: Contemporary Women* (2015, with Yvette Hutchison and Jane Plastow). She specialises on theatre and performance in Eritrea.

Looking for 'Eritrea's Past Property' (1947): Archives and Memories in Eritrean Theatre Historiography

In this paper I trace various people's memories of Berhe Mesgun's play *Zehalefe Nebret Ertra* – 'Eritrea's Past Property' – performed in the Eritrean capital Asmara in 1947. These memories, often shifting and contradictory, are set against the narrative of three periods of 'Eritrea's past' and present: the 1940s when the fate of the country was suspended between the remnants of Italian colonialism (1890-1941) and a British 'care-taker' administration (1941-1952); secondly, the 1998-2000 Eritrean-Ethiopian 'border war' and its immediate aftermath which marked the end of the first post-liberation period in Eritrea (1991-1998); and, finally, the period since 2001 which has been characterised by more overt militarization and repression. Drawing largely on oral accounts, private archive material and historical scholarship, I will connect these narratives of Eritrea's past and present with my research experience from 1999-2008. In the process I reflect on what the various archives suggest about contemporary theatre research in a context that is politically complex, partly oral in cultural style, and thus not focussed on the kind of material documentation that often characterises western theatre historiography.



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Christoph Wagner is Lecturer in Lighting at the Royal Conservatoire of Scotland. After graduating with distinction from Queen Margaret University College in Edinburgh he has worked as a Lighting Designer on productions in many genres, including devised theatre, stand-up, cabaret, corporate events, product launches and fashion shows. Recent productions include: For the Royal Conservatoire of Scotland Hamlet and Victory (Tron Theatre); For Soho Theatre: Everything Must Go, The Diver, The Tiger Lillies - Seven Deadly Sins, Moonwalking in Chinatown, Thom Pain (based on nothing) (original Edinburgh and London production), How to Act Around Cops and How To Lose Friends And Alienate People; Other Theatres include: Verona Road (Intermission Theatre), Miss Lily Gets Boned (Finborough Theatre), The Missionary's Position (Hoxton Hall), Wasted (Intermission Theatre), Bitches Ball (Hoxton Hall), House (Finborough Theatre), Risk (Actors' Centre), Perfect (touring), The Garden (Camden People's Theatre), Robin Hood (Riverside Studios) and Horses, Horses, Coming In In All Directions (The Arches Theatre Company) After joining the Conservatoire in 2012 he has completed a Postgraduate Certificate in Teaching Higher Arts Education and is now embarking on a part-time PhD. His particular interest lies in the relationship between advances in technology and their impact on the art of Lighting Design.

Kept in The Dark

Researching a topic such as Lighting Design using the contents of archives both here at the Royal Conservatoire of Scotland and at Glyndebourne Opera is a daunting task. How can one look at and discuss an aspect of the theatrical art form as ephemeral and passing as lighting? What can information kept in the dark recesses of archives tell us today of lighting designs long past? Technology has of course advanced to allow us visual references in the form of recordings and photographs, but those will always be an interpretation of the work, taken at a particular angle, framed in a particular way with a particular camera setting, never a true record of the work itself. Interviews with practitioners can illuminate the past further and will help the researcher form a more complete image of designs of the past, but how close can words get to forming a picture of the reality of the lighting design? Using my own expertise in the subject and an open mind I hope to be able to produce an analysis of the impact advances in technology have had on the art of lighting design over a period of about 60 years in my doctoral research. In this talk, I will report on how my early research in this subject is progressing and on the limitations of archival research in a field with no standardised archiving methods, where the ephemeral nature of the work itself can never be preserved fully.



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Institutional Aesthetics: Path Dependencies in German Theatre

In 2014 the German 'Theatrical and Orchestra Landscape' was finally included in the German inventory of UNESCO's Intangible Cultural heritage list, a collection of "cultural traditions, skills and languages which are threatened with extinction". Germany's 150-odd publically funded theatres and orchestras now share the same discursive space as the Saxon Boys' Choirs, Falconry, the Pied Piper of Hameln and various forms of carnival. This political manoeuvre jointly masterminded by the German Theatre Association and the German Musical Council needs to be understood as a way of protecting the 'system' from funding cuts, fusions and even closures. As Germany's famous theatrical system now appears to be facing imminent fossilization as a form of folklore, it is necessary to take stock of this much vaunted and occasionally vilified ('Eurotrash') institution. A group of scholars from the department of theatre studies at LMU Munich propose a panel to discuss the concept of 'institutional aesthetics' from the perspective of path dependency theory. The term 'path dependency' has primarily been used in comparative-historical analyses of the development and persistence of institutions, whether they be social, political, or cultural. A key term of neo-institutional theory, path dependency posits the existence of 'critical junctures' that produce long-term and often seemingly irreversible institutional effects. The different papers will elucidate a selection of such 'critical junctures' beginning with the Weimar Republic and continuing through the period of reunification after 1989 and concluding with current attempts to 'reform' what appears to be a generously funded but aesthetically entrenched institution. In my paper I will discuss in depth the concepts of institutional aesthetics and path dependency and illustrate them through a discussion of the attempt to reform the system in the late 1960s through cooperative management (Mitbestimmung).



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“Of What is Past, or Passing, or to Come”: Archiving the Corporeal Artifacts of Irish and Irish-American Heritage Performance

Today, with the continual blurring of borders, the diaspora of refugee groups, and the widespread threats of terrorism, the negotiation of both individual and collective identities is a fluid phenomenon and the resources that address how and why we deal with our histories are at a premium. In their collection, “Heritage and Tourism: Place, encounter, and engagement,” Staiff, Bashell, and Watson see traveling to “special places” as a communicative act—an act that is performed. They write, “The communicative act between special places, people and fellow travellers is invariably potent with representations.” Further, “the communicative act is about degrees of immersion where the subject’s identity is enmeshed in visual, verbal, sonic and somatic cultures”. If the immersion is manufactured or “the result of being enfolded in and by places that are semiotically charged” they are both deemed to “communicate on many levels, both physical and mental.” Manufactured immersions such as The Tenement Museum in New York City, promises to forge “emotional connections between visitors and immigrants past and present”. The Dublin Heritage Experience in Dublin, Ireland lets visitors “Live the Lockout”. These two “special places” are primarily concerned with the communicative act of Irish and Irish-American heritage performance. Such is the chief concern of this paper. The term living history museum is no longer oxymoronic. The recent and rapid erection of interactive “special places” with historical puissance exposes our primal reliance on place as a means for existential exploration. Within these walls we can corporeally invest in our history and heritage, which creates a cathartic event for visitors. The visitor/spectator plays an integral role in his/her own heritage performance and such transactions become an essential artifact for the archive of Irish and Irish-American heritage performance.



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Ambiguities of Witnessing in Max Frisch's Firebugs

The intent of this paper is to examine how Max Frisch's 1953 play *The Firebugs* can be used as an object of study to examine how cultural memory is formed after a moral dilemma. I will read the text against commentary of Frisch, dramatic analysis, and theory in memory studies in order to understand how witnessing is ambiguous. Astrid Erll uses the term "cultural memory" to understand the place of an individual's remembrance in light of historical understanding, so as not to co-opt the memory of an individual and force that memory, solely, upon the greater community. Cultural memory is on display in two ways in this play. Firstly, the nature of this study asks us to consider how we seem to remember *The Firebugs* as a play. In one respect, we can read this play with the rise of the Nazi Party in mind. However, Frisch wrote *The Firebugs* after having been inspired by the 1948 events in Prague when a communist takeover destroyed any hope for a democratic government in Czechoslovakia. Secondly, this study asks us to consider how memory is contested among the characters. Although Biedermann sees it as his duty to help humanity, to remain kind, and to show these arsonists how civilized individuals behave, this behavior runs contrary to the that of the other characters as their memory asks them not to trust these strangers. Because Biedermann does not see this as an opportunity to protect the community but his own interests, he remains an example of someone who individually, intentionally ignores the collective remembering of those around him. Explaining how memories are socially constructed, manipulated, and based on the personal experience of individuals who belong to a certain category, cohort, or organization is with what this study is most concerned.



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“By a Blaze of Electric Light”: Divergent Irish Scenographies at the Turn of the Twentieth Century

This paper considers the basis for an ‘Irish’ scenography in the first decade of the twentieth century, when the Irish culture industry was largely run by English investors. Adrian Frazier identified commercial performances in this period by English actor-manager residencies at Dublin’s three licensed theatres - the Theatre Royal, Gaiety Theatre and Queens Theatre - as part of a systematic form of oppression administered by foreign capitalists (56). At the same time, Frank Fay and W.B. Yeats often conceptualised a ‘national theatre’ in terms of literary plays laid in Irish scenes. This paper reveals how the process also involved creating a new scenographic language, steeped in Cumann na nGaedheal’s ‘buy Irish’ campaign. The paper will prove that the Abbey Theatre and its antecedent, the Irish National Theatre Society, formed part of a circuit of theatres across Europe rejecting main stage forms of painted wooden, two-dimensional scenery, a phenomenon that Christopher Baugh argues was heralded by the arrival of electric lighting in the 1880s (27). According to Joslin McKiney and Philip Butterworth, the production of scenography “sits uneasily within the existing functions of writer, director, choreographer, designer and performer” (5). Scenography is a useful term to disrupt hierarchies in theatre criticism, which traditionally is writer-driven, and allows us to address roles such as designers and directors in a collaborative approach to meaning-making in the theatre.



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Bathhouses as Backstage of Sodom: Sex, Scripture, and the Performance of Sacred Place

Through this paper, I will be asserting that the gay bathhouse is a sacred space created and maintained by a constellation of performative bodily practises. This paper argues that a theological gaze affects both place and performance. It suggests that, through ritualized practises, one might be able to reimagine meaning for spaces and the bodies that inhabit them. The paper starts with a historical look at bathhouses from the 1960s and 1970s, and their impact on homosexual identity, while linking key theological thinkers to spatial theorists who suggest that people's behaviours create, maintain, or challenge conceived notions of space. The paper includes an eisegesis of scripture by imposing a rereading of the Sodom and Gomorrah narrative onto the 1970s gay bathhouse, and by that, suggesting that the ritualized act of queer sex has the possibility of creating a kind of queer, sacred space. To see this paper come to fruition is to see the primacy of the body in meaning-making; to explore the possibility of new worlds (spaces) in text, body, and place, as articulated through a queer imagination; and finally, to see the sexual body through both theological and performative lenses that produce both practises and alternative possibilities for the Christian tradition.



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From Ritual to Comedy: Rethinking a Comic Play of Giving Birth to a Baby in a Traditional Korean Funeral Ritual, Dashiraegi

The study attempts to reveal tradition of comic plays of carnivalesque spaces in death rituals in Korea. Traditional funeral rituals in East Asia include music and dancing to please the dead. Guests at a traditional Korean funeral ritual, for example, still enjoy drinking alcohol, eating food and rice cakes, playing games and telling jokes. This means that traditional funeral rituals in East Asia were not simply sad and silent spaces, but a kind of carnivalesque spaces for communities for celebrating rebirth of the dead. Interestingly, a traditional Korean funeral ritual has performed even a comic play of a monk and a woman giving birth to a baby, Dashiraegi, over a thousand years, has been transmitted as a form of a folk theatre in southern islands in Korea until recently, and has been reworked as a novel, films and so on. Nevertheless, scholarships have ignored why a comic play of giving birth to a baby performs in the course of death rituals. Existing scholarships have mainly focused on conflicts between characters, or on performances separately from death rituals. Then, how to better understand such comic play? To answer this question, the study attempts to construct religious traditions related to the play from a comparative perspective of perceptual changes of the dead body in burial systems in cross-cultural contexts. The study asks three questions as follows; first, what is the cultural identity of carnivalesque spaces of death rituals in East Asia? Second, which lines of tradition do we construct to better understand why a comic play of giving birth to a baby performs in the course of death rituals in Korea? Lastly, how has a Korean comic play, Dashiraegi, been transformed from death rituals?



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The History of Irish Trauma: Interrogating Trauma Through Immersive and Site-responsive Performance Practice

This paper will use the framework of performance analysis and audience theory to interrogate how trauma is represented in Irish immersive and site-responsive performance practice. This paper will present a genealogy of Irish performance practice in this area, highlighting companies and performances that privilege and interrogate the historiography of trauma in their work. This paper will contend that the site-ing of immersive performance in the locations of trauma (actual or representative) allows for an interrogation of memory, experience, and victimhood within this performance paradigm. I will argue that within an immersive performance framework the role of the audience is an active one. This paper will utilise audience theory to analyse how the role of the audience responds to the historiography of trauma and also the performance site. By analysing representations of Irish trauma through immersive and site-responsive performance this paper will illustrate how trauma can be re-sited and re-represented in performance.



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The Lower Depths: Then and Now

In 1906, Maxim Gorky wrote *The Lower Depths* in an effort to rally the pre-revolution Russian working class into a collective effort to generate change in a decaying social order. Although the stilted language of outdated or awkward translations cause the play to read as a period piece, the thematic schemes are alarmingly relevant to present day socio-economic contexts. The concrete and metaphoric spaces illustrated by Gorky closely resemble the social and geographic substrata created by core-area disintegration in Canadian cities. This is particularly prevalent in cities in which urban sprawl has resulted in the displacement of activity from the city centre to suburban developments. In the summer of 2013, *The Lower Depths* was used as the launching point for a special studies course (at the University of Winnipeg) focusing on the study of urban poverty. The central course objective explored Gorky's interpretation of the breakdown of the socio-political landscape prior to the Russian revolution, via the choices for characters and situations, and then to use this material to frame a research directive focusing on the study of urban poverty in present-day Canada (specifically in Winnipeg). In addition to motivating social-political awareness of poverty in current and historical contexts, course content enabled participants to adopt the roles of researcher and dramaturge as they processed this information and then utilized it as a foundation for creating their own dramatic narratives. This paper discusses the structural and analytic processes that enabled the study of a historic play to become the foundation for making contemporary commentaries on urban inner-city communities in Canada.



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International Inclusivity and Local Understanding: Thoughts on an Editorial Process

In 2013 in an essay which advances his now well-known advocacy of a more global perspective on theatre history Marvin Carlson considers the possibilities offered by a 'rhizomatic approach' which 'allows for fluid multiple connections without privileging any controlling models of either representation or interpretation'. Carlson's essay 'Reflections on a Global Theatre History' was published in *The Cambridge Companion to Theatre History* edited by David Wiles and Christine Dymkowski, one of the most recent one-volume contributions to the ongoing process of developing a philosophically and methodologically mature discipline evident since the late 1980s. Increasingly international inclusivity and exchange are seen to be not only historiographically desirable, but also economically advantageous in the global market place of English language academic publishing. But given that the concept of the 'global' is, for the time being at any rate, essentially a Western dominant power construct and that in relation to theatre and performance the 'international' is made up of a myriad of different traditions, practices and aesthetic values, how is it remotely possible to avoid controlling models of representation or interpretation? This is the challenge faced by Jo Robinson and me as we contemplate the task of assembling another one volume English language companion to theatre history and historiography. Our hope is that the editorial process will challenge our own conscious and indeed unconscious scholarly assumptions while actively inviting dialogue with scholars grappling with other histories from within their 'insider' cultural contexts. We want to foreground the understanding and experience of 'local' landscapes of theatre history. My paper will offer tentative thoughts on how this might be achieved and open up our objectives for scrutiny and debate.



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Looking Good Feeling Better: Evidence, Witness and Catharsis

Emerging from the interstice between trauma theory and performance and framed by Duggan's assertion that 'performance offers an opportunity for testimony which may function as some form of catharsis' (2012, 9-10), this paper explores my recent collaboration as a dramaturg with OutsidEye, a graduate physical theatre company from the University of Wolverhampton. The project, *Looking Good Feeling Better*, explored the sexualisation and infantilisation of breast cancer awareness inherent in contemporary pink ribbon culture. Based on my personal experience as a breast cancer survivor, the process offered an opportunity to explore 'the impossibility of articulating trauma and the necessity to do so' (Duggan 2012, 99). Laub suggests that 'testimony [...] is the process by which the narrator (the survivor) reclaims his position as a witness' (1995, 69). This paper explores this proposition through a phenomenological reflection that analyses this performance project, as a dramaturgical, auto-ethnographic testimony to the persistent traumatic experience of illness. The body is the locus of a cancer diagnosis; it is both site and source of corporeal failure and ensuing trauma. The bodies of the physical performers simultaneously revealed and contradicted the truth of disease as evidence of my personal trauma was written on to and into their healthy performative bodies. Promoting the articulability of the performing body, physical theatre mobilized a receptivity and perceptivity of both performing and spectating bodies. The project was a unique opportunity to collapse the 'traumatic gap' enabling me to bear witness to my own experience. This paper constitutes a dramaturgical analysis of the embodied, performative and cathartic experience of witnessing my body evidenced in theirs.



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Performing Tradition: Women Priests and the Contestation of History

How has the question of women's ordination necessitated not only the revision of Christian history, but also the contestation of what history is? The liturgies and rites of the Roman Catholic and Anglican churches have performed and are being performed in correspondence to and in conflict with both tradition and history. This paper will present a case study of how the revised and resurrected liturgies of the communities led by Roman Catholic Womenpriests (RCWP) in the Bay Area of California in the USA rewrite Roman Catholic tradition and engage in a revisionist project that seeks to uncover and reinstate inclusive traditions that are seen as having been "lost". The theological question is how the recovery of a tradition is both revelation of historical truth but also discovery and creation of something new. The RCWP are a radical reform movement internal to the Roman Catholic Church committed to a progressive politics of inclusion. They are prophets for their own time, responding to what they see as palpable and substantial needs, such as gender equality and the eradication of patriarchy in the face of waning Church membership and the inability of the Church to respond adequately to their congregations. They hope to change the Vatican-led hierarchy, directly challenging and disassembling its structure of power relations by practicing ritual ordination of women priests in the full line of apostolic succession. As resistance leaders, the RCWPs embody the apophatic speech of the prophet, speaking into existence an impossible, inarticulable future. Christian history is about the future—the prophetic herald of the Messiah to come. This paper is an exploration of the liturgical and theological ramifications of one community's decision to take an active role in shaping that future, based on a unique understanding of Christian history.



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I am a Senior Lecturer in Drama and Theatre at the University of Kent, UK. I have published widely on modern and contemporary European theatre and performance. Volumes include *Jean Genet* (2012), *Contemporary French Theatre and Performance* (2011), and *Jean Genet: Performance and Politics* (2006). More recently, my research has reflected two of the most pressing political and social issues of the modern world: the ecological crisis, and global conflict. I have co-edited a volume of eco-critical essays, *Rethinking the Theatre of the Absurd: Ecology, the Environment and the Greening of the Modern Stage* and am completing a monograph on representations of war on in recent British theatre, a subject on which I have spoken frequently on French radio. Modern languages play an important part in my work, and I have translated several plays from French into English, and worked as dramaturg for productions of British plays in France, and French works in the UK.

The "Spectacular Turn": War as Spectacle in Recent UK Theatre

This paper argues that the start of the twenty-first century has marked a turning point in the history of UK political theatre, where playwrights and directors do not merely represent recent wars, but reveal the ways in which these wars are 'spectacularized' – transfigured, distorted or commodified into spectacles devised to advance ideologies, or simply to sell advertising space. For Jenny Spencer, editor of *Political and Protest Theatre after 9/11*, the "terrorist attacks of 11 September 2001 and the subsequent U.S.-led wars on terror produced a radically different socio-historical context in both the United States and Britain for all kinds of politically engaged art, but especially for theatrical performance." On the other hand, cultural theorists like Jürgen Habermas specify that the First World War, or even the American Civil War, constituted more decisive turning points in history than 9/11, since they unleashed a new age of mechanized barbarism. What was new about 9/11, states Habermas, was its global media coverage – its spectacularization. The beginning of the twenty-first century thus announced a new era in the presentation of war as a global spectacle. In *Theatricality as Medium* (2004), Samuel Weber examines the ways in which theatricality, display and propaganda have become essential components of modern warfare and terrorism. However, actual theatre and performance are all but absent from his study. My paper will examine in detail a number of UK theatre-makers, including director Katie Mitchell and playwrights Hayley Squires and Mark Ravenhill, in order to analyse the ways in which the narrative codes and formal features of their works have exposed the "spectacular turn" in cultural representations of war.



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Clare writes, directs, and teaches writing and directing for theatre and film. As a British Academy Post-Doctoral Fellow at University College London, she is researching the history of the concept of adaptation in Britain c. 1814-1945. She is a founding co-convenor of the Cambridge Interdisciplinary Performance Network, a Mellon-Newton Graduate Group at CRASSH

(<http://www.crassh.cam.ac.uk/programmes/performance-network>). Since 2013 she has taught for UCL's MA in the Reception of the Classical World. From 1994-2009 she was a full time screenwriter based in Los Angeles.

Competing Authenticities in 1890s Britain: Translation Versus Archaeology in Early Performances of Greek Dramatic Texts

The first verbatim performances of the historic texts of Greek drama in the 1880s in Britain, whether in ancient Greek or English translation, were initially exciting engagements with a corrective authenticity: not Greeks as 'us', but as their own, autonomous culture. But as these so-called 'archaeological' performances crystallised into a tradition (in Oxford, Cambridge, and Bradfield school) they spurred a sharp public debate about authenticity. A division emerged between those (eg Gilbert Murray) who believed that precisely in order to meaningfully engage with 'the original' in a new context, some form of translation - linguistic, cultural, performative - was necessary; and those who insisted the value of an original lay in its immanent objective characteristics, as an ongoing challenge to understanding. This paper charts this divergence, with the Oxford Frogs, despite being performed in ancient Greek, hailed as successfully 'translating' Aristophanes by satirizing itself as burlesque, in the same year (1892) as Bradfield school expanded its replica outdoor Greek theatre to 2000 seats, its schoolboy productions in Greek compared to the mystical experience of Ober-Ammergau. It shows how these inherently irresolvable questions about authenticity were firmly mapped onto issues of social inclusion/exclusion, making the performance of Greek drama, and text-based theatre in general in Britain, a space in which the performance of identity and nationhood was particularly at issue.



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The Performative Power of the Gesture Xavier Le Roy Re-enacting Simon Rattle Conducting Stravinsky's "Sacre du printemps"

My contribution will deal with a very specific performative version of Stravinsky's "Le sacre du Printemps": namely, the version developed by choreographer and dancer Xavier Le Roy. Inspired by footage of Simon Rattle's conducting during his rehearsals of Stravinsky's "Sacre" with the Berlin Philharmonic (footage seen in the film "Rhythm Is It"), Le Roy went on to portray Rattle's movements and gestures in the form of a reenactment or choreography. Le Roy's performance debuted in 2007 in Lyon and has since then been performed numerous times throughout the world. Through the example of Le Roy's performance, I want to show gesture's potential to performatively constitute reality (in the enactment and the simultaneous observation by viewers and listeners). The object of my contribution is not a detailed analysis of the link between musical events and the gestures of conducting. Instead, I'm much more interested in the gesture's potential to link up to music and then to continually vary and create anew this link in our perception. I want to show how our perception succeeds in making the gesture oscillate between, on the one hand, a series of movements that accompanies the music (this the case with Le Roy, but also with Rattle) and on the other a functional gesture of bringing forth music (this its obvious function with Rattle, but also with Le Roy). In essence, I want to investigate how our perception synchronizes the visible—the gestures—with the audible—the music, in particular with the rhythm of the music. Finally, I'm interested in exploring at what moment the apparently-functional gesture of conducting becomes a choreography, a dance; this not only in the work of dancer and choreographer Le Roy, whose re-enactment is explicitly announced as a performance, but also in the actions of the 'original', Simon Rattle.



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Clio Unger is PhD student at The Graduate Center in New York City. She holds an MA in dramaturgy from the Ludwig-Maximilians University, Munich. She wrote her MA thesis on the experience of intimacy in contemporary performance. This has kindled her interest in intermediality scholarship and the sociology of culture and technology. Clio has been awarded IFTR's New Scholars Prize in 2015, and her essay "SHOOT HIM NOW!!!" anonymity, accountability and online spectatorship in Wafaa Bilal's *Domestic Tension* is published in the *International Journal of Performance Arts and Digital Media*. Clio has taught courses in performance and drama analysis at Ludwig-Maximilian's University and worked as a dramaturg on various productions in Munich.

Darkness as Immersion in Tino Sehgal's *This Variation* (2012)

Tino Sehgal's contribution to the Documenta 13, *This Variation*, took place in complete darkness. Stepping into the ultimate "black box," visitors had to navigate a room, whose boundaries and set-up were unknown. One felt the presence of other bodies in the space but had no way of telling whether these were other visitors or performers. There was a soundscape of songs and rhythms that weaved through the room. Only after several minutes, the room around began to take shape, and the contours of about a dozen dancers become visible. Darkness is commonly perceived as the form of pre-mediation itself. It is linked to immediacy, unmediated perception, and intimate encounters. Yet, this symbolizing reading of darkness and the unknown can by no means be viewed as unmediated. I am interested in analysing darkness in *This Variation* as an experiment in mediating immersion. I will analyse this darkness along the vectors of phenomenological and social immersion. Phenomenologically, the darkness employs a scripting of the sense privileging hearing, touching, and feeling over the usual predominance of visuality. In a way, the immateriality of the darkness re-materializes the performance in the bodies of the visitors. At the same time, the darkness momentarily de-hierarchizes participation raising questions of creative agency and collaboration. Through this analysis, I hope to explore the mediating qualities of darkness questioning the political implications behind the construction of immediate spectatorship and blurring institutionalized lines of the black box of theatre and the white cube of the gallery.



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Cock Dieleman (1961) is Assistant Professor Theatre Studies and Program Director Art and Culture Studies at the University of Amsterdam. His specializations include Theatre Education, Youth Theatre, Scenography, Dramaturgy, and Contemporary Dutch Theatre. In 2010, he published his dissertation on Cultural and Artistic Education in The Netherlands. Since then he has published several articles on art education and TYA, especially on receptive theatre education. From 1999 to 2005, in addition to his professorship in Amsterdam, he was Head of the Education Department of the Dutch theatre companies Het Zuidelijk Toneel and ZT Hollandia. Recent publications include "De moeizame samenwerking tussen jeugdtheater en basisonderwijs in Nederland", *Cultuur + Educatie* 36 (2013): 26-40; "Promoting the Aesthetic Experience: The Rise of Receptive Art Education in the Netherlands", *Studies in Art Education* 55-2 (2014): 94-103; "Zef Bunga heeft Anne Frank gekust. Representatie van geweld in het Nederlands jeugdtheater", *Testimony. Between History and Memory* 121 (2015): 64-74 (co-author Veronika Zangl)

Representations of (Theatre)History in Dutch Youth Theatre

Studies on violence and trauma on stage rarely focus on youth theatre performances. That is understandable, because in Theatre for Young Audiences (TYA) violence, trauma and death are considered to be major taboos. However, during the last decades Dutch TYA repeatedly (re)presented violence and trauma as parts of the (theatrical) past. Due to this engagement, the Dutch youth theatre scene is considered to be "at the forefront of experimental theatre in form and content" (Van de Water 2012, 30). Our paper will focus on two strands of "Presenting the Theatrical Past": Firstly, on explorations of violent history in TYA-productions; secondly, on re-enactments of tragedies for children. The Dutch writer/director Ad de Bont wrote two plays representing (contemporary) violent history: "Mirad, a boy from Bosnia" and "Anne and Zef". While "Mirad" focuses on the war in former Yugoslavia, "Anne and Zef" enacts a meeting between Anne Frank and Zef Bunga, an Albanian boy that has fallen victim to vendetta. By confronting the Holocaust with other forms of violence the play not only challenges several taboos in TYA, but also taboos concerning the representation of the Holocaust (Dieleman & Zangl, 2015). The second strand of our paper will explore adaptations of tragedies by Dutch youth theatre companies in which violence, trauma and death play a major part. Remarkably, these productions shift the focus from the main characters to the children that fall victim to them. "Ifigeneia Koningskind" [Iphigenia, Royal Child] (1989) for example gives voice to the child Iphigenia rather than to Agamemnon, "Vertel Medea vertel" [Talk Medea Talk] (1995) investigates the perspective of the two brothers, that are murdered by their mother. Finally, by focusing on representations of violent history and re-enactments of tragedies for young audiences our presentation aims to reconsider a still marginalized perspective on theatre history.



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Communicating Pain: An Interdisciplinary Conversation

The complexity of pain and the dynamics of disavowal, privacy and politics are at the centre of the work discussed in this contribution. The playwright Sarah Jane Dickenson and disability theatre scholar Colette Conroy started up a conversation whilst working together on an applied theatre project. The conversation centred on the representation and communication of pain in theatre and culture. Dickenson has experienced chronic pain for most of her adult life. Although as a playwright she has engaged with the challenge of biographical representation, she has only recently, and in conversation, started to use frames of disability cultural studies to try to articulate aspects of the experience of pain. Together, Conroy and Dickenson are exploring the process of articulating the private experience of pain, taking in the complexity of its manifestation in culture and in human life narratives. In this presentation they discuss the move from ambivalence and privacy towards a representational practice that can feed and inform theatre and performance. We invite Working Group members to engage in our written conversation and then to join us in a theorized conversation about the boundaries of private/public, seen/unseen, isolation/politics.



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Struggling with Sensuality – Debates about the Marvellous in Early 18th Century Theatre

Debates about the marvellous followed European poetic theory from its very beginning. The earliest surviving work of dramatic theory, Aristotle's *Poetics*, contained ambiguous remarks on techniques to evoke astonishment, offering both, affirmative and dismissive interpretations.

The upsurge of interest in the *Poetics* in the Early Modern Age manifested itself in sustained exegesis and sparked benevolent as well as malevolent vistas on the marvellous that were not only restricted to aesthetics but touched such different fields as religion, economics, representation of power, or anthropological concepts.

At the beginning of the 18th century the balance was tipped in favour of a harsh rejection of the marvellous. From the enlightened point of view, it contradicted 'nature' and 'reason', religious opponents condemned the sin of lust and the gratification of sensual delight. Such defamations can be read as reactions to a fundamental change of structure and function of theatre that finally lead to its re-establishment as a secular institution. For, eventually, it is the problem of sensuality, or sensate cognition, as a means of both, knowledge and misapprehension that brings the marvellous into the focus of religious and philosophical debates about theatre.



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Cormac Power has written on a range of plays and theatrical practices in relation to themes such as presence and representation, performance and concepts of failure, notions of visibility and invisibility as well as philosophical concepts in relation to contemporary actor-training. He has published in a range of academic journals and texts on these topics, in addition to publishing the monograph *Presence in Play: Towards a Critique of Theories of Presence* (2008). He is currently working on a monograph which situates the ancient philosophy of Stoicism as a contemporary philosophy for performance.

Stoicism and Ancient Concepts of Performativity

This paper examines the current resurgence of interest in the ancient philosophy of Stoicism in both popular and academic discourse, and asks how we might reflect upon this resurgence in the context of contemporary Theatre and Performance Studies. In addressing this broad question, this paper argues that key Stoic thinkers from the Roman imperial period - Epictetus, Seneca and Marcus Aurelius in particular – developed what we might think of as a proto conception of performativity. In arguing that the Stoics developed a particular model of performativity, I will show that there are both similarities and instructive differences between this ancient model and the more familiar contemporary idea, especially in terms of its application to Performance Studies. Through its emphasis on how identity is formed through iterative practices within a wider conception of an ethics of action, the ancient thought of Stoicism offers important insights into notions of identity and also new ways of thinking about concepts such as rehearsal, pre-expressivity and performativity. The aim, then, of this paper is to open up some of the possibilities that Stoic thought has to offer discourses in contemporary Theatre and Performance Studies.



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Cornelia Schmitz works as a research fellow in the research project "On Remnants and Vestiges. Strategies of Remaining in the Performing Arts". Within this theoretical framework, she realizes her doctoral thesis entitled "Remembering/Forgetting Experience. Audiovisual Recordings as Instruments of Performance Analysis of Music Theatre", dealing with audiovisual recordings of performances as both dynamic and fixing tools of memory between performance and its recorded remainders. Cornelia Schmitz studied Theater Studies and Musicology in Munich and Berlin.

Doing of History' of Performance Analysis: Audiovisual Recordings as Traces of the Past

In my presentation, the examined 'traces of history' will be audiovisual recordings of performances – rather than 'original' leftovers like artifacts and objects. Undisputedly, audiovisual recordings of performances function as evidence of past events. In that sense, performance videos are often loaded with a so-called 'aura of authenticity'. In my paper I will question the belief in a presumed evidentiary value of such recordings whose sheer existence often seems to be more important than their content: For example the recording of Chris Burden's performance "Shoot" does not really prove that Burden has been shot. Still it functions as evidence of the performance in the academic discussion. Following this line of thoughts, I will focus on the 'doing of history' of performance analysis, rather than to dissociate performance analysis from its historiography (which is still a common practice). This practice includes opposing the ephemeral presence of the performance and the durability of the audiovisual recording – an opposition which will be questioned. My paper will contribute to the academic discourse of cultural analysis, proposing that the concepts of 'usage' and 'tool' could be options preferable to the notions of 'source' and 'document' – as using the latter terms includes the risk of blurring the subject of performance analysis. Haunted by the ghost of the original, concepts like 'source' or 'document' are omnipresent in many discourses and become thus arbitrary at the same time. For that purpose I am arguing that the concepts of 'tools' and 'usage' shift the focus on both – the researcher using the tool and the doing of history via this use.



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Heritage and Artistic Memory Trace from the Material to the Immaterial: The Case of Gabriela Mistral Cultural Center

This paper seeks to investigate the practices and policies in Latin American theater, through the case of the Chilean theater. It will establish a primary diagnosis of the various actors involved in the management of local scenic areas. At the same time, it will identify if the spaces dedicated to performing arts have an effective design in their management models that encourages the development of the local theater movement, if it promotes creative movement as labor pole for various companies and groups that lack participatory and recurring public spaces. For doing the above-mentioned, the paper will appeal to the intangible history of Gabriela Mistral Cultural Center, which, since the early 70's (during the Chilean dictatorship), has been a historical building that has passed through several social and political processes. Today the center is enshrined as one of the most important theaters in Latin America. Through its history, the center has passed for several stages. During the dictatorship it was an Intelligence Operations Center; for later being abandoned within the first decade of the return of democracy; and, finally for becoming, in the last decade one of the most important cultural agents of the country. This research provides an analysis of the historical practices (successful and unsuccessful) of cultural policies in correlation with their social context in order to understand the importance of the center as a hub of intangible cultural representation of artistic memory footprint that has circulated since the 70s' to date on national theatrical culture.



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I am a Lecturer in Drama at the University of Birmingham, and a researcher for the international project "Ethical issues in contemporary British theatre since 1989: globalization, theatricality, spectatorship". My current research work interrogates British playwriting and performance, and their intersection with political and ethical concerns. I am particularly interested in the relationship between aesthetics and neoliberalism, globalisation and understandings of subjectivity and time. My first monograph - *Rethinking Character in Contemporary British Theatre: Aesthetics, Politics, Subjectivity* - was published by De Gruyter in 2015 as part of the CDE Studies series. Recent and forthcoming publications focus on the work of Sarah Kane, Tim Crouch and Quarantine.

Spectacular Ambivalence: Tim Crouch's *The Author* in its Theatrical and Political Context

In studies on Tim Crouch's theatre, much attention has been paid to spectators' intellectual and affective engagements. However, the ethical resonances of his work have only begun to be interrogated (see Wallace 2012; 2014), and its political reverberations remain largely under-explored. This means that many of the timely questions raised by Crouch's work remain to be addressed and contextualised. By rethinking Crouch's 2009 piece *The Author* in relation to its specific theatrical and historical context, I would like to resituate Crouch's trajectory more firmly on politicised ground. My argument is threefold. First, I argue that *The Author* holds a complex relationship to recent theatrical practices and discourses, one that cannot be described as straight-forward rejection of either the spectacularisation of violence since the 1990s or the valorisation of theatre work for its relationship to real events as seen in the rise of verbatim practices. Second, I show how the play's stance towards spectacle holds intriguing political connotations, positioning itself ambivalently towards performances of democracy in the context of the War on Terror. Finally, and considering *The Author* vis-à-vis Levinas and Butler, I conclude that Crouch's play articulates a universalist ethical stance through its language-driven aesthetic. In doing so, the work lays bare the potential pitfalls of representation in both theatrical and political terms.



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The Battle of the Somme Trauma and its Theatrical Articulation in Frank McGuinness' 'Observe the Sons of Ulster Marching Towards the Somme'

'Observe the Sons of Ulster Marching Towards the Somme' is a play that has become commonly considered as anticipating a new era of reconciliation and understanding in the Irish society. The aim of this paper is to demonstrate theatrical means by which the play in question renders the artificiality of ideological boundaries existing in Ireland and beyond both in the past (the history of the nation) and in the present (in the minds of the spectators). The Battle of the Somme is not just one of many historical battles, it became a massive trauma passed on for generations of the Irish people. In the process of watching the play the collective, historical trauma event is re-experienced by the audience with the effect of possibly generating new, alternative, more balanced thoughts about it as well as generalised assumptions about self and world. One of the techniques used is the shift of perspective from that of the public/communal/social experience/memory to the private one with soldiers featured as friends, sons and lovers. The cognitive turn in the humanities and the recognition of the value of empirical science for humanistic investigation embraces theatre and performance studies and stands the methodological basis of the present analysis. The intersection of theatre studies and psychology presented here allows to notice similarities between the play's effect upon its spectators and the cognitive-behavioural therapy interventions including those used in PTSD (posttraumatic stress disorder) treatments. The potential results of watching the play include diminishing avoidance strategies (by using exposure techniques) and a change in the attribution of the meaning of trauma (cognitive restructuring). This, in turn enables a relocation of attention from the memory of the past to the prospects of the future with the hope of long-term beneficial effects not only for particular audience members, but possibly for the



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“A Better Claim to Shakespeare?”: The Meininger’s 1881 Tour to London

In the 1915 issue of *Shakespeare Jahrbuch*, German playwright Gerhart Hauptmann boasts that “There is no people, not even the English, that has a better claim to Shakespeare than the Germans. Shakespeare’s characters are part of our world, his soul has merged with ours: and although he was born and buried in England, nevertheless Germany is the land where he truly lives.” Such claims of German “ownership” of Shakespeare had increased throughout the nineteenth century, and were perhaps never more visible than during the tours of Duke Georg II of Saxe-Meiningen’s theatrical troupe, which traveled throughout Europe from 1874 – 1890 and came to London in 1881. Drawing upon histories of the Meininger and contemporary reviews of their performances in England, I will argue in my paper that the Meininger’s London tour represented the culmination of a process of cultural appropriation of Shakespearean drama by nineteenth-century German theatre directors such as Ludwig Tieck, Karl Leberecht Immermann, and Franz von Dingelstedt. This paper is drawn from a section of the final chapter of my dissertation, which examines the production and reception of Shakespearean drama in Germany in the nineteenth century. Although I am applying as a doctoral candidate to the New Scholars’ Forum, my paper also engages with the conference theme of Presenting the Theatrical Past, since that is precisely what the Meininger sought to do through spectacular historical productions of Shakespeare. The international focus of my research also makes this paper particularly suited for presentation at IFTR.



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Daniel Johnston is a Senior Lecturer at Sheffield Hallam University, UK. Previously, he taught at the University of Sydney (Performance Studies) and Australia's National Institute of Dramatic Art (NIDA). He has also worked in Drama and Cultural Studies units at Macquarie University. He holds a PhD in Performance Studies (the University of Sydney) and a MA (Cantab) in Philosophy (the University of Cambridge). His research interests include theatre and philosophy, performance analysis, theatre history, and corporate performance.

Phenomenology for Actors: Theatre-Making as Disclosing a World

This paper presents some preliminary thoughts as to how phenomenology might inspire the creative interpretation of the world of a play. Phenomenology attempts a radical 'return the things themselves' as the basis for understanding the nature of being. Such a focus on lived experience requires an understanding of artefacts, discourses, and practices as ways of 'Being-in-the-world'. Of course, theatre-makers are well-equipped to deal with the interconnected aspects of being when approaching a dramatic text (Thomas 2009). And in many ways, the theatrical act of putting people and objects on stage constitutes a kind of 'reduction of the natural attitude': we attend off-line to the 'being' of things in drama (States 1987). Theatre-making involves the parallel apprehension of the fictional world and the reality of the artist's own given circumstances. In round-the-table analysis, I suggest that actors might benefit from considering the structure of 'involvements' for their character and noting the intertwined being of Dasein (human 'being-there') and its world. The world 'matters' for each person and actions are embedded within the structures of 'care'. We might pay attention to objects and the environment (place) by thinking about modes of 'givenness'. We might also map out the care-structure of being and possibilities for action in context. For each character, 'state of mind' is always coloured by particular 'moods' of the character. And finally, characters only ever exist as 'Being-with-others' (other people are always essentially embedded within the experience of any life-world). The task is to turn these philosophical conceptions into useful exercises that can be used to explore the world of a play on the rehearsal room floor and in performance. The theatre-event can thus be seen as disclosing both the world of the play and the world of its reception.



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Silence in Performance

In collaboration with performer Isabella Draghici (Romania), I am developing a project on the role, nature, and functions of silence in / as performance. My approach is informed by consciousness studies, defined as the study of how we think, feel and act, why we think, feel and act as we do, and what it feels like to think, feel and act as we do. From the wide range of approaches to consciousness studies, I focus on spirituality, understood in a non-religious way. From this perspective, absolute silence is a key characteristic of the experience of pure consciousness, and the core of true love of the heart. All performance can lead the performer's and spectator's experience to the absolute silence of true love of the heart, and performance that is permeated by silence without words can perhaps achieve this even better than performance with words.



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This is "a redface show": anti-reenactment and the failures of documentation in Optative Theatrical Laboratories' "Sinking Neptune"

If a (re)enactment can be an "immaterial artifact," as Rebecca Schneider argues in *Performing Remains*, then how are performance historians to approach the documents that these (re)performances (re)produce? In 2006, Montréal-based Optative Theatrical Laboratories staged the "Theatre de Neptune dans la Nouveau Monde," to commemorate the 400th anniversary of the original performance of this historic "play." The piece forms part of a poetic appendix to Marc Lescarbot's *Histoire de la Nouvelle France* (Paris, 1609), which the Jesuit-educated lawyer wrote to illustrate the (purported) success of the first French settlement in present-day Nova Scotia, Canada. Unlike many theatrical reenactments, including the one performed by the Annapolis Royal Heritage Society for Neptune's 350th anniversary, (and the one they had planned for the 400th), Optative's goal was not faithful reproduction, but a living anti-history that parodied the ostensibly racist goals of the original author and the local reenactors. A loosely Brechtian devised work framed a grotesque production of the published text. At the center of Optative's critique were four orations attributed to native "sauvages": "Canada's First Play," Optative decried, "is a redface show." Unfortunately, the published video documentation of Optative's performance fails to capture the framing elements. It appears, in 2006, it was they who performed a redface show. Didn't they? As part of a larger project tracing the genealogy of Neptune in print and performance, I argue that the company's failure to comprehend the respective documentary practices of the early 17th Century and the early 21st resulted in their "re"-production of a hideously grotesque redface show that may have never, "originally" taken place. Optative's missteps and oversights challenge the terms of ongoing debates around the multivalent 'performance' of historical documents in and as history, and the complex relation between reenactment and the artifacts it



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Dr. Daphna Ben-Shaul is a Senior Lecturer at the Department of the Theatre Arts, Tel Aviv University. She is the head of the Actor-Creator-Researcher MFA Program, as well as a teacher at the School of Visual Theatre in Jerusalem. Her research deals with artistic and performative reflexivity, voiding as a performative phenomenon, performance analysis of contemporary performance and theatre groups, and spatial practices. She is the editor and co-writer of an extensive book on the Israeli art and performance group Zik (Keter, 2005). She has published articles in major periodicals, including *Modern Drama*, *Theatre Research International*, *Gamma Journal of Theory and Criticism*, *Performance Research*, and *New Theatre Quarterly*. Currently, her research focuses on contemporary Israeli Site-Specific performance, funded by a grant from the Israel Science Foundation.

Re-Calling the Foundational Act in National Collection by Public Movement

A ceremonial declaration of founding a sovereign entity is a linguistic, political, and aesthetic performance that does not bring about the existence of a nation by the very fact of occurring, but rather involves a complex ontology. As the discourse regarding the meaning of a Declaration of Independence makes clear (particularly since Derrida's pursuit of this issue in 1976), the historical moment of turning into a nation is not "independent." The reality produced by the declaration remains contingent on theological-political authority, as well as on historical and cultural validation. The scene of declaration creates the tangible conditions for a recursive reproduction of the constitutive moment, which is in danger of undergoing the loss of its validity. In my paper I discuss the ontology of foundation regarding Public Movement's National Collection, a performative exhibition taking the form of a participatory group tour which took place in 2015 at the Tel Aviv Museum of Art. National Collection recreates the mechanisms of foundation with regard to the seminal declaration of the State of Israel on May 14, 1948. Public Movement's performance starts with a one-time opening march from the first building of Tel Aviv museum, where the historical declaration took place, to the current museum. The urban tour is a key practice of the recursive reproduction of foundation, while evoking the fundamental dynamics of destruction and resurrection. In each tour at the museum the participants are taken into an emblematic replica of the Hall of Declaration – a reproduction of a reproduction – and are led through different spaces interspersed with generic images of ruins and emergencies. The performative re-calls for foundation, which are subjugated to the logic of the museum, both reproduce and undermine the affirmative value of founding.



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Daphne Lei is Professor of Drama, at the University of California, Irvine, USA. Her research fields include Chinese opera, Asian American theatre, intercultural theatre, and diasporic and transnational performance. Lei's articles are seen in such journals as *Theatre Survey*, *Theatre Journal*, *Theatre Research International*, *Anthropology Quarterly* and in many book anthologies, including *The Oxford Handbook of Dance and Theatre* (2015) and *Critical Theory and Performance, Revised and Enlarged Edition* (2007). She is also the author of two books: *Operatic China: Staging Chinese Identity across the Pacific* (Palgrave, 2006) and *Alternative Chinese Opera in the Age of Globalization: Performing Zero* (Palgrave, 2011). She is the president of American Society for Theatre Research (ASTR, 2015-2018).

Performative Death Rescues History: Gendered Nationalism in Chinese Opera

From the Yellow Emperor through Confucius to political leaders, Han Chinese love the concept of a linear, unchallenged, orthodox history. Court historians dutifully kept "good" records of an official history for over two millennia. However, what happened when the Chinese history was violently interrupted, be it by Genghis Khan, Queen Victoria, or Mao Zedong? How did the historical writing continue when Westernization became a national policy? Traditional theatre (Chinese opera) artists stepped in to defend the imagined national history against multiculturalism and Westernization. Chinese opera rescues the history from modern historiography. This paper focuses on a type of virtue-induced female suicide for the sake of intercultural peace. Her dramatic death (contrary to the historical record) has invented a unique historical truth in drama, which constructs an ideal nation during political turmoil. Her story is also often referenced--as a metaphor for ethnic and intercultural harmony--in today's political rhetoric in addressing the precarious political situation and volatile economics in the Chinese Pacific. Branded as an "intangible heritage of humanity" by UNESCO, Chinese opera has been put on artificial life support. With minimalism in staging and symbolism in acting, embodiment is the actual "artefact" of Chinese opera that can be preserved and transmitted. Ironically, it is the repetitive killing of the ephemeral artefact (body) that reclaims an orthodox history outside of history. By investigating several contemporary productions and political performances, I challenge the notion of gendered nationalism and the paradox of transnational and intercultural peace based on violence against women.



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Holder of two MAs – in Marketing (2007) and Theatre Studies (2012), both from the University of Lodz (Poland). She is a PhD Candidate in theatre studies at the Department of Culture and Aesthetics at Stockholm University (Sweden). She has large experience in cooperating with cultural institutions, especially with theatres and theatre festivals as project manager, public relations and marketing advisor. Vice-chairwoman of the Rococo Foundation since 2012, where she researches management and performance of cultural institutions. Board member of the Association of Nordic Theatre Scholars. Student member of Executive Committee of the International Federation for Theatre Research. Her research interests lies within the fields of audience development, marketing approach to the theatre, cultural policy.

Education Everywhere!?! Discussing educational activities in Polish theatre

During the season 2014/2015 Rococo Foundation (www.rokoko.org.pl), in which I serve as vice-chairwoman and researcher, carried out a survey of educational activities in public dramatic theatres in Poland. The theoretical foundation for this research was analysis of education in culture proposed by Nobuko Kawashima (1998) and Mick Wilson (2007 and 2010). It was a combined quantitative and qualitative survey in four parts: online questionnaire, analysis of theatres' webpages, analysis of statutes and individual in-depth interviews with theatre educators. The results surprised us: 57 out of 62 theatres (92%) were initiators of educational activities during the investigated season. Even though the trend for audience development and education is widespread in Europe, such a high percentage of positive answers was surprising. The activities ranged from educational performances, through dramaturges' introductions to the productions and theatre classes for schools, to acting courses and photography workshops. There was also a large cross-section of audiences who were explicitly designated educational target groups: from children and youths, through adults and seniors, to prisoners, marginalised social groups and disabled. The wide range raised the question whether 'education' is the right designation for all of these activities? Is learning the actual function of the activities, i.e. the acquisition of knowledge that will change the participants' understanding of theatre (in accordance with Lars Qvortrup's definition of learning: Qvortrup 2001)? If not, why do theatres present the activities as education in theatre? I will not only answer these questions but also explore the reasons behind the high number of educational programmes in Polish dramatic theatres. I will take into consideration the cultural policy incentives that theatres aim to meet and which might motivate them into create educational programmes as well as the reasons given by the theatres themselves.



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Daria Lavrinenko, 23 years old, is a post-graduate student of Barcelona University, Spain. She plans to start a Doctor Program 'Construction and Representation of Cultural Identities' in 2016, under supervision of Dr. Mireia Aragay and co-supervision of Dr. Rodrigo Andres. The topic of future research will focus on Theatre as a Tool for Social Change and Empathy in Theatre. She has a degree in Philosophy from Ukrainian University 'Kiev-Mohyla Academy', with 4 year scholarship and dissertation on Anthropology (2009-2013). She has a Master degree in Construction and Representation of Cultural Identities (2014-2015). Her Master's Final Dissertation was written under supervision of Dr. Mireia Aragay and has been published online by Barcelona University and received an excellent grade 9,5 out of 10. The topic of her research: Theatre as a Tool in Education and in Social and Political activism: David Greig's *Dr. Korczak's Example* (2001) and Caryl Churchill's *Seven Jewish Children: A Play for Gaza* (2009). In June 2015 I formed part of the organizing committee of the 24th Annual CDE Conference as a student assistant. I am a president of a non-profit association Creative Pyrenees and principal organizer of a Seminar 'Theatre as a Tool for Social Change' (July 2016, La Seu d'Urgell).

Empathy and the Other in David Greig's *Dr. Korczak's Example* (2001) and Caryl Churchill's *Seven Jewish Children: A Play for Gaza* (2009)

This paper explores Empathy and the Other in David Greig's *Dr. Korczak's Example* (2001) and Caryl Churchill's *Seven Jewish Children: A Play for Gaza* (2009), demonstrating their potential to evoke empathy and ideally, enable social change. The theoretical part of the paper attempts to throw some light on Jacques Rancière's concept of emancipated spectatorship, which includes a detailed examination of empathy and the Other, introducing a view to establishing links between theatre as a tool and the spectators' perception of performances as actively engaged recipients and interpreters. The introductory part delves into the background of both plays and connectedness between theatre, empathy and the Other. Finally, this paper suggests, that empathy brings *Dr. Korczak's Example* and *Seven Jewish Children* onto the arena of ethical discussion about "responsibility" towards the Other that can be evoked for emancipated spectators through artistic practice – theatre in particular.



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Dassia N. Posner is Assistant Professor of Theatre at Northwestern University, where she teaches Russian theatre history, history of directing, dramaturgy, and puppetry. Her forthcoming book, *The Director's Prism: E. T. A. Hoffmann and the Russian Theatrical Avant-Garde*, analyzes the theatrical poetics of Meyerhold, Tairov, and Eisenstein. She is co-editor with Claudia Orenstein and John Bell of *The Routledge Companion to Puppetry and Material Performance* (2014). Her articles appear in *Theatre Survey*, *Theatre Topics*, *Slavic and East European Performance*, and *Puppetry International*. Recent production dramaturgy includes *Grand Concourse*, *Russian Transport*, and *Three Sisters* at Steppenwolf Theatre Company. She is the recipient of the 2014 ASTR Cambridge University Press Prize.

Developing a Digital Companion for *The Director's Prism: E. T. A. Hoffmann and the Russian Theatrical Avant-Garde*

My forthcoming book, *The Director's Prism: E. T. A. Hoffmann and the Russian Theatrical Avant-Garde* (NUP 2016), has been invited to become part of a Mellon-funded digital humanities project hosted by University of Michigan Press, which will create a digital "ecosystem" to "enable the publication and preservation of digitally-enriched humanities monographs." Michigan is collaborating with four other university presses, each of which is publishing an initial pilot project over the next two years: a manuscript published by each in traditional print form will be accompanied by an online resource companion that makes available a variety of primary sources, enhancing the reader's encounter with the scholarly work and research process and making widely available difficult-to-access archival materials. My book, the pilot project for Northwestern University Press, analyzes productions by three Russian directors – Meyerhold, Tairov, and Eisenstein – focusing on how each reconceived theatrical conventions, form, and *mise-en-scène* by refracting them through Hoffmann's fantastical prism. This research draws on production materials from Russian archives – *mise-en-scène* drawings, promptbooks, designs, audience response charts, film clips, rehearsal notes – examples of which will be featured in the book's companion. My analysis of this project will center on three topics of inquiry: how digital publishing platforms such as this can deepen the study of performance forms based in non-textual modes of artistic communication; the rewards and challenges of designing digital components of books initially conceived as print monographs; and intellectual property rights for archival materials reproduced on freely-accessible electronic platforms.



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David Coates is a part-time doctoral candidate at the University of Warwick researching private and amateur theatricals in Britain, 1830-1914. He completed his MA by Research at the University of Warwick in 2010 with a thesis that interrogated the social, cultural, political and theatrical significance of the Chatsworth House Theatre and the Duchess of Devonshire's Private Theatricals, 1880-1914. David has been a member of IFTR since April 2013 and was the Administrator for the IFTR Warwick World Congress in 2014. Since 2012, he has sat on both the Executive Committee of the Theatre and Performance Research Association (TaPRA) and the Society for Theatre Research (STR). In September 2012 he founded the STR's New Researchers' Network (NRN), for which he currently acts as Chair. David is also a member of the British Association for Victorian Studies (BAVS) and is one of the founding members of RAPPT, an organisation that aims to unite scholars carrying out 'Research into Amateur Performance and Private Theatricals'.

Traces of Amateur Theatricals: Mapping the Rise of Amateur Theatre in London in the Nineteenth Century

Until relatively recently the role of amateur theatre in Britain has been largely absent from social, cultural and theatrical histories. In the last decade, however, the field has grown significantly with Helen Nicholson, John Lowerson, Michael Dobson, Claire Cochrane, Kate Newey, and others contributing to the existing body of knowledge. Scholars from other disciplines have also turned to focus on the work of amateurs, including musicologists, art historians and those interested in the history of sport. Despite this surge of activity, nineteenth century amateur theatricals remain under-researched. While work has been published on amateur performance in aristocratic houses, military encampments, the universities and onboard ships in the period, those taking place in the metropolis have received relatively little scholarly attention. Equally, while many academics writing on nineteenth century London have acknowledged the plethora of entertainments available to the theatergoing public, the majority of them have failed to mention the growing interest in and presence of amateur theatre. Using the traces of amateur theatricals in London in the nineteenth century, this paper will begin to map the rise of amateur theatre in Britain. It will document the birth of amateur clubs and societies in the city and will evidence a growing tension between the amateur and professional spheres, who were learning to share theatrical venues, theatrical suppliers and theatre audiences. This paper will collapse the oft-homogenised city of London and the glamorised West End district to reveal local and national amateur theatrical networks within the metropolis and will make the case for theatre history as a tool for defining neighbourhoods and communities in nineteenth century London.



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"All for You, Satch": The Performance of Transatlantic Blackness in Louis Armstrong's 1956 Musical Tour of Ghana

This paper focuses on the tour of Accra, Ghana in 1956 by American jazz icon Louis Armstrong as Ghana prepared for its celebration of independence from British colonial rule. I will look specifically at the welcome given Armstrong by Ghanaian highlife bands led by the legend E.T. Mensah, as well as Armstrong's own performance of "What Did I Do to be So Black and Blue" in Accra before premiere Nkrumah and Ghanaian audiences. The particularly intense and moving pathos of Armstrong's bluesy rendition in Accra was a way in which he and Ghanaians shared both in the joy of independence and in the sore fact that across the ocean (as Martin Luther King would later tell Nixon at the ceremony), Armstrong's own people were not yet free. In essence, I expect to show beyond Paul Gilroy's take on music and modernity in the Black Atlantic, that a stake in national independence contributed to the formation of an imagined transatlantic, trans-national African community that connects its identities, aspirations and frustrations through the circulation and mutual experience of Africa-rooted performance forms. In the case of the relationship between Armstrong and Ghanaian independence, performance both celebrated and lamented the successes and unfinished business of black liberation/independence in politically potent ways. In this regard transnational blackness is a performed conjecture—a tactical social, political and affective construct that is created by interaction with specific circumstances.



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MgA. David Drozd, PhD (1976) is dramaturge, translator and theatre theoretician. His main research interest are structural and semiotics theory of theatre (with special attention to Prague Linguistic Circle), performance analysis. He focuses mainly on modern and postmodern Czech Theatre Culture.

Conceptualising Theatre Directing (The Case of Otakar Zich and his Aesthetics of Dramatic Art 1931)

Modern theatre is inevitably connected with a concept of director as an independent interpret of dramatic text and a creator of its scenic representation. Existence of this element was subject of heated discussions - negotiations between actors, authors and directors - since late 18th century till mid 20th century. The most important contributions into this discussion could be found in writings of dramaturgs (such as Lessing), modernist practitioners (as Wagner, Appia, Craig or Stanislavski) or avant-garde directors (especially Meyerhold or Tairov). But the question "who is finally responsible for a shape of theatre production?" has many consequences also in defining theatre as phenomenon. It is not surprising then, that at the same time theatre studies were established as an independent scientific field which studies theatre and drama as performance. General assumption was that theatre studies aim to reconstruct historical performances, whilst issues of contemporary theatre were left to dramaturgs, reviewers or artists themselves. But in Czech context there is a theoretical work, which challenges this assumption: Otakar Zich (1879-1934), Czech aesthetician, opera composer and musician published in 1931 his *Aesthetics of Dramatic Art*. The book is regarded as pre-semiotic or pre-structuralist theory, which provides coherent and the most complex theory of theatre as performance art of that time. But it was never properly discussed, if and to which extent was Zich influenced by contemporary theatre. I would like to demonstrate, that he was quite much – than his book should be also seen as at the first attempt on theory of modern directing, the first conceptualisation of notions later (and independently) coined by Eisenstein and others.



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Dissimulating History: The Historiography of Shakespeare's King Richard III

This paper will examine Shakespeare's representation of history by focusing on the notions of dissimulation and simulation, two distinct yet related forms of deceit, and their relationship to early modern historiography. The notions of dissimulation and simulation occupied a central position in many early modern historiographies, political theories, and history plays. Though this was the case in most of Europe, it was, however, especially present in Tudor England where religious unrest and political conspiracies posed a threat to the country's security and stability. To many chroniclers of the early modern period, the notions of dissimulation and simulation were closely connected with the discourse of Machiavellianism, and no other historical character better incarnated the dissembling, Machiavellian tyrant for the Elizabethan public than Richard III. Taking Shakespeare's King Richard III as its starting point, this paper proposes a new reading of Shakespeare's representation of history. By examining the ambiguous intersections between early modern historiography, ideology, and aesthetic expression, the paper analyzes the ways in which Shakespeare sought to address and question contemporary ideologically-charged historical representations of Richard III by means of aesthetic and poetic strategies which I will tentatively define as Shakespeare's aesthetic of dissimulation. By employing this strategy, it became possible for Shakespeare to represent the controversial character of Richard in an undogmatic way while simultaneously intervening in and questioning contemporary discussions of historical verisimilitude.



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Viewing and Reviewing Stravinsky's Rite of Spring: Adorno and Performance

Throughout his career, first as a young newspaper critic in Frankfurt and later as a philosopher and cultural theorist, Theodor Adorno remained preoccupied with Stravinsky's *Rite of Spring*. What Adorno sees in Stravinsky's work keeps changing: when he first experienced it as a piece of new music, Adorno was exhilarated by its radical revision of the relationship between musical form and embodied performance. Forty years later, he has come to see it as a document of barbarism. Of course, a great deal transpires over the course of the intervening years, which encompass the rise and fall of fascism. And yet, Adorno's view is remarkable less for the role that personal politics and world history play in his assessment of Stravinsky's work, than for the role that performance comes to play in it. Indeed, the role of performance shifts remarkably in the course of Adorno's decades-long engagement with the *Rite*, from one of radical, dialectical potentiality to one of conventional, mimetic predictability. But while Adorno perceives the advent of mimesis (and the threat of complicity and overdetermination that he associates with it), choreographers were moving the piece in different directions, reconceiving the *Rite* in radically inventive and increasingly abstract terms. Far from being an outlier in Adorno's aesthetics, Stravinsky's piece can be seen as a symptom of a larger problem: the problem of embodied performance in Adorno's conception of the stage. In this paper, I review the terms of Adorno's engagement with Stravinsky's piece, focusing upon the role of performance in Adorno's critique and in his philosophical project more generally.



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Other Identity in the Utah Ram Lila

Ram Lila theatre stages the episodes of the Ramayana, India's epic story of the divine hero Ram. In giant productions that can last an entire month and in small, neighborhood performances of only a night or two, Ram Lila's all over India every Fall very often work to create a sense of cultural unity in India. Indeed, members of nearly every identifiable community in India can be found participating—in some capacity or other—in Ram Lila performances. But, insofar as the story can be read as a Hindu story, performances can be read as implicitly affirming a certain Hindu hegemony. This end of Ram Lila performance is, perhaps, inescapable in a country with an overwhelmingly Hindu majority. However, where Ram Lila's play outside of India, they are less given to affirming the prerogative of a religious majority, and, instead, assert an underground alternative. In the United States' putatively Mormon state of Utah, for instance, the International Society for Krishna Consciousness (ISKCON) has been supporting an annual Ram Lila performance for more than thirty years. In its context, this Ram Lila is not the vision of the majority, but, rather, a radically strange alternative vision to that of the overwhelming, decidedly not-Hindu religious majority in the region. Ram Lila performances, in this case, transpose a tradition, and have been remarkably successful in legitimizing the presence and practice of a small and deliberately "other" community. The peculiarity of lila—the play in the play—gives Ram Lila in Mormon Utah its appeal. The protean quality of play means that Ram Lila, in this case, offers an opportunity to audience members (composed largely of the identifying with the not-Hindu religious majority of the region) to inhabit temporary alternatives to their quotidian identities.



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Remembering State Violence in the Spanish Transition to Democracy

According to the institutionalized narrative of Spanish transition to democracy (1975-1982), its exceptionalism lies in the choice of reconciliation and modernization over transitional justice. This was explained using two long lasting tropes, a tacit pact of silence and a medical condition, amnesia, to explain the lack of interest in seeking reparation for the victims of Francoist repression. This constructed narration sought to obliterate the cultural and theatrical practices that denounced at that time the impunity guaranteed by 1977 amnesty law, which pardoned any political crime perpetrated during Franco's dictatorship. In contrast to memory studies today, I foreground historical memory during the Spanish transition. Two plays challenged both the pact of silence and the repressive state in the early days of the transition. *La doble historia del doctor Valmy* [The Double Case History of Doctor Valmy], by Antonio Buero Vallejo, dealt bluntly with the impotence of a torturer, caused by the haunting memories of his deeds. It was banned three times before it premiered, and finally authorized to be performed in 1976, twelve years after it sought approval for the first time. *La torna* [The Exchange], by Albert Boadella, denounced the execution in 1974 of a burglar along with an anarchist to conceal the political crime. The play was banned shortly after it opened and the troupe tried for slandering the army by a court-martial in 1977. In my paper I study the historical memory assessing the cultural practices that proposed in the transition an alternative narrative to the naturalized discourses that embraced reconciliation. My aim is to offer a reading of the transition that takes into consideration the ideological intervention of cultural products in the representation of historical processes.



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Books: *Tell It to the World: The Broadway Musical Abroad*. New York: Oxford University Press, forthcoming. *Highbrow/Lowdown: Theater, Jazz, and the Making of the New Middle Class*. Ann Arbor: University of Michigan Press, 2009. Winner of the Joe A. Callaway Prize for the Best Book on Drama or Theatre published in 2008-09. Kurt Weill Article Prize for Chapter Three, 2011. Honorable Mention, ASTR Barnard Hewitt Award for Outstanding Research in Theatre History, 2010. Finalist for the Theatre Library Association George Freedley Memorial Award, 2010. *A Queer Sort of Materialism: Recontextualizing American Theater*. Ann Arbor: University of Michigan Press, 2003. *The Masculinity Studies Reader*. Co-edited with Rachel Adams. Malden, Mass.: Blackwell Publishers, 2002. *The Playwright's Voice: American Dramatists on Memory, Writing, and the Politics of Culture*. New York: Theatre Communications Group, 1999. Recent articles: "Trafficking in Transnational Brands: The New 'Broadway-Style' Musical." *Theatre Survey*, Volume 55, Special Issue 03, September 2014. "Anyone Can Whistle as Experimental Theatre." *Oxford Handbook of Sondheim Studies*, ed. Robert Gordon. New York: Oxford University Press, 2014. "You've got that thing": Cole Porter, Stephen Sondheim, and the Erotics of the List Song. *Theatre Journal*, December 2012. "Let Our Freak Flags Fly": Shrek

Broadway as Global Brand

For people around the world, "Broadway" means the Broadway musical, the epitome of singing and dancing, glamor and dazzle. Although many historians customarily construct the Broadway musical as the most distinctively U.S. theatre form—whose national and municipal identity is embedded in its name—it has circumnavigated the globe countless times. As the globalized cultural economy increasingly facilitates the worldwide circulation of multinational theatrical productions, Broadway-style musicals are being manufactured from Hamburg to Shanghai. They are no longer a specifically U.S. form, but a global brand that freely crosses borders, genres, and styles. The New York street to which the musical is nominally linked has now become a fantasy thoroughfare in the global culture industry, the way that Vienna in the years before World War I became inextricably associated with European elegance and sweeping, romantic waltzes. The mobility of the newly deterritorialized Broadway musical is the result of many phenomena, notably the rise of a generation of producers, writers, directors, and actors around the world who have absorbed the musical's conventions and vernaculars and who disseminate locally-produced, U.S.-style musical entertainments. To this must be added the worldwide reach of Disney and other transnational corporations, and the desire of promoters to turn heritage performances into exotic, tourist-friendly productions. My paper looks broadly at the production of Broadway-style musicals in South Korea and Germany, the two centers for the production of musicals in East Asia and Continental Europe, respectively. It also considers how writers and composers in both nations are dexterously combining styles associated with the U.S. with local musical and theatrical vernaculars. In the twenty-first century, these new Broadway-style musicals have become the preeminent world theatre form.



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Questioning the filters and factors of decision making in Irish theatre programming in relation to the work of Teresa Deevy

In an open letter (6th November 2015), Senator and Director of the Abbey Theatre, Fiach Mac Conghail announced his regret that within the 'Waking the Nation' programme, designed to reflect upon major historical events of 1916, he had failed to represent women playwrights and stated the subsequent public outcry caused him to question the 'filters and factors' influencing his decision-making. That this programme was hailed, without irony, by the Irish Tánaiste as 'inclusive and reflective of all narratives on this island' suggests an engrained patriarchal value system operating both historically and contemporaneously in Irish cultural organizations effectively muting the contribution of women. This paper examines the work of regional playwright Teresa Deevy, whose work, popular at the Abbey in the 1930s, was removed from the Abbey programme during the tenure of Ernest Blythe, Managing Director of the Abbey (1941-67). Using archival documents, secondary criticism on Irish theatre and social and political histories of Irish life this paper considers how Deevy's women characters challenged accepted norms of female behavior and power hierarchies in Irish society in the 1930s and 40s and reflects on the need to create and implement gender policy in contemporary Irish cultural organizations. The paper extends existing research into Irish women playwrights adding insights to the work of Deevy and contributes to broadening the narrative of Irish theatre to include regional women writers. The paper is thus relevant to those interested in Irish theatre, gender, public policy and literary studies.



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Assembling Dance History of Manipur Through a Life Narrative

This paper believes that Manipur's dance history had four distinct beginnings and the following essay is an attempt to trace the evolution of the classical tradition of Manipuri dance in post-independence India. This dance history is created by integrating ethnographic research with life-history method with a thorough focus on the life and works of dancer Thiyam Suryamukhi. This is not an essay to seek out her voice as an exception or make an isolated case-study in viewing her as an authoritative agency. Rather through an immersive analysis of her life and works, I will attempt to draw two narratives - the birth and maturation of a national dance in postcolonial India on one hand and the oft-elided contributions of a dancer to the evolving field of performing arts in Manipur. In the first narrative, the making of a classical dance form is discussed with reference to royal, state and institutional patronage. Concomitant to the growth of 'Manipuri' dance, an individual's skills and vision is deliberated as a part of the second narrative. In six decades, Thiyam Suryamukhi's role as a dancer, choreographer, oja-guru has given the dance form some its present shape. Her life as a jagoishabi, a woman-dancer, adds a complex layer in viewing the lives of women who have chosen dance as a profession. With an aim to chronologically construct the history of classical dance in Manipur, a dancer's lived experience is contextualised in Meitei culture, society and economy.



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I am a choreographer, tutor, practitioner, mentor, rehearsal director and doctoral student (not necessarily in that order). My career spans over 30 years, and my practice embraces community and professional contexts. I have held lecturer posts at Dartington College of the Arts, Falmouth University and University of Bedfordshire. Artistic Director roles include: The Fionnbarr Factory, Screambo (integrated dance company) and Fishtank (youth dance company). My choreographic practice utilises oral history testimonies and interdisciplinarity as methodology, investigating the connected-moments between performer and viewer. To this end, Indian classical performance philosophies impact upon my explorations within interdisciplinary mediums. Outputs include full-length commissions and short pieces. My doctoral research explores the impact of cultural knowledge exchange upon pedagogy and performance within the Bharata Natyam form. My role as Rehearsal Director with UK, Bharata Natyam dance company Sankalpam, spans over two decades, and the company provide a unique case study for this investigation. The project analyses Sankalpam's evolving relationship with the Bharata Natyam form through their interactions with diverse practitioners, both within and beyond the form. The impact of these relationships upon practice and pedagogy is examined against the oscillating role of Bharata Natyam, which navigates traditional heritage, current practice and future potential.

Corpo-realities: Unraveling Meaning-making in Geo-cultural Body-sites

This proposal assesses a methodology for transposition of taste through geo-cultural body-sites. It analyses data gathered from ethnographic field research with Sankalpam dance company. It address Abhinavagupta's concept that experience of emotion is universal not localised in the individual, nor harnessed by space or time (Vatsyayan 1968). Simultaneously, it examines problems that arise in the process of transposition through temporal frameworks, as well as across geo-cultural corporeal sites. It addresses frustrations that concepts and experiences of taste are lost in translation (IYER 1997). These problems are examined through an analysis of the dance piece *...sweet...dry...bitter...plaintive...* (2010) created by Sankalpam as part of their *Corpo-realities* commission (2010). The company explore the piece twice with an intervening gap of six years, focusing on 3rd century Tamil poetry for narrative, content and theme. Ethnographic data gathered from both processes is analysed to examine, how the global theme of loss might be transposed within local body contexts, and how this might affect the experience of taste. The first process marries the aesthetics of Director, Phillip Zarrilli and Choreographer, Stella Uppal Subbiah. The company integrate Western contemporary dancers who's bodies are inhabited by different inherited philosophies and acquired practices. The piece is presented within a largely abhinaya format. The second process traces the adaptation of ancient text through thematic distillation. It aligns the 3rd Century text with current oral histories of Tamil women impacted by the 30year conflict in Sri Lanka. Together, Subbiah and contemporary dance Choreographer Lea Anderson evolve an aesthetic interpretation of abhinaya within a postmodern visual aesthetic. Both processes are examined for methodologies of transposition and are compared with Mitra's analysis of Khan (2015). The presentation unravels the counterpoint of geo-cultural bodies of knowledge within the framework of universal theme and narrative and assesses a methodology for exploring taste within this context.



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An expert on seventeenth- and eighteenth-century theatre, Professor Payne has published on topics ranging from the Restoration actress to baroque opera. She is the editor of *The Cambridge Companion to English Restoration Theatre* (Cambridge, 2000) and *Four Restoration Libertine Plays* (Oxford, 2005). Her most recent publications include “Pepys and Theatrical Spectatorship” (RES, 2015) and a chapter on Restoration Theatre in the *Wiley Encyclopedia of British Literature, 1660-1789* (2016). Additionally, she has forthcoming a book chapter on eighteenth-century acting companies for the 5-volume *A Cultural History of the Theatre* and an article on Shakespeare’s so-called “lost” play of Cardenio for the *Huntington Library Quarterly*. Currently Professor Payne is working on a monograph on Restoration dramatic authorship and the theatrical marketplace. She has been the recipient of fellowships from the NEH, the Folger Shakespeare Library, and the Huntington Library; in Spring 2014 she lectured at the Universidad de Sevilla on a Fulbright Fellowship. In addition to her scholarly activities, Professor Payne has worked as a dramaturge and literary consultant for theatre and opera companies in Washington, D.C., including the Shakespeare Theatre Company, where she served as their Humanities Research Consultant for several years.

Behavioral Economic Theory and the Box-office: Towards a New History of the Restoration Theatre

About the box-office, as the Hollywood saying goes, “nobody knows anything.” Histories of the British theatre, however, have largely assumed a rational choice model whereby agents, propelled by self-interest, dispassionately weigh possibilities in order to maximize utilities. This model of homo economicus, a mainstay of theory since Adam Smith, hardly accounts for the many instances where emotion, nostalgia, and chimeras, not cool reason, drove decision-making. The period of the English Restoration (1660-1700), for instance, provides an especially illustrative lesson of how irrational exuberance led to disastrous economic. Indeed, overconfidence, outdated and conflicting mentalités, and a desire for prestige consistently trumped “rational” decisions (such as larger playhouses, more varied neighborhood geographies, and lower ticket prices) that would have put both licensed theatre companies on sound footing. Buoyed aloft on the effluvia of exuberance, a succession of theatre managers ignored the need to rebuild a culture of play going after the Civil War, which had shut down playhouses for nearly two decades. Banking on pent-up demand for what they valued—a bygone memory from the 1630s—the managers could not see that theatre after 1660 now vied with other pleasures and commodities, from coffee houses to inexpensive muslin dresses. Desire, moreover, for a theatre of “great expences” resulted in costly playhouses, scenes and machines, and lavish costumes that made it difficult, if not impossible, to break even. Indeed, one semi-opera alone could absorb one-quarter of a company’s annual operating budget. Rational choice thus hardly explains managerial decisions that put prestige before profit and presumption before pragmatics. Behavioral economic theory, which privileges cognitive and social biases over rational choice, not only makes sense of this historical moment but also potentially provides a model for thinking about larger patterns of change in theatre history.



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London Road: Using the 'Document' and Negotiating the Dialectics Between the 'Poetic' and the 'Political'

Verbatim musical theatre is a subgenre of documentary theatre with its own very particular aesthetics as well as a new subgenre of music(al) theatre that questions and problematizes several 'fixed' ontological points of reference and traditional ways of thinking inherent (or strongly embedded) in the form itself. *London Road* will be used as a case study for a comparative critical analysis in relation to these points of reference. The paper will look at the journey of *London Road* from the first two stage versions to the film (May 2015) and will seek to investigate the multifarious relationships between the 'political' and the 'poetic' by focusing into the following areas of investigation: Authenticity and performativity: How do the stage and film versions differ in the way they use the 'poetic' to destabilize the 'real' (and the 'authentic') innate in the document in order to promote critical thought? The exploration will seek to examine the ways in which music is used to overtly expose the performativity of language in a way that renders this verbatim musical as an ontologically political one. Temporality: How does the introduction of the 'real' affect issues of temporality and traditional ways of discussing them in musical theatre? How are these issues differentiated in relation to the film adaptation? This part of the exploration will include a re-imagining of McMillin's (2006) binary between 'lyric time' vs. 'book time' and resulting implications to the related notion of diegesis in stage and film.



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Denise Varney is Professor of Theatre Studies and co-director of the Australian Centre in the School of Culture and Communication at the University of Melbourne. She is a former co-convenor of the Feminist Research Group and co-editor with Elin Diamond and Candice Amich of the group's forthcoming volume *Performance, Feminism, and Affect in Neoliberal Times* (Palgrave Macmillan).

Climate Guardians: Feminist Ecology and the Activist Tradition

This paper considers the radical thinking and politics that drive feminist environmental and ecological writing, philosophy, art and activism. It argues that we can identify a feminist tradition of environmental thought that emerges with romanticism and modernity in the eighteenth century but is diverse, intermittent and less well known than other streams of feminist thought. Mary Shelley's novel *The Last Man*, in which the author imagines a catastrophic future blighted by deadly diseases, earthquakes, storms, and floods, all attributable to human folly, is considered a 'classic' of environmental literature by feminists. Rachel Carson's *Silent Spring* (1962), which exposed the damaging effects of pesticides, is a twentieth century classic. In the 1970s, feminists were active in the movement for peace and the environment; Greenham Common anti-nuclear activism being a prime example. Around this time François d'Eaubonne coined the term 'ecological feminism', later describing the feminist ecological project as having two aims: the abolition of patriarchy and the establishment of a relationship with the environment. Feminist philosophers, Val Plumwood and Ariel Salleh, advanced a critique of the 'unacceptable' anthropocentrism and androcentrism of capitalist patriarchal systems in the West. Here traditional feminist exposure of the domination of Woman in patriarchal societies extends to the domination of 'Nature' with both having their roots in philosophy and cultural practices. The paper thinks about this tradition through the actions of the Climate Guardians, women climate activists who, dressed as angels, chain themselves to institutions such as the Stock Exchange, descend onto the rooftops of politicians houses and flock to the 2015 UN Climate Summit in Paris (where street protests were banned for security reasons).



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Diana Damian-Martin is a London-based performance critic, writer and scholar. She is a Lecturer in Performance Arts at Royal Central School of Speech and Drama, Performance Editor for Exeunt Magazine and a member of Generative Constraints. She is completing her funded PhD at Royal Holloway titled *Criticism as a Political Event*. Foregrounding the role of resistance and dissensus in the critical process, her research is concentrated on genealogies, forms and practices of performance and theatre criticism, drawing on political philosophy and social theory. She is also interested in institutional critique, socially and critically engaged contemporary theatre and performance practices, performance curation and the politics of the archive. Diana is co-founder of Writingshop, an EU funded long-term collaborative criticism project, and Institute of Critical Practice, a nomadic organisation that explores the ways in which criticism manifests itself in contemporary performance as a mode of inquiry and production, strategy for visibility and practice of dissemination. She has written for publications print and online including *Theater Heute*, *Scenes and Divadlo*, has worked as Writer in Residence for numerous festivals and runs training projects for young writers. She has collaborated in the past with *Spill*, Barbican, Live Art Development Agency, *Theatertreffen Berlin* and *mpa*.

Theatre Criticism and the Discursive Public Sphere: The Formation of Public Discourse in 18th Century England and the Neoliberal Contemporary Public Sphere

The UK's cultural infrastructure for theatre and performance criticism has changed dramatically over the past twenty years. As a critic, I am part of a generation of writers who operate nomadically, unaffiliated to one publication, moving between print and digital, and navigating various formal structures of critical engagement. An increasing number of critics, institutions, theatre companies and festivals are moving towards multi-authored, collectively orientated forms of critical debate. Publications like Exeunt Magazine are hosting multi-authored critical pieces of work, and productions are sometimes accompanied by live publications, with critics embedded in the process. These shifts bring a new set of challenges for criticism, related to authorship, institutional and participatory politics and changing paradigms of subjectivity and professionalism. What they foreground is a focus on assembly and collectivity, shaping different models and functions of critical engagement. This paper considers these changes in light of criticism's relationship to the discursive public sphere. 18th century historiography on the constitution of the public sphere and the development of Salon culture, as well as the relationship between political debate and artistic critique will be key to this paper. I analyze how the emergence of the public sphere in 18th century England was a key moment in the history of criticism, lost in subsequent formal and institutional developments. By tracing the genealogy of some returning contemporary forms of criticism in the 18th century, I examine the foundations of deliberative aspects of critical engagement, bringing the artistic and the political in conversation. How might contemporary discourses on assembly (Butler 2015) and political dissensus (Ranciere 2012, Mouffe 2014) inform an understanding of the mechanisms of contemporary theatre criticism, on the basis of this historical grounding?



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Immersed in Sleep No More: When Punchdrunk met New Yorkers

High production costs and the extensive cultural range on offer, New York is usually a big challenge for new theatrical productions and international tours. Hence, the city is also a good training ground and a demanding task for innovative cultural marketing and artistic ideas. The project is part of an ongoing three case study that analyzes the ideas and logistics that three international artists and companies have found to fit into this competitive environment, and succeed. Therefore, the performances here are studied as a crossroad of interactions among art, marketing, and social context. At the Stockholm New Scholars' Forum, I intend to present one of the three cases: Sleep No More - NYC by Punchdrunk (production by Emursive). After an introduction on the theoretical foundations of the research project, the presentation explains the phases of data collection and its related issues. Because of the crucial role of the audience involvement in immersive theatre performances, the talk focuses mostly on the outcome from the public. More specifically, the data collection methods of this part of the research are personal interviews, focus groups - in cooperation with ISPOCC (Initiative for the Study and Practice of Organized Creativity and Culture) at Columbia University, and an ongoing analysis of the performance's digital identity and its social media echo. The talk then includes the organization of the fieldwork such as the interviews preparation, the focus groups processes and their related issues. To conclude, initial results and evaluations will be discussed.



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DILEK INAN is an Assoc. Prof. Dr. in the English Language Teaching Department of Balikesir University. She holds a BA in English Philology (University of Hacettepe) and an MA and a PhD (University of Warwick). She has published widely on the works of Harold Pinter, David Greig, Martin Crimp, David Hare, Conor McPherson and Moira Buffini in national and international journals. She has published a monograph *The Sense of Place and Identity in David Greig's Plays* (2010). She has been a Lecturer of English Literature in the English Department of Balikesir University since 2001.

A Contemporary Macbeth: Restoring History in David Greig's Dunsinane

Shakespeare's *Macbeth* concludes by suggesting that peace has been restored under Malcolm's rule in Scotland. However, in 2010 David Greig revisits the *Macbeth* story through a Scottish prospect and proposes an alternative and perhaps a more accurate history of *Macbeth* and *Lady Macbeth*. While Shakespeare portrays *Macbeth* as a tyrant and a murderer, Greig portrays him as an efficient and a good king and thus challenges Shakespeare's portrait. The play suggests that history is created by the victors in the form of myths and stories, and recommends the possibility of various interpretations of the historical moment by shifting the focus. In that sense Greig deconstructs Shakespeare's grand historical narrative and questions the concepts of significance and triviality, fact and fiction. Additionally, Greig offers a revised history by shifting the focus from the corrupt tyrant of Shakespeare's play to English intervention in Scotland. By focusing on Siward's action to establish order and peace in the unsettled Scottish lands, *Dunsinane* can be truly associated with the contemporary military interventions in Iraq, Afghanistan or Ukraine. *Dunsinane* achieves important conclusions: The play depicts that imposing peace on another nation is a futile act. *Dunsinane* is a sequel that combines the revised historical fact with Shakespeare's *Macbeth* and Greig's own imagination and responsiveness. It is an appropriation of *Macbeth* revisiting history and fiction and shifting the focus to the story of the overthrow of a tyrant in order to suggest contemporary occupier/occupied issues. Both Shakespeare and Greig have appropriated history for their own purposes in order to make the present meaningful. By writing *Dunsinane*, Greig shows that there are many possible pasts. His aim is to use a set of historical circumstances to create a dramatic fiction that bears similarities with modern colonial wars.



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Dinesh Yadav an Inlaks Shivdashani Scholar is graduated from NSD (2007) and LAMDA (2010) specializing in Theatre Direction and Design. He has also completed his Ph.D. in Chemistry from University of Rajasthan and pursuing another in theatre from IGNOU, Delhi. Mr. Yadav been involved in contemporary performance making since 2004, few of his directorial works include Aab E - Zindagi, Ali Baba and Forty Thieves, Seagull, Holi, The Miser, Jata Abishkar, Geet Govind, The Story of Ram and Sita, Mukhyamantri, Pagadi Project and Andha Yug. Site-specific performance making is his new research and performance area. He works across disciplines and establish his design at the 'juncture of technology and arts'. He has exhibited in the World Stage Design 2013 (Cardiff UK), Prague Quadrennial (Czech Republic) in 2007, 2011 and 2015 respectively. His works has been part of many national and international festivals such as: Bharat Rang Mahotsav, Jashne Bachpan, Prague Quadrennial and so on. Dr. Yadav has authored twelve research papers and presented his theatrical works at many national and international festivals, presently he assistant professor on contract for theatre arts at BITS Pilani.

Performance as Transformation of Everyday Urban Space: Reading a Delhi Ram Leela

In this paper we seek to explore the phenomenon of Ram Leela as an urban performative act that sacralizes for a period of ten days every year an otherwise everyday public space – a city park. The paper will specifically look at the Ram Leela organised by the fifty-year-old Lav Kush Ram Leela Committee at Lal Qila (Red Fort), New Delhi, to identify and understand the changes the act and the space have undergone over this period. The event entails an enactment of a traditional text and performative act using new textual and scenographic material that have dramatically transformed over the last fifty years. Technological interventions in the form of LED screens, hydraulic platforms, flying acts, sophisticated fireworks, digital special effects, sensor-enabled lighting all take part in creating a live spectacle for the audience. Using the historical Lal Qila façade (in the middle of Old Delhi, replete with cultural and historical associations) as an architectural unit for the performance supplies more meaning to the performance and increases the overall sensory experience of the event for the audience. In the process, the 'design' of the performance transforms the historical space into a festive (mela) space with add-on elements such as rides, food stalls, bazaars, etc. It is significant as an architectural strategy that a Mughal Building is used for the purposes of a Hindu festival. The façade of Lal Qila is mixed with contemporary architectural design in an exciting use of performance design. The paper seeks to analyse a range of materials to understand the discourses of religious performance, the usage of public space and the changing tools and technologies around this modern-day urban spectacle. The materials invoked will range from photographs to newspaper reports to television coverage to interviews with organizers and actors.



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Krishna Without Radha: Negation of Erotic in Vaishnavite Music of Assam

Maheswar Neog, speaking of Vaishnavism in Assam, speculates that the negation of the feminine figures of Radha or Rukmini or any erotic strain in the lyrics of Borgeet which is a music genre created by Sanakardeva, can be a conscious ideological decision. This is in accordance with Sankardeva's avoidance of the Shakti feminine energy, since his brand of Vaishnavism evolved mainly in response to female-centric cults of Shaktism and Tantrism rampant in erstwhile Assam. In this paper, I try to engage with the performance traditions practised in and around the male-dominated sattras (monasteries), especially the music genre of Borgeet, to understand Neog's argument of negation of the erotic. Susan McClary in her critical musicology on Western music argues that music works like this metaphor in society, which orients our cognition, 'fabricates our sexuality' and is very often concerned with the arousing and channelling of desire. My paper will engage with this process of channelization of desire amongst the male devotees, in the process of training and dissemination of music. I try to analyse if there is a marginalization of feminine aesthetic energy, and if that marginalization is seen in the song texts as well as the musical codes. The poetic metaphors of *dasya bhava* (servile emotion of love for God) which Sankardeva prescribed, would differ from that of *madhura bhava* (love of the Beloved) which he shunned in order to negate the erotic. Can we look for such differences even in the musical embellishments that performers use? I want to critically engage with the existing frameworks and arguments, to examine this complex relation of music, gender, sexuality and aesthetic in case of Borgeet.



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Dirk Gindt holds a Ph.D. in Theatre Studies (2007) and is an Associate Professor in the Department of Culture and Aesthetics at Stockholm University. His research attends to post-war and contemporary queer theatre and performance from an international and intercultural perspective. He is currently working on a monograph, *Tennessee Williams in Sweden and France 1945-1965*, which unpacks the sexual anxieties and racial fantasies that the American playwright's works provoked in post-war Europe. His second research project, 'Lest We Forget' critically analyses the history of queer theatre and performance as it intersects with the HIV and AIDS epidemic in Canada and Sweden. As part of this project, he is co-editing an international volume on HIV and AIDS in Theatre and Performance in the twenty-first century.

Affective Power or Neoliberal Sentimentality? HIV and AIDS Performance in Contemporary Sweden

After a prolonged period of silence on HIV and AIDS in Sweden, the year 2012 marked a watershed when author, playwright and comedian Jonas Gardell received rave reviews for *Don't Ever Wipe Tears Without Gloves*, a trilogy of novels on the intersection of HIV and AIDS with homophobia in the early years of the epidemic. Critics almost unanimously hailed the work as a national epic and the state broadcaster Sveriges Television turned the story into an acclaimed miniseries. Also in 2012, *Tenderness*, a critically lauded stage version of Gardell's books opened at Stockholm City Theatre. As a result of this renewed wave of engagement and awareness, previously silenced stories and traumatic collective memories surfaced, in particular those of gay male communities. Why did it take so long for these communities to tell their experiences of the epidemic, especially in a country which has a progressive legislation, anti-discrimination laws and registered partnership for same-sex couples? Why did these stories, when they were finally told, immediately transcend minority groups to become of interest for broader segments of the population and seemingly touch a national nerve? Finally, as a result of this focus on white, urban gay men, which other stories risked being obscured even further, resulting in new forms of cultural amnesia? This paper explores the tension between the need to document heretofore neglected historical aspects of the epidemic and the commodification of HIV and AIDS by the contemporary Swedish cultural industry. Using performance, affect and queer theory, I propose to scrutinise the numerous public spectacles of crying provoked by the various configurations of *Don't Ever Wipe Tears Without Gloves* as an extended cultural performance and offer a critical analysis of the affective potential of the work and its melodramatic sentimentality designed to satisfy the logics of neoliberal cultural production.



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I joined the IMLR in 2015, having previously worked in professional theatre and academia in France. Rather unsurprisingly perhaps, my main area of scholarship expertise is therefore in contemporary French theatre. My book, (Re)telling Old Stories, honed in on two productions by directors Peter Brook and Ariane Mnouchkine. Through specific analysis of their work, I outlined general characteristics of the theatrical field in the eighties and nineties. My next research project engages with the cross-disciplinary question of what it means to be a writer by studying contemporary French theatre. It evaluates the standing of those that defined themselves as 'authors', 'playwrights' and 'writers' in relation to the rest of the field during the period 1989 – 2015. Prior to my doctoral studies at Oxford, I trained as a director in London, and my first degree was in English literature. I am therefore interested in building bridges between different fields of enquiry and specialisms. I consider scholarship and artistic practice as complimentary, and am keen to set up collaborative projects across the fault line. I am also very happy to hear from colleagues and research students working in different areas of French studies.

A Magus on Stage: Olivier Cadiot's Novels Adapted to the Theatre

In 2010 Olivier Cadiot was the associate artist of France's leading theatre festival, the Festival d'Avignon, despite only having written one (unpublished) play. Yet this writer was invited because many of his novels – if we can label them as such; the question of genre is notoriously tricky in Cadiot's case – have since the mid-nineties been adapted to the stage by director Ludovic Lagarde. Thus, at the 2010 festival, two productions of Cadiot's works adapted and directed by Lagarde were on offer: *Un nid pour quoi faire* in which a brand consultant is drafted in to a royal court in exile in the mountains, and *Un mage en été*, which is about a poet cum magus. In this paper, I wish to argue that of the two adapted works, the dramaturgy of the second was the more successful, not simply in terms of touring dates, but because the pitfalls of naturalising the writing were avoided. Moreover, in *Un mage en été*, Lagarde, which was turned into a monologue, Lagarde explored techniques of storytelling applied to a non-linear narrative. The result was an engaging post-dramatic (and post-novelistic) text, crafted to be performed by long-term companion of Cadiot and Lagarde, actor Laurent Poitrenaux. More generally though, in this paper, I wish to explore aspects of Cadiot's writing that are particularly adapted to adapt, or 'adaptogenic' in the words of Florence March (Ludovic Lagarde: *Un théâtre pour quoi faire*). Indeed, performance and performability underpin Cadiot's texts, and the process of adapting them to the stage involves finding theatrical devices to explore poetic metaphor.



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PhD, Lecturer at the University of Lodz (Poland) at the Department of History of Art. She is an author of two books. The first one was about Leszek Madzik Theater ("Przestrzenie obrazow Leszka Madzika" / "The space of Leszek Madzik's performances", Lublin 2008) and the second was about the object in the art of Tadeusz Kantor ("Wystarczy tylko otworzyc drzwi... Przedmioty w tworcosci Tadeusza Kantora" / "Just open the door... The object in the art of Tadeusz Kantor", Lodz 2015). Between 2006-2013 she was the convener a FIRT/IFTR Scenography Working Group. She is a Head of Department of Theater in Polish Institute of World Art in Warsaw. She is a member of the Editorial Board of Journal "Theater and Performance Design" and Editorial Commite "Theater Art Journal".

Historical Migrations Between Theater and Cinema Elements of Stage Design as an Example Creativity of Allan Starski

Allan Starski (1943) Polish designer, winner of an Oscar Price for decoration for the movie "The Schindler's List", directed by Steven Spielberg (1993) is quite well-known for his monumental architectural decoration. Starski can in the movie halls build not only the 1944 Warsaw street ("The Pianist" by Roman Polanski, 2002) but also in London of the nineteenth century ("Olivier Twist" by Polanski, 2005). In his works he uses the system to build of compact structures that are painted using painting illusory suggestions. It is an old system known in the history of scenery from the Baroque period. With the rapid development of theatrical scenery in the twentieth century, almost it disappeared form the sphere of interest of theater artists. In the film works great as evicenced by numerous awards for Starski. Does the system build entire decoration can once again return to the theater? Or rather for the theater space is no longer just an archaic reference? I will try to answer this question by analyzing production designer Allan Starski he prepared for performance "Song Factory" directed by Adam and Maciej Wojtyszko (Powszechny Theater in Lodz, 2015).



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After studying French and Ancient literature, I taught at high school, and was appointed in 2003 as assistant teacher in theatre studies Caen University, France. My research deals mainly with the study of French Court spectacles (dramas and operas), after the widest range of sources and remains, and sets a protocol of restitution with 3D interactive virtual reality, associating "academic" traditions with new technologies. At the Ecole Pratique des Hautes Etudes, Paris, I am putting this year an end to my dissertation in the team HISTARA, under the direction of Prof. Sabine Frommel. I am also a member of ACRAS – ("Association pour un Centre de Recherche sur les Arts du Spectacle des XVIIe et XVIIIe siècles"). I participate on a regular basis to international Conferences about opera and historic theatres, and to the IFTR meetings. I have expertised the scenic decorations and spaces of 19th century Theatres for their restoration and am writing articles for the Dictionnaire de l'Académie Royale de Musique sous l'Ancien Régime. I have interest in digital Humanities applied to spectacles. Finally I am also learning the practice of Bharatanatyam, and plan a digital tool for documenting Indian dance sculptures.

A Comprehensive Virtual Tool of 3d Models for Restituting French Court Theatres

After a long enquiry through archives and remains, we are finishing a project documenting the French Court Theatres with new technologies never used before for this field of research, 3d virtual restitution. The base starts at Louis XIV's arrival in Paris, 1659, up to the end of the Ancient Régime, both for the birth and evolution of a monarchic project, and for the availability of sources. From all the theatres built by the Monarchy, only two late are still existing, close to their original state, the Opéra and Marie-Antoinette's theatre in Versailles. The database collects models for many other lost or projected theatres. In order to get a better understanding of some confusing documents and see the specificity of the French Court, we organize the base into two main ranges: the French Court spaces, and reference samples, other French theatres and foreign ones, during the period studied, and up to Renaissance origins. The 3d database covers, or able to cover, when the modeling and research are not completed, the full history of a building, and all the alterations known, as instance for the Salles de la Comédie in Fontainebleau, or Versailles. The 3d models are based on archives and floor-plans, and completed by sources as remains of stage decorations, fabrics, iconography. The basic model is low textured, detailed ornamentation being attributed to a few leading theatres, when the first step, scientific research, will be achieved. The first purpose is settling a scientific tool for sharing data among scholars, dancers, players, in an interdisciplinary enquiry. The potential offered by virtuality are also considered, as light, sound restitution, or compositing of actual dancers into the virtual model. The methodology and results will be discussed. We propose to display access to the database during the congress focused on "Presenting the Theatrical Past".



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Born in 1982. Between 2002 and 2007 she studied cultural sciences at University of Warsaw where she received her MA degree. Between 2007 and 2012 she was a PhD student at Institute of Polish Culture (IPC), Department of Theatre and Performance (University of Warsaw). For thesis about three actresses popular in communist times in Poland was granted with PhD degree in 2013. It was published as a book entitled *Królowe PRL (Queens of PPR)* in 2014. Between 2010 and 2013 she worked as Assistant in frames of ECLAP (European Collected Library of Artistic Performance) project concerning the foundation of the digital archive for European performance and theatre. Since 2014 she is a Teaching Assistant at the IPC, Department of Theatre and Performance, University of Warsaw. She is also working on the project "Sources and Mediations – Performance Art", researching the subject of the relation between theatre and documentation, body and archive, performance and memory. She published articles on the subject in the renowned scientific magazines in Poland and Slovenia as well as in the English language dance theory reader. She took part in international conferences including "Theatre and Memory – Performing the Archive" in 2015.

The Body and the Archive – Performance Art History

I would like to focus on contemporary theories from performance studies field by presenting the relationship between body and archives, acting and memory, performance art and history. Starting from the known diagnosis by Peggy Phelan, that defines a performance as something that can't be saved and which is subject to constant losing, I would like to consider other possible relation between performance and history. Following the footsteps of theorists like Rebecca Schneider, Diana Taylor, José Esteban Muñoz I want to reflect over corporeal practices as a form of recording, storing and updating history, which allow us to see the body as a medium, and performance as one of the most stable social archives. From the other hand, following the diagnoses from the circle of modern archeology, and especially Bjørnar Olsen's, I would like to argue that the archive also has a performative dimension, and the object (historical remain) comes alive only in contact with the body. In this perspective I would like to state that performative practices shouldn't be read as ephemeral, past, lost or not accessible any more. The history of performance would be understood as a constant tension between past and present, document and body, archive and performance. This theoretical perspective will serve me to elaborate on Tadeusz Kantor's happenings produced between 1960 and 1970, when Poland was a part of Soviet block. The new perspective will allow showing how Kantor's work plays with its past, present and future. When analyzed in constant mediation between the archive, the material remains, past bodies, haunting memories and today's artistic practices Kantor's happenings allow to formulate an exceptional theoretical approach to the performance art itself. In consequence history of performance art (and it's historiography) can be understood as a very important input in its theory, which would be my final point.



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From Dreamland to “Dismaland”: Commodified Expectations and Performative Appropriations in Theme Parks

In August 2015, “Dismaland” opened its doors to the public. The temporary “Bemusement Park” by British street artist Banksy, constructed at a disused lido in Weston-super-Mare, used the concept “theme park” as a matrix for a subversive game with expectations and memories. Banksy’s temporary art installation, a “dystopic fantasy world”, was not supposed to please its visitors. To the contrary: it disappointed expectations. But did it not also fulfil them at the same time, provoking an appropriation of the past and the present, which Naomi Klein once called “ironic consumption”? The historical predecessors of “Dismaland” played an important role in the new metropolitan entertainment industry of the 19th century. As part of an “exhibitionary complex”, including passages, warehouses, and world exhibitions, theme parks were also part of a complex of consumption, a “vortex of behaviour”. These spaces for new (metropolitan) experiences helped to create a new aesthetic and a new mode of perception, combining new (technical) sensations with the recreation of foreign countries and historical sceneries. Focusing on the appropriation of the past and the foreign in theme parks, this presentation analyzes architectural reconstructions, but also recreations through theatrical acts and performative practices. How did the visitor become part of the park, of this “environmental theatre” and what did he expect? How was his experience commodified?



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Critic and Criticism as Discursive Artefacts: Wilella Waldorf in Situ

Few resources are as important to the theatre historian as published criticism. Critics' descriptions may be the sole textual residue of unpublished or lost plays and the only visual clues to the nontextual elements of productions prior to electronic recording. This paper—part of a larger project on mid-twentieth-century American women drama critics—considers the historiographic challenges of assessing the work of Wilella Waldorf (1899-1946), the only female first-string critic on a major New York daily (the *Post*, 1941-1946) until Linda Winer joined *Newday* in 1987. Winer and other feminists have decried the (male) bias inherent in much "mainstream," "normal," "informed" theatre criticism, especially regarding new plays by women. How is Waldorf's work the product of what Friedrich Kittler would call the "discourse networks" of her time? How does her career yield to a materialist examination of such things as key products that became commercially available or widespread during her lifetime, inflecting ordinary as well as extraordinary women's lives? (These include sanitary napkins, radio, and the typewriter) Waldorf's education at Mt. Holyoke—a prestigious women's college in New England—meant rigorous intellectual preparation simply to be admitted, a curriculum that would now be regarded as hegemonic but demanding, exposure to social elites, and a college president and her lesbian partner of fifty years, the latter chair of the English department. Waldorf never married; she wrote literally thousands of reviews; she was and is known for pulling no punches in her critical assessments. Is it fair to call Waldorf a feminist? If it is her life more than her published criticism inviting this label, does that matter to the theatre scholar? What do the demands of newspaper work—including deadlines, word limit, and fitting the profile of an individual publication and also the overall understanding of "reviews"—both repress and reveal?



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Doug Reside became Curator of the Billy Rose Theatre Division at New York Public Library in 2014 after serving for about 3 and a half years as the Digital Curator for the Performing Arts. Prior to coming to NYC, he was associate director of the Maryland Institute for Technology in the Humanities (MITH) at the University of Maryland, College Park.

Creating Tools for Local Theater Companies to Document Global Theatre History

In this paper, I will propose a plan for creating a global network of theater data by providing local theater companies with software tools that can be used to archive records and share data with peer institutions. The proposal will include instructions for setting up the tool suite and a proposal for a global, decentralized knowledge graph of theater data.



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Dror Harari is a Senior Lecturer at the Department of Theatre Arts, Tel Aviv University. His book, *Self-Performance: Performance Art and the Representation of Self*, was published in Hebrew by Resling Publications (2014). His current research, funded by a research grant from the Israel Science Foundation (ISF), focuses on the historiography of performance art in Israel, from its origins in the 1960s and throughout the 1970s. Harari serves as the secretary-general of the Israeli Association for Theatre Research.

Proactive, Performative, and Critical: Yona Fischer's Curatorial Practice and the Emergence of Performance Sensibility in Israeli Art

Yona Fischer served as curator of Israeli and modern art in the Israel Museum from its foundation in 1965 until 1981. During those years Fischer curated a considerable number of solo and group exhibitions of contemporary Israeli and international art. In this paper I shall contend that Fischer's curatorial practice not only realized the curatorial mandate assigned him as curator of Israeli and modern art, but also and quite specifically motivated and allowed for performative modes of art (e.g. process, action, and performance art) to infiltrate the conservative sphere of the museal institution. Indeed, some of the exhibitions proactively promoted and curated by Fischer, such as *Labyrinth* (Feb. 1967) and *Open Workshop* (Nov.-Dec. 1975), were, in and of themselves, durational and interactive events. In this respect, Fischer's innovative curatorial practice was pivotal in strengthening the performative turn in Israeli art in the late 1960s. Moreover, given that the Israel Museum was founded as Israel's national museum – housing archeological and ethnographic (Judaica) as well as art collections – I shall contend that Fischer's proactive and performative curatorial practice was critical of the ideologically object-oriented policy of the museum that represented, validated, and commemorated Israel's historical and national meta-narrative. In this paper I scrutinize and analyze several of Fischer's exhibitions in an attempt to trace the evolution of performance sensibility in his curatorial practice, while also considering its onto-political signification. This paper is one in a shared and integrated panel of four papers titled: *Critical Re-Actions to Israeli and Palestinian Museum Collections*. Chair: Prof. Freddie Rokem



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Edgaras KLIVIS (1974) obtained his Ph. D. in Art Studies from Vytautas Magnus University, Kaunas, Lithuania in 2004. Since 2006 he is associated professor at the same university, the Faculty of Arts, Department of Theatre Studies, since 2015 he is the head of the Department of Theatre studies. As a researcher Klivis is focusing on the analysis and evaluation of the development of theatre and culture in the post-Soviet period, the significance of collective memory in the post-Soviet Lithuania and the issue of the institutional development of theatre after the collapse of Soviet empire. His recent research is on theatre as a public sphere in the Baltic states. Recent major publications: Klivis Edgaras et. al. (2015) *Komunikuoti kultūrą: institucijos, strategijos, auditorijos* (Communicating Culture: Institutions, Strategies, Audiences). Kaunas: Versus Aureus, - 422 p. Klivis Edgaras et al. (2014) *Postsovietinis Lietuvos teatras : istorija, tapatybė, atmintis* (Post-Soviet Lithuanian Theatre: History, Identity, Memory). Vilnius : Vilnius Academy of Arts, - 423 p. Klivis Edgaras, (2009) *Nostalgia as Political Emotion: Eastern European Subjectivities in the (Post)Soviet Theatre Context // Nordic theatre studies : yearbook for theatre research in Scandinavia, Stockholm : Föreningen nordiska teaterforskare. ISSN 0904-6380. No. 21: Theatrical Emotions, p. 64-73. [Science Citation Index Expanded (Web of Science)].*

Theatre within Information Warfare: Using Theatre as Public Sphere in the Baltic States

The production by stage director Valters Silis "War Notes" (Kara Piezīmes) in Dirty Deal Teatro Riga, is not a performance but a series of events that lasted for a year and involved a number of Latvian writers, political activists and public intellectuals who are in one way or another involved in the events in Ukraine or the information warfare relating to these events. The project was inspired by Karl Krauss' epic play *Die letzten Tage der Menschheit* and involves the idea of seriality and orientation towards discussion, not production. Dirty Deal Teatro uses the historical concept of theatre as a public sphere but also looks for new developments for this concept in the age of media and information wars between Russia and the Baltic societies. This production as well as other recent plays in Baltic theatre relating to the war in Ukraine (like the performance by Hungarian stage director Árpád Schilling "The Great Evil" in Lithuanian National Theatre) are thus both dealing with the historical legacy of theatre and theatrical communication and breaking away from it. On the one hand, the exclusive theatrical space is a privileged insertion of theatrical and political history reaching as far back as Greek agon or burgeois forum, a trial of the prospects of the historical concept of theatre as a live public sphere in contemporary media society and information warfare reality. On the other – the productions by the Baltic theatre artists (Silis, Schilling, Hermanis or NO99) mark attempts to overcome the constraints of nostalgic historical concepts and to try out new extensions of theatrical communication beyond live forum and into the media and social networks. I would like to address the issue of theatrical productions in the Baltic theatre reflecting war in Ukraine within the context of information warfare and media through the concepts of public sphere, exclusion / inclusion, distributed aesthetics. The paper will also address the issue of theatre histories in relation to the legacy of spatial publics and the prospects of networked publics.



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Edith Cassiers (1990) fait ses études de néerlandais, de théâtre, de cinéma et de littérature à l'Université d'Anvers. En 2010, elle est assistante-dramaturge de Jan Fabre pour la production *Prometheus Landscape II*. Elle travaille comme chercheuse au Laboratoire de Troubleyn où elle étudie la méthodologie artistique et le jeu de l'acteur chez Jan Fabre. Elle est actuellement membre de la Fondation de Recherche de Flandre (FWO) et prépare un doctorat sur les notes de metteurs en scène contemporains au sein du projet « L'Imagination Didascalique ».

Indiquer et délinéer "L'Imagination Didascalique" : recherche sur les notes de metteurs en scène contemporains

Les notes de metteurs en scène forment souvent la base de la réalisation théâtrale. Les « Regiebücher » ou cahiers de régie, se trouvent entre le texte dramatique et la mise en scène. Dans les cahiers de régie, on trouve souvent des instructions linguistiques transformant le texte dramatique en un texte performatif. Cependant, dans l'histoire du théâtre contemporain, le texte devient de moins en moins important, voire disparaît, au profit de l'imaginaire visuel et auditif. C'est de là que vient le terme « théâtre post-dramatique » introduit par Hans-Thies Lehmann (1999). En raison de l'importance amoindrie du texte dramatique et de l'augmentation de l'usage de moyens multi et intermédiaires dans le théâtre post-dramatique, les notes du metteur en scène ont évolué. De nouvelles formes de carnets de théâtre naissent telles que des notes conceptuelles, des croquis et dessins, mais aussi des enregistrements vidéo et audio, des notations numériques et musicales, des story-boards, etc. Étant donné que l'intermédialité et la matérialité des notes post-dramatiques sont radicalement différentes des spectacles qu'elles aident à créer, on peut se demander quelle est la relation entre ces modes sémiotiques et différents médias. Le projet « The Didascalic Imagination. Contemporary theatrical notebooks as genetic documents of the artistic process » veut tracer l'héritage du Regiebuch dans le théâtre post-dramatique et étudier l'interaction entre la performance et ces documents dont l'étude génétique montre le caractère hétérogène. Après presque quatre ans de recherche, par le biais d'interviews, de recherches théoriques et d'archives, et d'examen d'une multitude de notes des metteurs en scène clefs dans le développement d'une esthétique post-dramatique (comme, par exemple, Jan Fabre, Robert Wilson, Guy Cassiers, Romeo Castellucci, Heiner Goebbels, Ivo Van Hove et Jan Lauwers), les chercheurs du projet sont arrivés à une conclusion préliminaire concernant le statut et l'impact des notes de ces metteurs en scène.



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Edna Nahshon is Professor of Drama at JTS and a Senior Associate at Oxford University's Center for Hebrew and Judaic Studies. She is the curator of "From the Bowery to Broadway: New York's Yiddish Theater," a major exhibition at the Museum of the City of New York (March 9 -July 31, 2016). She is also the editor of the exhibition's catalog, published by Columbia University Press. In addition to many articles, her book include: *Yiddish Proletarian Theatre: the Art and Politics of the Artef. 1925-1940, From the Ghetto to the Melting Pot: Israel Zangwill's Jewish Plays, Jewish Theatre: A Global View, Jews and Shoes, Jews and Theater in an Intercultural Context*, and a forthcoming book on Jewish responses to *The Merchant of Venice*

Do Original Sources Matter? The Merchant of Venice vis-à-vis Gregorio Leti's "Pound of Flesh" Tale

Gregorio Leti (1630–1701), a colorful Italian historian who had left his homeland, converted to Protestantism, and lived in England in the 1680s, was the author, amongst other books, of *The Life of Pope Sixtus the Fifth*, which appeared in English translation in 1754. In the book, Leti describes in great detail a supposedly real-life "pound of flesh" Roman legal case in which a Christian merchant demanded a pound of flesh from a Jew. Leti's account drew much attention and widely regarded as the authentic inspiration for the "pound of flesh" story of Shakespeare's *The Merchant of Venice*. For example, *The Biographica Dramatica* (1812), a major reference work, confirmed that Leti's account was the basis for the play yet defended the inversion of identity by breezily commenting that the author was not obliged to adhere to historical facts, and praised Shakespeare for illuminating the quintessence character of the Jew. For 18th and 19th acculturated Jews, who regarded Shylock as a false and harmful stereotype that needed to be destabilized, much was at stake especially in a cultural context in which Shakespeare's word was held nearly as truthful and as sacred as the Bible. They seized on Leti's account as proof of Shylock's inauthenticity and used it in scholarly arguments and intra-Jewish works of fiction and drama. Leti's "pound of flesh" account lost its credibility as the source for Shakespeare's *Merchant* in the later part of the 19th century, when scholars pointed out that Leti's book actually postdated the Shakespearean text. Though Leti's account sunk into oblivion it continued to surface in the Jewish cultural sphere as late as 1922 when listed as the basis of Israel Efros' four-act drama *The Bloody Jest* in which Antonio claims a pound of flesh from a Roman Jew. In my paper I will discuss the



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Director and playwright of the plays: *Compadre de Ogun* (Best Director, Bahia Theatre Award - Salvador, 2015), *Aventuras do Maluco Beleza* (Salvador, 2010), *The Champion Voice* (Salvador, 2011), *Flamengo* (Rio de Janeiro, 2015) and *A Prole dos Saturnos* (Portugal, 2015). Researcher at the Graduate Program in Performing Arts PPGAC / UFBA, he investigates the relationships developed by the poet Castro Alves with the theatre and integrates the Dramatis research groups. Internationally, Passos is a member of the International Federation of Theatre Research - IFTR, a collaborator of the Theatre Architecture Working Group, and he is also founder and contributor of the blog, on international cooperation, Paust - Performance, Architecture, Urbanism, Space and Theatre. Passos, who is also an architect, is dedicated to the theoretical research and the continued practice of theatrical achievements in unconventional buildings.

A Prole Dos Saturnos (The Offspring of Saturns): The Appropriation of a Traditional Theatre Building as an Unconventional Space by the Staging

A Prole dos Saturnos (The Offspring of Saturns) is the rare, unfinished and, probably, never seen onstage, dramatic work, written by Antonio de Castro Alves (1847-1871), the greatest social poet of Brazil. The text is one of the first pages of the Brazilian drama. It remained lost for fifty years and when it was finally published, was incomplete. Only in 2015, as a consequence of historical research developed at the Graduate Program in Performing Arts of the Federal University of Bahia, the text was staged, in Portugal, in partnership with the Fafe City of Arts Project. Castro Alves lived in a time when theatre played a very important role to the community. There was no radio, cinema, TV, or Internet. The theatre was the communal space, the epicenter where numerous social exchanges and rites happened. The theatre was not only the building where you go to see something, but also the place where you go to be seen. Castro Alves was a protagonist of this time-space (chronotope) with his dramatic work on stage and performing his appearances among the spectators, emerging from the audience, or from the balconies, during the interludes to recite poems. The staging of *The Offspring of Saturns*, is a contemporary immersion in Castro Alves' chronotope: the time-space of theatre, in XIX century. Staged at the Teatro Cinema de Fafe, northern Portugal, a Renaissance building with vaulted ceiling, decorated with pictorial motifs, interior shaped Horseshoe and Italian style, the enactment explores the varied spatial possibilities, exploding and redefining uses, inside and outside the scenic box, in a constant game of rupture between tradition and contemporaneity.



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Reconstructing Space - The Experience of Space in Theatre as a Way of Shifting the Perception of 'Ideological' Space in Every Day Life

The Paper offers a critical examination of the reflection of city and landscape in theater as a way to expose perceptions, intentions, values and interests in relation to the structuring of space, in a particular culture, at a certain time. The paper will focus on three plays written and directed by Nissim Aloni during a major turning point in Israel's History - six years between the Six Day War (1967) and the Yom Kippur War (1973). This local turning point was also an aspect of a global history shifts. Through rereading the plays - *The Bride and the Butterfly Hunter* (Bimot Theater, 1967), *Aunt Lisa* (Habima Theatre, 1969) and *The Gypsies of Jaffa* (Habima Theatre, 1971), the article suggests to examine how the theatrical space is used to create demythologization in everyday life perception of space. It focuses on the way the image of space is re-structured in theater, and by this creates an alternative to the ideological structuring of space in the Israeli-Zionist reality of the time. The article argues that Aloni as an artist and producer of space (in Lefebvre's terminology), using the art of theater to create a new experience in relation to 'mythical' spaces (in Roland Barthes' terminology) which underlies the Israeli narrative. This new experience creates a potential for critique and transformation in perception of mythical, ideological spaces for the audience. To this end, the characterization of space as created in the theatrical event will be discussed in four levels: Scenographic space, Fictional acting space, mythical space and space of every day Israeli reality. This article will show how in a Shifting point of political euphoria and national hubris, and out of the core of a medium that was largely recruited to the dominant ideology, Aloni was one of the first to criticize the ideological structuring of space in the domain of theatre.



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Eiman Mohammed Said Tunsi is an assistant professor in faculty of Arts and Humanities in King Abdul Aziz University, Jeddah, Saudi Arabia. She is specialized in Comparative drama and theatre. She is a member in IFTR, ICLA, ESCL, SHPS and a board member in Saudi Theatre Association. She has written academic researches on "Dramatizing the character of the Founder, King Abdul Aziz Al Saud, in Hypertexts", "Acculturation in Translating Shakespeare on Saudi Local Stages", "Past and Memory in Saudi Women Monodrama", "Women in Saudi Translated Literature", "Technicalities of Translating Drama: One-Act Play Across Borderlines", "Arab Spring in Transcultural Theatre", "Aspects of Children Theatre in Saudi Arabia". She teaches Shakespeare, Western Drama and Poetry. Translation and Contemporary Comparative Drama are her major fields of research. Her first volume "War . . . and . . . Life" has been recently published in Khaliji Plays: Translated.

Discourse in Rahbani Historical Musicals

The aim of this study is to investigate the predominant discourse in Rahbani's historical musicals. With the recent increase in publication and documentation of Rahbani theatre in Lebanon, I intend to introduce Rahbani Theatre to readers and theatregoers in the English speaking World . Those Rahbani historical musicals launch a register of the recurrent attempts in the Arabic theatre to bridge the gap between the past and the present. Among those Rahbani's historical musicals are Ayyam Fakhreddine (1966), Petra (1978), Abu al-Tayyib al Mutanabbi (2002), Muluk el Tawā'if, (2003) and Zenobia (2007). Those musical histories have not been staged only in Lebanon, but they have been performed in several Arab and Western countries as well. The Rahbanis contend to weave music and folklore in spectacular dramatic performances abundant with Arabic heritage and traditions winning large audiences in renown play houses. Those musicals won fame throughout decades among the young and the old, the elite and the masses. The diverse techniques, however, in Rahbani's histories are inspired by the Classics, the modern, the national and the international in music, poetry and theatre. In their revival of historical places and icons, males and females, those musicals opt, somehow, for the epic sense employing both modern standard Arabic and Lebanese dialect. This paper is an attempt to answer the question why would the Rahbanis dedicate some of their musicals to history although the village life, agriculture, reconstruction of the city have been their areas of interest throughout.



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Dr Eirini Nedelkopoulou is a Lecturer in Theatre at York St John University. She is co-editor of the special issue "Hybridities: The intersections between Performance, Science and the Digital" (International Journal of Performance Arts & Digital Media, Taylor & Francis, October 2014). Her co-edited book *Performance and Phenomenology: Traditions and Transformations* has been recently published by Routledge (May 2015). Nedelkopoulou is currently working on a book project entitled *In Solitude: The Philosophy of Digital Performance Encounters*.

Reconsidering Liveness: From 'Live' Broadcasts to Network Systems

The increasing use of ubiquitous and network technologies in art and performance entails the renegotiation of liveness on the basis of different inter-agential perspectives. Departing from the oppositional binaries and hierarchical tensions that defined the relationship between the physical and the technological in the past decades, this paper rethinks liveness in the context of interactive experimental practices that do not make human bodies the centre of sensory processing. Rather human bodies become part of a performance environment. This paper departs from Philip Auslander's view that liveness is "an interaction produced through our engagement with the object and our willingness to accept its claim" (2012: 10). And this is not to counter Auslander's position but to reconsider liveness in the context of an emerging new network reality, where human and non-human participants become part of a larger operation. Reflecting on Mark Hansen's (2015) 'phenomenology of implication,' this paper ponders on the potentiality of the condition of the performance experience when technology functions beneath participants' imagination and perception. The implication of participants into ubiquitous performance environments could be asynchronous informing an ongoing process that lasts longer than the participants' data, contribution or even the technologies themselves. In this historical and evolutionary reconsideration of liveness, the nowness of interaction is not what matters the most. Instead the potentiality of implication comes to the foreground of the performance event.

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DUCKIE's Pair of Big Old Balls: Lady Malcolm's Servants' Balls 1923 – '38 Queer Performative Heritage Engagement Project

Lady Malcolm's Servants' Balls, 1923 – '38 provided London's servants and domestic workers with an affordable evening of entertainment and social engagement. The ball's popularity grew rapidly, until it was eventually held at the Royal Albert Hall where the 5000 tickets repeatedly sold out. As workers were unlikely to have owned costly ball gowns or tuxedos, a fancy dress code was set to increase accessibility. The events swiftly became notorious for high glamour, creative costumes, cross-dressing and for their prominent place on London's 'queer scene'. By 1935, tickets stated that "No man dressed as a woman... will be permitted to remain," and costumes began to be examined upon entry by private stewards dubbed the "Board of Scrutineers". Relying on records retrieved from archives throughout London including the Royal Albert Hall, London Metropolitan Archives and Bishopsgate Institute, this paper will explore the intersection between sexuality, gender performativity, class and authority that manifested at Lady Malcolm's Servants' Balls in London in the interwar period. It will also consider the value of restaging the balls as a modern exercise in queer performative heritage engagement.



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Elaine Aston is Professor of Contemporary Performance at Lancaster University, UK. Her monographs include *Feminist Views on the English Stage* (2003); *Performance Practice and Process: Contemporary [Women] Practitioners* (2008, with Geraldine Harris); *A Good Night Out for the Girls* (2013, with Geraldine Harris) and *Royal Court: International* (with Mark O'Thomas). She has served as Senior Editor of *Theatre Research International* and is currently IFTR's Vice President for Internationalization and Publications.

Moving Women Centre Stage: Structures of Feminist-Tragic Feeling in Contemporary British Women's Playwriting

In September 2015, Vicky Featherstone, the first woman to be appointed Artistic Director of London's Royal Court Theatre, was widely reported in the British press as commenting on the lack of female roles equivalent in stature to the tragic figures of Shakespeare's *Lear* and *Hamlet*, or Miller's *Willy Loman*. Her concluding observation that audiences are more 'comfortable' with a 'male narrative' sparked feminist responses and debate: Sphinx Theatre, the UK's longest running women's company, organised a salon on 'female narrative', and launched the 'Sphinx Test' inspired by the Bechdel test for film. My paper engages with and develops this debate by looking back to the established feminist practice of eschewing the canonical tradition dominated by 'male narratives', and forward to the present struggle to move women-focused narratives centre stage. More particularly, by mapping feminist thinking on to Raymond Williams' reflections on 'modern tragedy', I examine feminist interventions into or subversions of tragedy in order to understand how these are deployed in the interests of dramatising the deeply flawed 'social character' of privilege in the West. Allied to this overarching concern is the idea of 'moving women' related to affect: the capacity of women's roles and the actresses who play them to move audiences towards socially aware thinking, particularly as regards the tragic illusion of women's liberation and the tragic 'disorder which we continually re-enact' (Williams) through the failure to transform capitalism. My discussion will draw on recent work by British women playwrights in the repertoire of the Royal Court Theatre.



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Eleanor Skimin is a dramaturg and is currently pursuing a PhD in Theatre and Performance Studies at Brown University. Prior to commencing the PhD she was Humanities Manager at the Brooklyn Academy of Music from 2006 until 2008. Dramaturg credits at Classic Stage Company in New York City include Brian Kulick's *Hamlet*; Nature Theater of Oklahoma's *Three Sisters* and *Kasimir and Karoline*; Kristijan Thorgeirsson's *The Blind*; and Kate Whoriskey's *Camille* at the Bard Summerscape Festival. She was literary manager at the New Theatre in Dublin, Ireland. Eleanor has a law degree and is a graduate of the MFA program in Dramaturgy at Columbia University. She has taught at Brown University, the University of New South Wales and courses on dramaturgy at the National Institute of Dramatic Art in Australia. She is currently a graduate fellow at the Pembroke Center for Teaching and Research on Women and assistant editor at the journal *differences*. In the summer of 2016 Eleanor will undertake a writing residency at the Ingmar Bergman Estate, Fårö, Sweden.

Bourgeois Inheritances: The Specter of the Office in Experimental Dramaturgical Practice and Theory

This paper will take up the bourgeois history of the dramaturg by considering the enduring legacy of the Enlightenment image of this figure as a solitary, sedentary man of letters. Might attempts to reimagine the work (and image) of the dramaturg in contemporary experimental performance practice since Brecht be characterized as a general project designed to move this stuffy bourgeois intellectual up onto their feet and out of the office, to deliver them from a lonely room designed for sitting, thinking and writing, to more dynamic collaborative spaces of moving, doing and speaking? To what extent has the "problem" of the dramaturg since the 1950s been tied to experimental theatre's fraught relationship to the bourgeois space of the office and the kinds of intellectual labor and sedentary bodily comportment associated with that space? We might, for example, track the iconography of this figure and ask how have representations of the dramaturg shifted from the bronze statue of Gotthold Lessing, seated deep in thought in Hamburg's Gänsemarkt, to the Wooster Group's dramaturg, Norman Frisch, performing on stage in *L.S.D (... JUST THE HIGH POINTS...)* in 1984? This paper will give an account of the ways in which experimental theatre and dance makers have grappled with the specter of the bourgeois office and the dramaturg's historical association with office work since the 18th century: as researcher for accuracy, as guardian of the text, as writer-critic and outside eye, as slush-pile manager, report-writer and paper pusher. What is at stake in the dramaturg's move from the office to the performance space, the studio, the lab, and the salon and in attempts to activate, mobilize and politicize her as a fully immersed, collaborative, speaking, moving, sensate, agential, embodied, 'active participant,' visible as maker and conceiver and also as potential disrupter of production processes?



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Dr Elena Marchevska is an interdisciplinary artist and Senior Lecturer in Performance Studies at London South Bank University. Through exploring performances that brought together screen, somatic practice and auto ethnography, she has increasingly turned her attention to relationships between performance, maternal body and digital writing. She is a key organizer of the international conference "Motherhood and Creative practice" and writes about the intersection between maternal, creativity and activism. She is co-editing a special issue for MAMSIE-Journal on studies in maternal on "Maternal structure in creative practice" (Spring 2016). Dr Marchevska is also working on research about radical self-organised performance practices in South East Europe and their urban manifestation. As part of this research, she is collecting and archiving interviews and documentation of self-organised choirs in the Balkan region.

Performing Inequality: Performative Self-organised Protest and the Politics of 'Precariousness'

The post-democratic experience of disempowerment at the grass-roots level of many European societies coincides with the urgent need for new visions of social prosperity and wellbeing as revealed by the recent crisis of economic, environmental and social sustainability. In the wake of this multiple sustainability crisis, unexpected forms of political and cultural activism have gained momentum and public visibility. This paper will look at three distinct forms of performative political protest, where female activists are raising awareness of precarious conditions of lived experience in economic neoliberalism. The research is focused on links between Focus E15 Mothers Group in London, #protestiram movement in Macedonia and #direnkakhaha (resist laughter) in Turkey. The paper will analyse the feminist performance protest strategies that these movements are using (Garoin, 1999). Feminist performance strategies, has been often presented as a radical departure from traditions of 'mind' that places body and/as woman as politically and culturally inferior. The concept of distancing that I will use is inspired by Luce Irigaray's work, among others, who claims that it is important for women to create productive borders and distances that will allow them to resist the tradition of 'fusion' and 'collapse' into each other, as pre-cultural and pre-political subjects. "Active distancing" as a protest strategy also serves as a way of protecting heterogeneity and guarding spaces in-between, so that articulation of differences among women is not collapsed into the (class, race, sexuality, or ability-based) sameness of us, against some convenient them. The paper will use auto ethnographic approach and I will follow my impulse to 'write' rather than 'write about' protest, in order to shift the relation between the scholar and her object of study from one of mastery –the subject under critique –or distance – writing about a subject – to one of equivalence and analogy –writing as



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Professor Diamond is the author of *Unmaking Mimesis: Essays on Feminism and Theater* (1997) and *Pinter's Comic Play* (1985); she is also the editor of *Performance and Cultural Politics* (1996). Her many journal publications include essays on seventeenth and twentieth century drama, and Freudian, Brechtian, and feminist theory. Her work continually explores the connection between performance and feminist or critical theory, using texts from early modernism through postmodern art. She is currently at work on a book on modernism and transatlantic performance.

Arendt, Ranciere, and Feminist Traditions of the Political

This paper explores feminist traditions of the political through the filter of Hannah Arendt's notion of "the political" and the "plural" and Rancière's opposition between the properly political and the police. Unlike Rancière, Arendt insists that the political be cordoned off from the social. Yet her condemnation of bureaucracy, administration, moralism, and a politics deformed by the pursuit of power suggests that she anticipated the "post-political consensus" of neoliberalism that Rancière decries. Both Arendt and Rancière view the political as embodied action in the public sphere, a plural pursuit of active dissensus. For Arendt, freedom in a democracy is not freedom to choose or to vote. Rather freedom means the capacity to start something new, to do the unexpected. Uninterested per se in feminism, Arendt and Rancière contribute interesting thinking to feminist traditions of activism.



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Elizabeth Amarukhor Omoruyi studied English (Literature) at university of Ibadan, Nigeria, for her first and second degrees between 2006 and 2010. She taught drama courses at Niger State College of Education between 2007 and 2008, and at Ota Total College until 2009 when she joined Real Image Productions and Consultancy- a theatre and events management organization as play reader, editor and in-house critic. In 2014, she registered for a PhD degree at Leiden University Centre for the Arts in Society (LUCAS), Leiden University, Netherlands, to research the works of Zulu Sofola, Buchi Emecheta and Bunmi Oyeyemi Julius-Adeoye.

Specificities and Uniqueness of Narratives in the Works of Two Nigerian Female Dramatists

The specificity and uniqueness of narratives in the drama written by female creative writers from Nigeria became the concern of critics at the beginning of the 1980s. Prior to this time, critical attention was not paid to early female writers in Nigeria for many reasons, chief of which was the fact that, early African literary critics were male. They viewed early female dramatic writings as unserious and lacking uniqueness in its narrative structure and subject matters. In spite of the unchanged thematic and narrative concerns of drama by female writers, there has been a surge in male romance of the works hitherto considered lacking in substance. This paper looks at the thematic concern and narrative techniques of Zulu Sofola's *Wedlock of the Gods* and Bunmi Oyeyemi Julius-Adeoye's *Ajarat* in order to further argue that gender and traditional culture have always been at the base of African female dramatic construction. This paper will also attempt to answer the following questions: What are the specificities and uniqueness found in the dramas written by the selected Nigerian female dramatists? What are the narrative concerns of their creative writings? How is the structure of their narratives constructed?



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Elizabeth Schafer is Professor of Drama and Theatre Studies at Royal Holloway, University of London. She has published performance histories of 'The Taming of the Shrew' and 'Twelfth Night' and is currently writing a performance history of 'The Merry Wives of Windsor'. She has published extensively on the work of women theatre directors; the early history of the Royal Ballet; Australian theatre; and the work of the manager of the Old Vic, Lilian Baylis. She edited 'The City Wit' for Richard Brome online and is now editing 'The Northern Lass' for Oxford University Press. In 2013 she ran 'The Mariam Project' to mark the 400th anniversary of the publication of Elizabeth Cary's 'The Tragedy of Mariam'. For 2016 she is working on a 'new' play by Shakespeare entitled 'Margaret of Anjou'.

History, Nostalgia and Shakespeare's 'The Merry Wives of Windsor' in performance

This paper will encounter the theatrical past by examining the production of 'The Merry Wives of Windsor' directed by Bill Alexander for the Royal Shakespeare Company in 1985, a production which started a fashion for relocating the play's action to the 1950s (or thereabouts). In 2016, the year in which the 400th anniversary of Shakespeare's death is being commemorated, it seems particularly appropriate to reflect on 'Merry Wives', which, of all Shakespeare's plays, mirrors most closely Shakespeare's own lived experiences, even though technically, for the Elizabethans, Merry Wives was an historical (Henrician) comedy. In production, as the geographies of theatre morph a real location, Windsor, Berkshire, by means of set, costume and prop design, into a variety of worlds - Henrician, Elizabethan, Tudorbethan, contemporary, Windsor-upon-Avon - many performances of 'Merry Wives' have dealt in nostalgia, nostaphilia and nostaphobia, and filled up the stage with period specific detail and artefacts. While this set heavy approach contrasts starkly with the bare boards aesthetic invited by an Elizabethan playhouse, these productions also raise questions about the theatrical tasks of - to use the late Svetlana Boym's terms - spatialising time and temporalizing space. Critically in relation to Alexander's 'Merry Wives', however, Boym's discussion of two distinct versions of nostalgia - restorative or reflective - are relevant. While Alexander attempted to create a production that was reflective in its nostalgia - seeking very precisely to critique the government of Margaret Thatcher - and generating very mixed reviews, history is now (nostalgically?) seeing this production as restorative in its use of nostalgia and an almost unalloyed critical success.



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From Effect to Affect: The Pendulum of 'the Political'

Since the neo-avant-garde movements that emerged at the end of the second world war, the discursive claims and counter claims for what might constitute 'political theatre' (and art more broadly) have tended to operate on a pendulum that swings between increasingly zealous aspirations for theatre's socio-political agency, and reconfigurations of 'the political' (such as some readings of the postmodern and postdramatic) that seek to position notions of explicit and ideological socio-political agency as moribund or without credibility. This paper will interrogate what I propose is the most recent manifestation of this pendulum swing: a renewed scepticism of theatre's socio-political effect; a theoretical turn which feels somewhat counter-intuitive given the volatile political context of the time and the surge in interest across different models of theatre practice in topical political events. This paper will examine the possible drivers of this scepticism, including the 'coming of age' of Applied Theatre, the theoretical turn towards affect and the influence of Jacques Ranciere's aesthetic cut on theatre and performance reception theory. I will argue that this recent pendulum swing away from 'effect' in theatre analysis reflects the tendency of the historical pendulum swing of 'the political' more generally. In both cases, the swing to the 'new political' tends to position itself diachronically in opposition to the 'old political' that went before it. In conclusion I will propose that there is a real danger that the 'new political' thus fails to take fully into account the synchronic developments of neoliberalism which might, at that very moment, be blindsiding the 'new political' while it is too absorbed in the swing of its own historical pendulum to notice.



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Elizabeth Turner is a postgraduate student at the University of Warwick in the School of Theatre, Performance and Cultural Policy Studies. She completed her BA and MA by Research at Warwick, and is interested in performance and digital media. Her MA thesis investigated the staging of masculinity in online communities, specifically how these communities served as rehearsal spaces for the outside world. Her current PhD thesis feeds into the wider area of performance and mediatization, exploring how performance magic is thriving in the highly networked environment of the twenty-first century, and how magicians exploit specific media to heighten the effect of their work. She presented a paper entitled 'Magicians' Autobiography As Performance' in the New Scholar's Forum at IFTR 2015.

Exploring the Present Through the Past: Magic, Mass Media and the 'Aesthetic of Attractions'

Magic is currently experiencing a resurgence of interest in popular culture, and now thrives in an environment in which media is all pervasive, and especially in televised formats. Yet, scholars examining the influence of mediatization on magic have thus far focused mainly on the medium of film and the context of the early twentieth century. This paper will argue that Tom Gunning's theory of the 'aesthetic of attractions', which claims that early twentieth-century trick films solicited a response of curiosity rather than wonderment or detached contemplation, is a useful lens through which to analyse the underexplored area of televised magic in the later twentieth and twenty-first centuries. I will look at the work of the performer Derren Brown, who creates his illusions by '[mobilizing] our expectations of being manipulated by mass media' (Mangan 2007), exploiting the potential of television to achieve his effects. His two-part television special *Apocalypse* (2012) will be used as a case study to examine how the 'aesthetic of attractions' is revealed through such strategies as placing the spectator in an ethical conundrum, making the process of creating the show visible, and using the trope of the hidden camera to draw attention to the act of looking. Applying the 'aesthetic of attractions' to present practice sheds new light on the relationship between media and performance magic, allowing us to chart how magic has developed across time as a result of the influence of mediatization.



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Applied theatre: Urgent implications and applications through different disciplines. Interdisciplinary panel discussion. Graduate forum at the University of Oregon. February 26, 2016 [ABSTRACT SUBMITTED: Dec 18, 2015] The other side of acting: An intensive workshop on embodied listening December 10-13, 2015. University of New Mexico. Co-organizer and Facilitator. LEADERSHIP POSITIONS Studio Playhaus (April 2015-Present). Co-founder / Development Director. Theatre company based out of Albuquerque, NM, USA. (UN)Theatre student workshop project (Summer 2013). Co-founder/ Producer. Albuquerque, NM, USA

The Work of Anna Deavere Smith Makes Her Audience Work: The Sociolinguistic Effect and Brechtian Alienation of Search for American Character

In cognitive linguistic research, communicative burden appears for both participants in discourse—a possible analogue to the term ‘suspension of disbelief’ between audience and performer. Unmatched expectations lead to disruptions in successful communication between speakers. An open question in performance is how much the audience allows in this kind of mismatch. Theatrical audiences have been known for ‘suspension of disbelief’ and are generally more amenable to accepting surprising events unfolding before them on stage. Brecht was a practitioner who is famous for explaining this phenomenon in theatre through what he called *Verfremdungseffekt*—the alienation effect (Bai 1998, p.389). Anna Deavere Smith is a well-known practitioner of verbatim theatre; a style marked by dedication to capturing the whole aspect of a person’s language, disfluencies and accent included. Discussion has arisen around Smith’s portrayal of characters that are of a different gender or cultural background (Ybarra, 2012 p. 677). The mismatch between Smith’s physical appearance and the language she is performing may be an effect akin to the Brechtian alienation effect and an issue of language expectation. Does Anna Deavere Smith achieve this kind of alienation? Or, is Smith asking her audience to shoulder more of the communicative burden? I argue that Brechtian alienation and issues of communicative burden are intimately linked across decades and disciplines. As a modern example of this connection, I examine Anna Deavere Smith in her practice of taking advantage of this cognitive and theatrical quirk, and possibly relying on it for the efficacy of her work.



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On the Genesis of Theatre as a Machinery of Re/Production: Bourdieu's Theory of Social Fields and Foucault's Dispositif Analysis as Historicizing Research Programs

This paper presents a theoretical methodical approach, combining French cultural sociologist Pierre Bourdieu's theory of social fields with Michel Foucault's dispositif analysis and applying them to doing historical research. I will build on earlier approaches in theatre research that are using Bourdieu's and Foucault's programs respectively to undertake a sociocultural analysis (Shevtsova 2002) and/or study power dynamics of performances (Siegmond 2014). My approach will construct ‚doing theatre‘ as a social field and reconstruct its specifically historical as well as local logic. In so doing, the social practices of ‚theatre‘ can first be described as a distinct culture, and in the sense of Bourdieu as a relatively autonomous field with its own rules and specific mechanisms of distinction between its protagonists. Second, the distinction between (male/female) characters is not only performed by actors but also perceived and to a degree actively created in the minds of the audience. Beside (theatre-)internal laws (of casting and representation), external and field overlapping routines (of perception and categorization) are always brought onto the field and into the play. Using the model of the German system of city theatres, it is possible to show exemplarily how theatre as a machinery of re/production of actors and actresses is functioning: Traditionally institutionalized as an ensemble and repertoire theatre, it is reproducing on the one hand the – amongst others – gender-differentiated structure of an ensemble. On the other hand it is producing particular types and/or (deviant) subjects. A specific bourgeois gender dispositif – as can be demonstrated on a theoretical as well as historical and empirical level – is firstly regulating, so the hypothesis, the subjectivation of actors/actresses in the field of city theatres up to today, and secondly awarding highly gender indifferent (anti-)subjects.



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Emer O'Toole is Assistant Professor of Irish Performance Studies at the School of Irish Studies, Concordia University, Montreal. Emer's PhD examined the ethics of intercultural theatre practice. Her current research investigates the relationship between theatre art and activism in the Irish context. She is author of a popular audience book on gender performativity called *Girls Will Be Girls*, and co-editor of *Othring Sameness*, an anthology of the ethically inflected scholarship of IFTR's Translation, Adaptation and Dramaturgy working group.

"No Propaganda But..." Activism, Art and Irish Theatre

"No propaganda but that of good art," W.B. Yeats famously proclaimed in 1903, warding off criticism that the newly formed Irish National Theatre Society was a mouthpiece for the Republican movement. The year following, his and Lady Augusta Gregory's *Cathleen Ní Houlihan* would hold court at the opening night of The Abbey Theatre, entreating young Irishmen to fight for Mother Ireland. In 2013, 111 years later, a young, politically-committed group of theatre artists, THEATREclub, revived the figure of *Cathleen Ní Houlihan* in the final play of their social history trilogy. Combining the narratives of disenfranchised former residents of St. Michael's Estate in Dublin with a century's worth of the events that happened on that same land, History entreated all Irish people to fight for a just, egalitarian Republic. George Yúdice uses the concept of "expediency" to describe art's responsibility to offer socio-economic justifications for its existence in our globalized era: expediency brings challenges, as concepts such as aesthetic merit or artistic excellence can be sidelined. However, it also has positive potential, answering long-standing imperatives from social theorists to acknowledge the political function of culture. Shannon Jackson's *Social Works* tackles an adjacent theme, albeit through a different lens: she chronicles the "social turn" in performance and visual art, showing that, increasingly, experimental and avant-garde art is also explicitly activism. Using THEATREclub's social history trilogy as a lens, this paper will examine the social turn in the Irish theatrical context, tugging, like Yúdice, at the problematics of funding art according to its presumed social value, but arguing that activist artists are creating some of the most formally innovative and thematically rich material in contemporary Irish theatre.



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I am an Assistant Professor in the Department of Western Languages and Literatures at Bogazici University in Istanbul. I received my PhD in Performance Studies from the University of California-Berkeley in 2010 and was a Mellon Postdoctoral Fellow in the Humanities at Johns Hopkins University from 2010-2012. My articles have been published in *Theatre Journal*, *Theatre Research International* and *Research in Drama Education* and my monograph, "Aesthetic Citizenship: Theatre and Immigration in 21st Century Paris" is forthcoming from Northwestern University Press.

Tracing Galata: History, Space and Performance in an Istanbul Neighborhood

In *The Politics of Aesthetics*, Jacques Rancière famously describes political art as art that intervenes in "the distribution of the sensible," forging conceptual connections as well as political bonds between previously unconnected institutions, histories and humans. As such, political art in its strictest sense involves forging new relationships, bridging chasms between the pronounceable and unpronounceable. In this paper, I would like to think through theatre's ability to engage in this re-distribution by focusing on Turkish playwright Ahmet Sami Özbudak's play *İz* [The Trace], which premiered at the independent theatre venue GalataPerform in Istanbul in 2013. *İz* engages in a very particular process of re-distribution and political bonding by offering brief glimpses into three specific moments in modern Turkish history: the events of September 6-7, 1955, during which Istanbul's Greek community was systematically attacked by Turkish mobs; the confrontation between a Leftist militant and his landlord during the period following the 1981 military coup; and the relationship between a young Kurdish man and a sex worker in the early 21st century. What unites these three moments is the fact that they all occupy the same architectural space, an apartment in Tarlabası, a historically mixed quarter of Istanbul that has been through a series of urban transformations and now sits at the heart of Istanbul's experience with neoliberal gentrification. In re-distributing and bonding these three moments together, Özbudak and director Yeşim Özsoy Gülan engage with the "sensible" in dual registers: they re-think the political "sensibilities" of a modern Turkish nation premised on erasing "traces" of this neighborhood's violent history, and they utilize the sensory resources of their theatrical venue (itself an apartment in the nearby district of Galata) to intervene in the "sense-able" fabric of the larger quarter itself.



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Emma Halpern is the Co-Artistic Director of New York City Children's Theater (formerly known as Making Books Sing), where she has served as a producer and dramaturg on over 20 productions and workshops, including eight world premieres. Her research interests include trends in audience engagement initiatives and international models of theatre for young people. She has given presentations at the Mid-America Theatre Conference, NYU Theatre for Young Audiences Forum, New Victory Theater/AATE Play-in-Progress Symposium, and TYA/USA One Theatre World. She writes regularly about theatre for young audiences for the online edition of *American Theatre*, the national publication for the American non-profit theatre community, and will be writing for their print edition this Spring. She has also been published in *TYA Today* and *Puppetry International*. Emma has a BA in English from Rutgers University and an MFA in Dramaturgy from Brooklyn College, where she teaches a course on arts education in the performing arts management MFA program.

Up and Away: Engaging with Audiences on the Autism Spectrum

Autism spectrum disorder is defined by the Centers for Disease Control and Prevention as “a group of developmental disabilities that can cause significant social, communication, and behavioral challenges,” and diagnoses are on the rise, with the CDC reporting that autism affects 1 in 68 children in the United States. Perhaps reflecting the condition’s increased visibility, the theatre community has recently demonstrated a marked engagement with characters and audience members on the spectrum. My presentation will focus on Trusty Sidekick Theater Company’s *Up and Away*, an immersive theater experience developed specifically for young audiences with autism that premiered at Lincoln Center for the Performing Arts this past October. Relying on company member interviews and close readings of the script, I will analyze the process and methods devised by the company in order to create a theatre piece that speaks specifically to children on the autism spectrum. By examining how and why *Up and Away* engages with the autism community, I will argue that the methods used by Trusty Sidekick to create accessible work and build audiences can be used as models by theatre practitioners in any community for creating more inclusive, community-oriented theatre.



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Dr. Emma Meehan is a Research Fellow at Coventry University's Centre for Dance Research. She received her BA and PhD from the Drama Department, Trinity College, Dublin, where she taught part-time on the BA and MA programmes. Emma is an associate editor for *Journal of Dance and Somatic Practices*, and co-convenor of the Performance as Research Working Group at the International Federation for Theatre Research. Recent publications include the co-edited collection *The Performing Subject in the Space of Technology: Through the Virtual Towards the Real* with Matthew Causey and Neill O'Dwyer (Palgrave Macmillan, 2015).

Embodied archives, PaR and 'Intangible' Heritage

In this paper, I will address my approach to working with historical performance archives through practice. In 2015, I undertook a project called 'Revisiting Lunar Parables' on contemporary dance archives in Ireland, to examine insights not available in standard archival materials (documents, video, ephemera etc.), and to explore the intangible aspects underlying performance such as intentions, contexts, memories, affective resonances, and so on. Practice-based research within the academy is a recently developing field in Ireland, although the Dance Office at the Arts Council of Ireland has at times specifically supported practice-based research as part of their remit. This may be due to the fact that development in dance research is needed to support the development of practice and policy within the country, given the need for additional training resources, funding and scholarship. Kershaw (2009, 14) notes how 'different countries and regions are highly likely to evolve their own characteristic species of practice ... evolution of systems of support and infrastructures, and potentially substantial and sustainable impact within universities and in their wider cultures.' In this paper, I will examine the specific cultural context for the PaR project, the strategies for exploring embodied archives and the process of uncovering 'intangible' aspects of the choreography. I will also suggest how this can inform PaR projects more generally by reflecting on creative practice through the body as archive.



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Erica Magris is Lecturer at the Département Théâtre at the Université Paris 8, where she is co-director of the undergraduate program in Theatre. In 2009 she obtained her European PhD in Theatre Studies and Modern Literature from the Université Paris 3 (FR) and the Scuola Normale in Pisa (IT), with a thesis on audiovisual technologies in Italian theatre from 1965 to 2005. Her research focus on contemporary Western theatre, staging and creative practices. In particular, she works on intermediality and transmediality, on documentary theatres, as well as on traditions, ideas and organisations in Italy and in France. Currently, Erica Magris is the coordinator of the 3-year project Augmented stage: actor's techniques, creative practices and training methods, funded by the Labex Arts-H2H, developed with Dr Doyon, Prof Féral, Dr Filacanapa and Dr Gagneré. In 2016 she obtained the "PHC Galileo" Cooperation Grant from the Université Franco-Italienne for the international research project The "family" in contemporary theatre: interactions, identities and reception. She has authored many scientific articles, published in Italian and French peer-reviewed journals, collections, and proceedings of international conferences. She is co-editor, with Prof Picon-Vallin, of the book *Les théâtres documentaires (L'Âge d'Homme, forthcoming)*.

Mask and Technologies: From the Commedia dell'Arte to the Digital Avatar

The paper presents the development process and the results of the workshops Mask and technologies, held in Paris in December 2015 and March 2016, as a part of the Labex Arts-H2H research project Augmented stage: actor's techniques, creative practices and training methods. The workshops investigate the relationship between the artefacts and practices inherited from the Commedia dell'arte and the digital technology of the avatar. The mask is traditionally an enhancing instrument that extends the actor's body and makes it hybrid, in a similar way to the computer generated avatar animated by a performer: can the masks of the Commedia and their improvisation techniques help to find and to understand the theatrical potential of the avatar? Can they enhance the performer's creativity? By using the leather masks of the leading maker Stefano Perocco, a 3D scanner to digitalise them, and devices such as the Kinect and the Oculus Rift, we have explored the immersivity and the expressivity of these two different augmentation artefacts, as well as their potential for interaction. How do the masked actor and the avatar performer live their physical transformation? How do the audience perceive them? Can they play together? In which ways? We have elaborated on these questions through different experiences and analysed them according to a precise experimental procedure developed by the Observatoire Critique, a permanent group of young researchers and postgraduate students. To this aim, we also established a multimedia documentation protocol and created a digital archive. Within this setting, the paper will address the relationship between past and present from a double perspective: firstly, how the history of theatre can contribute to experience and understand differently contemporary phenomena of interest; secondly, how the digital documentary impulse affects the way we organise and live the present in order to build a living memory for the future.



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What was PaR like avant la lettre? The aim of this presentation is to indicate in the light of a concrete example that practice oriented research has its roots deep in the theatrical past, and how that research can be conducted today by rereading of that past.

Diaphragm – the muscular membrane under the lungs – has since the ancient Greece been known as an area where emotions are both born and experienced. As Joseph Roach (1993) has reminded, Denis Diderot’s famous “paradox” had its physiological basis in its author’s simultaneous theorizations concerning the function of the diaphragm. But it was only the in the 20th century psychophysical theatre (Antonin Artaud, Jerzy Grotowski, Jouko Turkka), that special techniques were developed in order to use diaphragm as a conscious means for affective acting. In this lecture-workshop we will test the use of diaphragm in practice and study how the “partition” it produces within our bodies can serve as a starting point for a material deconstruction of the modern body, dominated by the “phallogocentric” idea of subjectivity (Jacques Derrida).

The Adventures of the Diaphragm: On the Physiology of Affective Acting

What was PaR like avant la lettre? The aim of this presentation is to indicate in the light of a concrete example that practice oriented research has its roots deep in the theatrical past, and how that research can be conducted today by rereading of that past.

Diaphragm – the muscular membrane under the lungs – has since the ancient Greece been known as an area where emotions are both born and experienced. As Joseph Roach (1993) has reminded, Denis Diderot’s famous “paradox” had its physiological basis in its author’s simultaneous theorizations concerning the function of the diaphragm. But it was only the in the 20th century psychophysical theatre (Antonin Artaud, Jerzy Grotowski, Jouko Turkka, among others), that special techniques were developed in order to use diaphragm as a conscious means for affective acting. In this lecture-workshop we will test the use of diaphragm in practice and study how the “partition” it produces within our bodies can serve as a starting point for a material deconstruction of the modern body. How is the classical organicistic idea of the human body replaceable by a more anatomic approach, better in terms with the actual evidence rising from the performance practice?



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Esther Belvis Pons, PhD Theatre Studies from the University of Warwick (2012), is an independent researcher-artist member Artea, an arts organization based in Madrid that brings together scholars and artists with the aim of promoting research in the arts. She has worked with the international touring theatre companies Rimini Protokoll (Germany), Stan's Café (UK) or Roger Bernat (Barcelona). Her reflections on participatory theatre will be part of the book *Framing Immersive Theatre and Performance*, ed. James Frieze (Palgrave Macmillan, 2016). She has been a guest lecturer in the Master in Performing Arts Practices and Visual Culture (UCLM-National Museum Centre of Art Reina Sofia) and is currently part-time researcher at the International University of Catalunya. She is co-convenor of the Performances in Public Spaces Working Group of the International Federation for Theatre Research (IFTR). Her current research focuses on the theme 'Performing Home' explores how the notion of home is triggered and understood in different contexts and across social groups.

Dialogues Between Homeland and Home

This paper will present the results of an artistic project entitled 'Performing Home: emerging affective and social challenges of at-risk artists'. The project studies the affective and social challenges that artists face when they immigrate seeking shelter or political asylum. It endeavors to explore how the human quest for belonging is challenged or negotiated in a process of forced displacement, where the past and current home dialogue at political, symbolic and social level. Thus, the idea of home is understood as a complex and vivid concept that moves across national boundaries, cultural formations and social and artistic processes. The project bridges the geographical situation of 'home' with its philosophical theorization, including how the migration of people, ideas and affects constantly reforms this powerful concept. Through an ethnographical and practice-based research approach a series of dialogues are established in order to understand to what extent the hosting city could be perceived as 'home'. The process has the aim to find personal and biographical landmarks in the public space that both reconfigure a sense of belonging or serve as forms of remembrance and interactions with the past. The investigation delves into the comprehension of artists as transient heritage; it renders a thoughtful approach of how forced displacement conditions their understanding of home, but it also reflects on the effects on a personal and community level. It gives evidence of the difficulties that the artists encounter to engage with its immediate context or produce work in a state of mind that always transits between the past and the present.



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Esther Kim Lee is Associate Professor and Associate Director in the School of Theatre, Dance, and Performance Studies at the University of Maryland, College Park. She specializes in Asian American theatre, Korean diaspora theatre, and globalization and theatre. She is the author of *A History of Asian American Theatre* (Cambridge University Press, 2006), which received the 2007 Award for Outstanding Book given by Association for Theatre in Higher Education and the editor of *Seven Contemporary Plays from the Korean Diaspora in the Americas* (Duke University Press, 2012). Her published articles include: "Designed Bodies: A Historiographical Study of Costume Design and Asian American Theatre" in *The Oxford Handbook of Dance and Theater* (Ed. Nadine George-Graves) and "Asian American Women Playwrights and the Dilemma of the Identity Play: Staging Heterotopic Subjectivities" in *Contemporary Women Playwrights* (Eds. Penny Farfan and Lesley Ferris). From 2013 to 2014, she was the Chief Editor of *Theatre Survey*, the flagship journal of the American Society for Theatre Research. Her latest book, *The Theatre of David Henry Hwang* (Bloomsbury Methuen Drama, 2015) was recently published. Her new research project explores the history of yellowface in the United States.

Historiography of Racial Theatricality: A Study of Yellowface Performances in the Nineteenth Century

In my larger project, *A History of Yellowface: Stage Orientalism and the Material Embodiment of Race*, I document the history of yellowface as a theatrical convention in the United States. Yellowface is a stage makeup convention that transforms a white actor's face into an imagined "Oriental." The skin is darkened and the eyes are pulled to make them look slanted. The makeup is accompanied by costumes and settings that also signify fantasies of the exotic. The convention of yellowface has existed for over four hundred years, and it began in European countries during the era of colonial exploration. In the paper, I explore how stage makeup should be interpreted and explained in the study of theatre history and historiography. In particular, I focus on the representation of yellowface in the nineteenth century American theatre. According to Hageman's *Make-up Book* published in 1898, stage makeup for a Chinese character should have "sallow complexions" and "small almond-shaped eyes" (60). The eyelids need to "slant upwards" and the cheekbones should be "high." Japanese characters, on the other hand, should be made up differently than the Chinese because they are "a cleaner, healthier and sturdier race." This is an example of how Asian characters were represented through makeup onstage. To a theatre historian researching the topic in the twenty-first century, such descriptions of old stage makeups are bound to be seen as incorrect both politically and phenotypically. Indeed, most descriptions of racialized stage makeup can be seen as categorically offensive. I examine how problematic racial representations can be interpreted fairly without imposing contemporary ethical and ideological judgments while, at the same time, recognizing the hegemonic power structures of racial stratification that dominated the U.S. in the nineteenth century.



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Theatre Patronage and the Politics of Culture in 19th-century Transylvania

The 19th century brought about a new participant in the structure of cultural patronage: the state, causing a transition from royal to state theatres, from aristocratic patrons to patronage by an economic elite. This opened a new chapter in theatre history: the repertoires were changing, state supported, national institutions emerged in the European capitals and the first formal cultural policies were shaped. However, the transition was conflictual. Cultural autonomy versus the expectations of the patrons in exchange for their financial support, professionals versus amateurs, the state versus the civil society – these issues will be raised in my paper to provide insight into both the professionalization and bureaucratization of the cultural sector. Approaching from the perspective of the social history (see Prokopovych 2014 and Ther 2014) and based on a micro-level analysis of archival documents and the press, I propose to uncover the effects of different types of patronage through a case study of the Hungarian theatre of Kolozsvár (today Cluj-Napoca) in the last decades of the 19th century. I shall show how the sources reveal that this was a period of transition: the patronage of the aristocracy, the economic elite and the state were simultaneously present. I shall focus on theatre celebrations and jubilees as a perfect occasion for the self-representation and celebration of the traditional patrons, the aristocracy, and also for a dialogue on the future of the theatre and the role of state support and nationalization, revealing the problematic aspects of the early period of both cultural policies and the politics of culture.



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I have a Master's Degree in Theatre Studies and I am currently a PhD Student in the same field under a fellowship granted by FCT (Foundation for Science and Technology). I am a collaborator at the Centre for Theatre Studies of the University of Lisbon and a member of APCT (Portuguese Association of Theatre Critics). My research focuses on portuguese scenography from the 20th century, specifically on the work of Mário Alberto. I have published a chapter of a book on the Portuguese scenographer Lucien Donnat, collaborated in the making of another one about the theatre director Joaquim Benite and I have also published a few articles in the journal *Sinais de Cena* and in *Sinais em Linha*, a digital platform for theatre critique, of which I am also the co-editor. I have collaborated with Camões Mission – Institute for Cooperation and Language as one of the researchers and authors of a digital encyclopedia on Portuguese theatre, that stemmed from CETbase (online theatre database), a Centre for Theatre Studies' project that I have been linked to since 2012.

Reconstructing Scenography: The Portuguese Censorship Archives

Between 1933 and 1974, the Portuguese totalitarian regime implemented a repressive state apparatus to censor the media as well as any artistic or literary creation. Theatre was considered the most dangerous and subversive form of artistic manifestation due to its strong power of communication and was, therefore, highly controlled by the censorship mechanism. A specific theatre genre - *Revista (Revue)* - was particularly surveilled not only because of its popularity, but also for its particular nature, that stemmed from an acute social and political satire of its time. The SNI (National Bureau of Information) archives holds thousands of censorship files of plays that provide the full text of the plays, as well as information of cast and crew, notes of the censor and a considerable amount of diverse information, essential to the reconstruction and critical study of this particular genre that stands as testimony of a time of social and political agitation. This paper tries to explore the potential of this archive to reconstruct the performance itself, specifically its scenographic dimension, by focusing on Mario Alberto's case – a Portuguese scenographer, who worked from 1945 to 2002 and had a strong relationship with this type of theatre. But it also contemplates to develop a dialogue with other important archives, as the one held by the MNDT (National Museum of Theatre and Dance).



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Eva Shan Chou received her B.A. in English Literature from Harvard College and her M.A. and Ph.D. in Chinese Literature from Harvard University. She is at work on a history of ballet in China. She has published "The First Chinese Swan Lake" in *Ballet Review* 2015 (New York), for which she also reviews ballet performances, and has a forthcoming article on the pioneering dance figure Dai Ailian (1915-2006) in *CORD Conference Proceedings*. Previously she published a study of Du Fu (Cambridge University Press, 1996) and a study of Lu Xun (Association of Asian Studies Publications, 2012) as well as articles on both eras. Her background in literary studies is important to her current research on ballet.

Two Chinese Ballets and The Contexts of their Creation and Performance

I am very interested in joining the Theatrical Event working group at the onset of its adoption of the new theme of theatre events and their contexts. The group is of particular interest because of its methodology of employing case studies and sources to address larger theoretical questions as a vital approach to building scholarship. You urged new prospective members to acquaint themselves with the former work of the working group. As I see it from the links you provided, the group's first series of workshops evolved into a formulation of what makes a theatrical event, thus providing a theoretical framework for the working group's name and enabling you to use the term Theatrical Event in specified ways. Moving on to elements within Theatrical Events, the working group next focused on the principle of play that is a frequent element of theatrical events. Now its new theme of contexts is particularly pertinent to my study of ballet in China and therefore I made this proposal submission. The proposal comes out of my project to write a history of ballet in China. My contribution would be case studies of two Chinese-choreographed full-length ballets *Our Red Army Girls* (1964) and *New Year's Sacrifice* (1981). Using chiefly contemporary primary sources (see brief bibliography), I will examine issues they present of adaptation and negotiation in two time periods when their contexts -- the rules of their contexts -- were clearly, but unpredictably, changing. In retrospect, one went towards tight control, the other towards less visible control. *Our Red Army Girls* was created on the eve of the highly politicized period of the Cultural Revolution (officially 1966-76) and *New Year's Sacrifice* made shortly after its end, when artistic works were first cautiously made. For each ballet, one focus of analysis will be the negotiations with central



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“Revising the ‘Authentic’: Postmodern Design of Baroque Opera”

In this paper I examine the performative nature and the dynamic approach to operatic authenticity in contemporary staging of Baroque operas, using two main case studies: Herbert Wernicke’s visually stunning staging of Cavalli’s *La Calisto* (1993, Brussels) and Stefan Herheim’s whimsical take on Handel’s *Xerxes* (2012, Berlin) with sets by Heike Scheele and costumes by Gesine Völlm. In looking at these two productions, I explore how the idea of the “original” changes the perception and experience of the past and its treatment within postmodern design. My analysis focuses on Wernicke and Scheele’s appropriations of Baroque style that attempt to recreate certain experiences of 17th-century theatre: theatre architecture and articulation of theatrical space, painted and cutout sets, old theatrical machinery and Baroque theatre effects while challenging historical realism of the “period” productions and maintaining critical possibilities. I argue that their spatial strategies rework “authentic preservationist” notions of Baroque art and theatre, endowing the performance with contemporary sensibility and distinct vision. The juxtaposition of aestheticized appearance with Jamesonian self-aware pastiche is, I claim, a rhetorical move to playfully approximate, rather than slavishly imitate, the past itself. In considering the return to “early music,” it is crucial to bear in mind the complex relation between music, visuality and theatricality. If the return to the “original,” “authentic,” or “historically accurate” in musical performance has become a well-established approach, coming of postmodernity highlights a different standpoint to the past, history and ideas of the “authentic.” These two productions thus reveal a more complex postmodern representation of the past. Their scenography prompts questions about the authenticity of operatic performance, suggesting a constructed notion of authenticity and challenging spectators’ perception of authenticity.



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Evelyn Annuss is currently professor for Theater and Media at the Ludwig Maximilian University. She has worked on National-socialist mass stagings, the figure of the chorus, aesthetics, rhetorics and genre quotes, visual politics and postcolonial critique etc. Her present research focuses on 1. theater and refuge, 2. the global history of performing in blackface.

Between Parodos and Push-Back: Aesthetics and the Crisis of the European Border Regime

Theater and visual arts have taken up the issue of flight and refuge due to today's crisis of European border politics. They have linked it to explorations of movement and frame. In this sense staging flight is not only a thematic concern. My paper focuses on contemporary German works of art and their genre quotations in order to discuss how specific aesthetic forms are used to address one of the most pressing political topics of our times: the transformation of migration into forced nomadism in the era of control societies and their flexible border regimes. I will look at the afterlife of Aeschylus' "Suppliants" in theater and Caspar David Friedrich's landscape paintings in concept photography. By referring to the collective movement of the ancient chorus as well as to landscape paintings, that reflect on the act of framing, contemporary works of art stress, as I would like to show, aesthetics of horizontality. In doing so, they call for a reconsideration of the notion of sovereign stage appearance and central perspective. Aesthetic forms are thus used to problematize attempts to turn mass flight into suspended movement through exclusionary practices in the context of what Surveillance Studies have called the banopticon.



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Back to the Ritual Towards a Theatrical Spirituality

The new conception of theatre proposed in the Twentieth century is characterised by the attention to the actor's body, its performative possibilities as the main tool of communication with the audience. The avant-garde theatre practitioners started looking for the roots of theatre with the intent of finding a new theatrical language. This in pursuit of what Schechner has later defined as a "restored behaviour", that phenomenon existing in every form of representation, from ritual to theatre, from shamanism to trance and so on. In the case of theatre, such a phenomenon leads the actor to dissect every single component of the performance, in order to re-arrange and re-construct them later into scenic sequences (Schechner, 1985). Using ritualistic practices and their power of inclusion, the theatre reformers retrieved those techniques filled with spiritual elements, providing the actor with tools to work on his awareness and the performance with new meanings. While analysing the relationship between theatre and ritual, some scholars theorized that theatre originated from ritual, since rituals were some of those earliest public events that assembled music, speech and movement into a performance intended to have a visceral effect on its audience. This notwithstanding, it is rather interesting to outline "a process through which theatre develops from ritual; and also to suggest that in some circumstances ritual develops from theatre" (Schechner, 1974), thus putting the two terms Ritual and Theatre in a dialectical relationship. Considering this theoretical framework it is possible to analyse two examples of contemporary performances: *Mount Olympus* (2015), directed by Jan Fabre, and the less-known *Walkabout* (2015), by Nancy López Luna & Elia Mrak. Starting from different experiences, they all applied the principles retrieved from ritualistic performance or spiritual techniques creating a range of performative actions developing new ways to "present the past" in our time.



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<http://blog.britishcouncil.org/2013/01/09/modern-art-gallery-in-kuwait/>, Kuwait 2012 - Translator and live interpreter, 'The World is With Us,' film and art festival, London 2014 - Translator of contemporary Arabic theatre for performance

Hanzala's Feet: Politics in Translation Between Weiss, Wannous and the Kuwaiti Stage

The paper will situate a 1985 Arab Theatre Troupe production of Saadallah Wannous' *Rihlat hanzala min al-ghafila ila al-yaqza* ("Hanzala's Journey From Ignorance to Awakening"), directed by Fouad al-Shatti alongside Wannous' script and Peter Weiss' *Wie Dem Herrn Mockinpott Das Leiden Ausgetrieben Wird* (translated by Christopher Holme as "How Mr. Mockinpott Was Cured of His Sufferings"). A *Candide*-like fable, Weiss' play is an allegorical critique of capitalism which relies heavily on traditions of popular European theatre on a spectrum between the "the miracle play and...national equivalents of *commedia dell'arte*." It has also been read as representative of German theatre's conversation with *Waiting for Godot*. In it, the naïve Mr. Mockinpott is wrongfully imprisoned and undergoes a series of encounters on his quest to discover the reasons for his suffering. This culminates in a final face-to-face with an uncaring, cigar-smoking, capitalist God. In Wannous' adaptation, Handhala instead comes up against a state tribunal comprised of the figures of the Policeman, the Doctor, the Mystic and the Manager, the very same figures who have been the "source of his pain". My presentation will focus on the implications of this reversal with an eye to how the Kuwaiti troupe's dramaturgy and admixture of the conclusion allows it to articulate local concerns. It will propose that the dramaturgy of the production functions as translation into a local political idiolect even as it retains the register of Wannous' Arabic.



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Ph.D. in Drama from the University of Hull (to be completed in January 2016). 'The Predicament of Identity in Selected Works of Harold Pinter' Key Feature of my research include: -Full analysis of seven case studies of Harold Pinter plays investigating the process of individual identity construction in different situations and circumstances. -Deploying a set of literary theories to support the textual analysis using different approaches such: Linguistic Approach, Feminist Approach, and Political Approach. -The study covered a wide range of current human rights issues that Pinter intermeshed with his plays such as sexual freedom, memory manipulation of nations, political oppression, and women manipulation/domination in different aspects of life. My research interest lies in the effect of using power on individual in society to force them adopt an identity other than their real one (or selves). The concept of power has been deployed through the six chapters of my dissertation along with other themes to examine how major powers in the world are manipulating the human being starting from the marital relations to more formal ones. To further expand what has already been started in my Ph.D. thesis, I intend to look into the process of women identity formation in different societies. My current

The Rotten Hyper(Realistic) Game: Harold Pinter's Betrayal Between Reality and Realism

In this paper I aim to challenge the feminist denouncement of realism on the basis that it reflects male experience exclusively, and normalises the traditionally unequal gender relationships. To many feminists, Pinter's *Betrayal* (1978), might be seen as a realistic play that revolves around a woman, Emma, who cheats on her husband, Robert, with his best friend, Jerry. A traditional story that we may come across with every news page we read on social media. However, the social realism presented to us in this very familiar story has been deliberately defamiliarised by the playwright by divorcing it from reality through a hyper-real dialogue that does not preach from a recognisable political platform, yet destabilising the audience with self-recriminating laughter. Therefore, I fear that the dismissal of such realistic, traditional stage drama by feminists might have several undesirable effects. First, they are abandoning much of theatre history that depends on realistic roles for women to highlight their entrapment in traditional situations, and second ignoring stage realism means missing the built-in subversive possibilities that this form can offer to shed light on women's oppression that lies in the most untraditional situations within a very traditional framework like the one staged in *Betrayal*.



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Bahar Karlidağ is a Ph.D. Candidate in Drama at the University of Washington. A 2012-13 Fulbright Visiting Research Program alumna from Turkey, her research concentrates on the historical representation of the radical left in English and American theatre and contemporary Labor performance. Her dissertation reclaims/retrofits the Labor cause manifest in Workers' Theatre Movement as the interpretive frame in appreciating Joan Littlewood's theatrical style. She has presented at ASTR conferences' working groups, and her teaching experience so far includes courses on civilization history, English literature and drama at various levels in universities. She has a book translation and has published several theatre reviews, translations and a peer-reviewed essay exploring the historical Brecht-Lukacs polemic in an analysis of Brecht's play, *Three Penny Opera*.

Conversations with a Silenced Past and Current Oppressions: A Film-set Activism of Turkish Unions

My essay explores the performance aspects of a Labor Day celebration held annually in Turkey since 2013, whereby unionized workers re-purpose a desolate film set replica of Istanbul's Taksim Square. Resembling down to precise detail the 1977 Taksim Square, where the country's most successfully organized Labour Day ended in a massacre (known as the Bloody Labour Day) with a death toll exceeding 30 people and further injuries, the film set replica acts as a stage set to commemorate the unions' loss and to simulate the desired or a utopian Labor Day that cannot be performed in the real Taksim Square due to local government and state policies banning the unions from accessing this public space on Labor Days. To explore the nature of the event as performance, I draw from the theory of *simming* by Scott Magelssen, defined as an embodied/immersed, experiential performance process for participation and meaning-making. Jill Dolan's theory of utopian performance highlights the emancipatory dimensions in the dissenting choice of the unions who leave the regular public parades behind to meet at a fictional space charged with the memories of the 1977 Bloody Labour Day. I further discuss the progressive dynamics in appropriating this used-up film set in reference to an essay by David Harvey, on the possibilities and processes of reversing hegemonic expansionist policies. Having followed various media reports of these Labour Day celebrations since their inception in 2013, and without ethnographic inquiries at this stage of research, I survey the potentials of the event as an emerging Labor Day canon that portends a performance vehicle to empower Turkish labor organizations.



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Archives and Performance Rights: Stimulus for Forgery and Misconceptions

Law can be pretty contradictory when it comes to Performance Rights and Copyrights. This article aims to discuss the images used in two books published by two most important Brazilian scenographers, Jose Carlos Serroni and Cyro del Nero. Due to the Copyright Law, they used an indirect way to publish the images of shows from the past whose owners of copyrights were not found: they “recreated” the image, either eliminating faces, bodies, backdrops or other material in the pictures. They might have created a solution: permitted by law, that considers that a new artistic creation, but also an enormous documental crime: generations to come will look at those images and mistakenly consider those as authentic, when they are not. Modifications are not pointed out: it is not stated in the books that those alterations were done. How can someone, in one hundred years, look at costumes that have been completely changed and understand the context of productions they were involved in, for example? By showing the originals and the published images, the author hopes to stimulate discussion among participants. After that, there can be stimulus for theatrical associations and companies to produce some sort of official documentation for specific cases, i.e., the reproduction of images from the 1930’s of a set designer that passed away in the 1950’s, leaving no descendants behind or a family claim for copyrights. The law may not accept forgery as solution, but it may not, at the same time, prevent research and the keeping of performance memory.



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Fawzia Afzal-Khan is Professor of English at Montclair State University, and University Distinguished Scholar Award 2009/10. She was Director of the Women and Gender Studies Program from 2009-15. She has published five books and is at work on a sixth book on Pakistani Women Singers; her areas of expertise include postcolonial feminism, performance and cultural studies and women in Islamic contexts. She is a published playwright, poet and memoirist and working on her first documentary film tracing the history of Pakistan through its female singers. She is winner of various grants including most recently the National Endowment of the Humanities and Fulbright-Hays. She serves as Contributing Editor at TDR (The Drama Review) and on the Advisory Board of Arab Stages

The Respectable Courtesan: Reading Malka Pukhraj's Performative Memoir, *Song Sung True*

It is in the spirit of tracing continuities between an occluded past (Hindu-majority India) with the present-day nation of Muslim Pakistan, in order "to reinvent the state as an abstract structure with a persistent effort to keep it clean of nationalisms and fascisms" as Spivak urges, that I will examine Malka Pukhraj's memoir, *Song Sung True*, which weaves a narrative of courtly and classical music and folklore traditions of early 20th century Indo-Pakistan in her performative memoir. Here, the great classically-trained female singer of India and Pakistan, Malka Pukhraj, enacts a tale of gender, class and "respectability politics" that poses a challenge to traditional norms at one level, whilst paradoxically working within/even accepting some of these same norms Pukhraj' memoir enacts within a postcolonial Pakistani cultural context, something kin to the queer, feminist performance monologues of female artists of the late 20th century performing on US stages, such as Karen Finley, Deb Margolin, Peggy Shaw, Lois Weaver and others. It is "an interrogation of the many things" that " 'queer' can refer to, including a definition that extends "beyond ideas of the body to include other cultural issues such as aesthetic forms that refuse to signify monolithically by insisting upon a variety of historical forms within a single structure."

("Performance Art as Cultural Effacement"

<http://cicac.tru.ca//media/performing-bateman.pdf>). It is my contention that Malika Pukhraj's memoir can be read as a Pakistani-style "queer" performative monologue, which, allows her to signify a persona as a singer and a woman at a particular historical juncture in India and later Pakistan, that resists fitting in to a monolithic definition of any of these constructs. Muslim/woman/singer/nation--all become labels that suggest fluidity, gaps, dissonances and resonances that simply cannot and will not be contained in any normative boxes



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Unstable Webs: Temporary Intertwining of Bodies in the City

Currently, we could speak of a dramaturgical device where technology is present not only in the handling of electronic medias, but in the way the scene (body in action) is set: it is articulated in a field in which alive and inert, machine and human, male and female emerge as multitude, an open space to all possibilities. This conception unveils ethical and aesthetic territories that bring into play multiple productions of realities. Thus, we propose discuss some questions concerning the emergence of this dramaturgical procedure in the first fifteen years of the twenty-first century in some events (actions in an expanded field) in metropolitan region of São Paulo.



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Misunderstanding the Queer in Brazilian Theater

In the beginning of XX Century, it was very common to find effeminated men characters in Brazilian Stages, always in comic plays. In the 1960's, appears a more political representation of homosexuality in dramas and performance, in commercial or experimental theater. In the 2000's, the "queer" category has emerged to classify different kinds of expressions, mostly meaning gay or exotic and clownish. "Queer" has been used as a new identity, not as a break of established patterns of sexuality. This paper aims to review the history of sexuality in Brazilian Theater in order to find keys of understanding of the reception of Queer Theory in theater and performance field and the many misunderstandings that it has caused.



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Practices of the “Performer” and Indigenous Knowledge: Shamanism, Active Culture and Performing Actions

In recent years, a form of virtuous dynamic has brought together artistic practices, and indigenous cultural knowledge in Brazil. It provided either direct exchanges between them or caused practical and conceptual contamination. In the context of the so-called epistemological turn, the contemporary anthropological approach has had a remarkable influence in most recent artistic productions in Brazil. For example, the distinguished work of Manuela Carneiro da Cunha on cultural policies for and of indigenous peoples as well as the utterly important studies of Eduardo Viveiros de Castro on “Amerindian perspectivism”. There are countless examples in film / literature / music / visual arts, but specifically in the field of the performing arts. Anthropological studies in Brazil have been discussing, among other things, the nature of knowledge for indigenous people in South America. Cited above, the anthropologist Manuela Carneiro da Cunha argues that the system of knowledge for indigenous people is special and distinct from others. In it, the practice is what is important instead of the content of knowledge. The indigenous leader David Kopenawa, in the recent book, *The falling sky*, also shows other forms of building understanding through different systems. He gives an account on his shamanic training and vision on nature and culture among the Yanomami people. There are other “savoir faire”, other techniques that also require other epistemologies. Our aim is to reflect upon possible correlations between the nature of indigenous knowledge and the skills learnt through the arts, taking into consideration the practices of the performer. Therefore, we particularly focused on the concepts of “performer”, “new ecology” and “active culture” present in the work of Jerzy Grotowski called paratheatre. Contemporary displacements in performing practices are capable of reinventing themselves in various forms as well as in their creative processes, drawing similarities between the training of a performing artist and the poetics of self-transformation present in traditional practices.



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Reenactment as Ecodirecting: Vera Mantero's "Eating your Heart out in the Trees" and Other Pieces

This essay examines the reenactment of some major creations by Vera Mantero (Portugal, 1966-), in which the Portuguese dancer and choreographer returns to her previous work to carry out important transformations, establishing new relational dynamics with spaces and various forms of environmental and natural settings. Through a kind of (self)ecodirecting, Mantero pursues a fragile but decisive feature of her aesthetic and ethical position, given that she both rejects the contemporary environmental marketing and at the same time differentiates herself from the authoritarianism of the Land Art inscriptions. The eco-'dispositifs' that activate her reenactments point to a (third) performative way, which explores in depth a fundamental question of her creative path. When the solo piece 'Perhaps she could dance first and think afterwards', premiered at the Europalia Festival in Belgium (dedicated to Portugal and including a wide Portuguese choreographic representation), Mantero wrote on the evening program: "My relationship with dance revolves around the following questions: What does dance say? What can I say with dance? What am I saying when I'm dancing?". Later, in the piece "Poetry and Savagery" (1998) she referred to Artaud's "Messages Révolutionnaires" and to his concept of "an organic and profound culture" that had to be learned in space, like an oriented culture. Finally, in her most recent experiments with performative installations, including "More or less, but less than more" (2013), Mantero referred to the need to enter "barefoot" into the theatre as a "temple for feeling and thinking". This environmental drive appears as a shift from the non-site to the site (Robert Smithson), i.e., from the theater building to the natural environment, as a process that manifests itself in an exemplary way like the passage from a heart installed in a museum (*Eating the heart out*, 2004, 26th São Paulo Biennale) to a heart installed between the trees of a rural garden in Portugal (*Eating your heart out in the trees*, 2015, Fundão).



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I am a young Ethiopian theater practitioner who is residing in Addis Ababa. I finished my undergraduate study in theater art in 2007 and now I am starting to study my graduate class in multimedia theater at Addis Ababa University. I am very much interested in understanding the relationship between theater and space. How could space influence a theater and performance production? Or how can theater create its own favorable space of negotiation? These are the major ideas I want to discuss on the conference relating it with the National Theater of Ethiopia's building. Through serious discussion and communications in the IFTR conference, I want to bring different thoughts and critical points to my country and create a platform of discussion with my colleagues and friends.

Remapping History: Interpreting Modernity and History Through Ethiopian Theater Architecture

After returning from Europe around 1919, the first Ethiopian playwright, Tekelehawaryat Tekelemariam wrote his first play to introduce the European theater to Ethiopian audience and help the country on its road to modernity (Teklemariam, 2009, 100). To justify his premises, he explained in his introductory note that "anyone who went to Europe knows what theater is" (Teklemariam, 2009, 45). Such European conception of theater continued in Ethiopian theater journey to influence not only the theme and presentation of the theaters but also on the construction and structure of the theater houses. By critically engaging with the concepts of modernity and indignity, I will try to elucidate how the theaters were influenced by the thematic expressions of the theater and also how they influenced the theaters in return. Taking mainly the National theater of Ethiopia's architecture and two other historical theaters, Hager Fikir and Municipality Theater, I will interpret the ideas of history, the influence of the concept of modernity and its European conception and explain how this conception can be remapped and re-interpreted in contemporary Ethiopia. By analyzing the history of architecture of theater in Ethiopia, this paper tries to re-imagine the meaning and negotiation of the theater and its relationship with the architecture. Thus, through utilizing different theoretical frameworks, it will challenge the Eurocentric conception and view of theater and theater architecture in Ethiopia. Key concepts: Theater, History, Architecture, Ethiopia



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Seep Shows

This paper observes queer culture's past by examining the relationship between sweat and embodiment in performance and cultural representation, focusing on the aesthetics and affects of leakage and sheen. It traces some of the public anxieties around HIV/AIDS infection via sweat which circulated among dance, theatre and opera communities and audiences in the 1980s/90s (e.g. New York City Opera, Paul Taylor Dance Company, Nureyev's performances), and how these permeated the thematic and dramaturgical structures of theatre (Robert Chesley, *Night Sweats*; Tony Kushner, *Angels in America*). The paper considers examples of film and photography in which sweat is intimately linked to eroticism and fetish (e.g. Mapplethorpe's oeuvre), while addressing more recent instances of performance in which sweating is wilfully produced to evidence the violence enacted on queer bodies and the strains of artistic production and survival (Heather Cassils, *Becoming an Image*; Franko B, *Milk & Blood*). In considering some of the shifting meanings associated with sweat and embodiment, the paper pays attention to ideas of contagion, desire and labour which have permeated queer performance and cultural representation.



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Fiona Graham worked for twenty years in British theatre as an actor, director and writer before moving to Auckland for eleven years in 2004. She has been a freelance dramaturge and performance writer while teaching at Auckland University and completing a PhD examining the methodologies of the dramaturge in performance development. Her theatre commissions include *Passage* (The Herald Theatre, Auckland 2010), *Breaking China* (which toured Britain with Theatre Centre in 2002 and played Singapore's International Festival in 2004) and *Legacy* (which was written for Auckland's Massive Theatre Company in 1998). Most recently she has worked as dramaturge with Otago University and Talking House Theatre Company on *Be/Longing* and *Hush* (verbatim theatre), Red Leap Theatre Company on *Paper Sky and Sea* (physical theatre), with playwright Meilin Hansen on *The Mooncake And The Kumera*, with Winning Productions on *I Wanna Be --- Ponsonby* (ambulatory performance) and Carol Brown on *1000 Lovers* and the Pah Collective (site specific performances). She is currently convening the MA: Writing For Performance and Dramaturgy at Goldsmiths College, London University.

Excavating The Space Between: The Collaboration Between Dramaturge and Artistic Director

When I think of a place I think of it in layers of time, Janet Frame, *In Her Own Words*, 2011:152 A key challenge for the dramaturge and artistic director is to negotiate the processes of creative intervention and dramaturgical composition. Here we examine how this collaborative relationship can facilitate fissures between spatial, dance, music, textual and experiential material to connect the past, present and the future. Drawing on the work of Pierre Bourdieu and Gilles Deleuze we examine how creative interventions can decentre habitual practice and provide useful tools for excavating the archaeology of site based performance. Our practice research analyses a site specific case study from New Zealand in which composer Dame Gillian Whitehead collaborated with choreographer Carol Brown and the visual artist Star Gossage (with Fiona Graham as dramaturge and Carol Brown as Artistic Director). PAH is an ambulatory performance that sets out to investigate the crossroads and boundaries between different performance elements and layers of history. Sited at The Pah Homestead, a grand colonial house built on the remnants of a pre-European Māori Pā, and now an art gallery in Auckland New Zealand, the three key artists collaborated with four dancers, three musicians, three 'guides', a sound artist, designer, photographer and curator to explore how the corporeality of the body can meet with music, space, text, lived experience and historical artefact. This practice of excavation critiques the official histories of the site through a critical poetics revealing hidden stories, uncomfortable histories and the traumatic ground of colonialism through the agitation of elements and a singing into the cracks. Our research analyses how creative discoveries emerge in the liminal space between established layers. Deleuze writes that the edge is where creative events occur: 'events are like crystals, they become and grow only out of the edges, or on the edge' (Deleuze 2004:12).



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Fiona trained with the Motley theatre design course at the Almeida, London. She is Lecturer in Scenography at University of the Creative Arts, Rochester, Kent, UK. In 2013, as curator for Design as Performance at World Stage Design in Cardiff, she created a series of projects (The Intimate and the Epic, FOUR, The Marketplace and Wayfinding@WSD) that engaged participatory practitioners, international emerging companies, early career artists and local entrepreneurs in exploring design as a lead element of their work in the festival. In 2012 she was a member of the core team delivering Open Stages, a Cultural Olympiad project for the Royal Shakespeare Company. She was one of six international artists to lead SIX ACTS, a series of site specific interventions in the city of Prague for the Prague Quadrennial of Performance Design and Space 2011. For PQ 2015 she curated and facilitated The View From Here, the UK student led submission in collaboration with the Association of Courses in Theatre Design. Between 2009 and 2011 she was Creative Producer (UK) for Créativité sans Frontières, an Interreg IVA cross border project between Chatham, Kent and Dunkerque, France. Fiona is Honorary Secretary for the Society of British Theatre Designers and UK Performance Design Commissioner for OISTAT (International Organisation of Scenographers, Theatre Architects and Technicians). She curated and facilitated The View From Here, the UK student led submission to PQ2015 in collaboration with the Association of Courses in Theatre Design.

'In Civilisations without Boats, Dreams Dry up, Espionage Takes the Place of Adventure and the Police Take the Place of the Pirates' (Michel Foucault, Of Other Spaces : Utopias and Heterotopias)

This paper seeks to explore design led performance not as a final outcome or event but as the mid point of a longer process, a temporary meeting point between the history of a people and place and what that people and place might imagine itself becoming. Making particular reference to projects made in communities with former strong links to shipping, this paper proposes to investigate grassroots urban regeneration using performance design processes and portable scenographies created for 'I am the city' (Chatham Historic Dockyard and Place de la Justice, Dunkerque) and The Marketplace (World Stage Design, Cardiff 2013). What are the possible performative and pedagogical tools for re-placing local communities within the international context in which they once thrived? As perpetually travelling 'High Bohemians' (Richard Florida 'The Rise of the Creative Class'), how might our spatial practices and interventions contribute to a cultural regeneration model that values and defines the role of what might be described as grass-roots flâneurs in local and global economies increasingly dependent on tourism.



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Nigeria History Files: Lost and Found?

Nigeria has been riddled with intriguing politics right from its foundation laying in the 1960s through the civil war; the various military incursions and the sixteen year old caricature of a democracy currently witnessed. The changes in the polity have been so rapid that it bothers on the theatre of the absurd of the Samuel Beckett school of thought. On another level, the teaching of History was recently banned by the government in both primary and secondary schools in Nigeria. What informed this decision? Could it be as a result of the ignoble past of the country and the brutish dealings of its leaders? Is it a conscious attempt to dull the biting realism of the effects of the past on the present? Is there any hope of salvaging this situation through the employ of drama texts? What is the degree of verisimilitude contained in these drama texts? Can they be considered as authentic materials for historical documentation? Does the creative erode the factual? These questions will form the textual analyses of the select Nigerian drama texts to be explored in the presentation. The research will conclusively find out from a global perspective, if a nation can survive without its history – a body of people consciously or unconsciously entering into a state of selective amnesia as advanced by Wole Soyinka in his Interventions series.



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Frances Barbe – Director-Choreographer Frances is a theatre and movement practitioner based at the Western Australian Academy of Performing Arts, Edith Cowan University (Perth, Australia). Trained in both dance and theatre, she has dedicated more than twenty years to a practical study of Japanese butoh and Tadashi Suzuki's training method. She was based in the UK from 1996 to 2011 and joined the University of Kent in 2001 through an AHRC Creative Fellowship jointly funded by Daiwa Anglo-Japanese Foundation. Alongside her research and teaching at Kent, she developed her practice performing with Tadashi Endo in Germany (1997 – 2008) and running her company Fran Barbe Dance Theatre. Her solo and group work has been performed in the UK, Italy, Spain, the US, Japan and Singapore. She trained in the Suzuki method with John Nobbs and Jacqui Carroll as well as with the SITI Company and Ichiro Nakayama. She was artistic director of two international butoh dance festivals in London (2005; 2009). She was co-founder and director of Theatre Training Initiative in London from 2000 to 2010. At WAAPA currently, she is running a new Performance Making course – the Bachelor of Performing Arts focused on devised and experimental performance.

Considering the Butoh Performer as a Marionette-like Object

It can be said that Japanese butoh requires a kind of “objectification” of the body. This paper aims to unravel the implications of considering the body as a kind of marionette-like object, one that is anything but robotic or inert. Many butoh practices develop a quality of “not moving, but being-moved”. It is the “being-moved” quality of the marionette and not a literal representation of a puppet that is of interest. In considering the potential of the puppet-like, object body in butoh, I draw on Maurice Merleau-Ponty's distinction between the lived body and the object body and on Les Essif's research into the marionette-like quality of Samuel Beckett's characters. I reference Edward Gordon Craig's “The Actor and the Ubermarionette” and Heinrich von Kleist's “On the Marionette Theatre” as historical artefacts that elevated the marionette over the human performer. I interrogate quotations by butoh practitioners such as this one by butoh founder, Kazuo Ohno. [Kazuo] Ohno says that butoh revolves around the idea of the “dead body” into which the dancer places an emotion [...] as the puppeteer pulls the strings, the soul should guide the artist. [...] As long as the body maintains an existence marked by social experience it cannot express the soul with purity [...] (Viala and Masson-Sekine 1988 *Butoh: Shades of Darkness* p22-23). Excavating, interpreting and re-considering such quotes or artefacts is a means through which we interact with the theatrical past. They are often poetic or philosophical in quality, requiring us to interpret and decipher their meaning. This paper develops ideas introduced in *The Difference Butoh Makes: A Practice-Based Exploration of Butoh in Contemporary Performance and Performer Training* submitted for the degree of PhD By Practice By Publication in the Faculty of Humanities, School of Arts (Drama) at the University of Kent in July 2011.



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Franziska Bork Petersen is a postdoctoral researcher at the University of Copenhagen's Department of Arts and Cultural Studies. She holds a PhD in Theatre Studies from Stockholm University and Freie Universität Berlin. Franziska's current work is on the relation between utopianism and the human body. She teaches topics relating to performance, dance, fashion, gender and the body.

Take your Protein Pills and Put Your Helmet on. Body 'Enhancement' Through the Ages

Artefacts and practices that are supposed to enhance the body's beauty and endurance have been around for centuries. Body enhancement is by no means a new phenomenon; as illustrated by, for instance, armour to protect the body throughout recorded history; or the corsets, crinolines and face paint that moulded the bodies of the eighteenth century European aristocracy into improbable appearances. In what is sometimes called today's 'enhancement society', cosmetic surgery or wearable technology are beginning to become normalized. While the performing arts have their own, specific body-enhancing artefacts (such as the pointe shoe or stage makeup) the stage is also where any enhancement or alteration of the body can be explored and critically reflected upon; creating a space to question whether body modification is always a change for the better. My presentation takes an in-depth look at these embodied practices, and discusses how culturally and historically specific notions of a 'better' physicality are and have been performed. Is the difference between invasive and non-invasive body modifications purely one of degree? Who decides what a 'better' body is, who mandates and who conducts the 'improvement'?



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Cultural Camouflage/Suspicious Behaviour: Creating Identities in WWII Espionage

During the Second World War, in an effort to engage resistance movements of occupied territories, and gain information to further their military efforts, the Allied Forces established the Special Operations Executive (S.O.E.). Through this department came the creation of numerous training bases, and of particular importance were the secondary training locations, or 'finishing schools'. Specific to one secondary training location was cover stories and false identity. In this location actors were brought in to help with cultural camouflage, the event of assuming and enacting a new cultural identity altogether. Included in this teaching was the production of a set of manuals that would identify particular cultural and societal challenges, as well as basic training information that agents would have to be aware of, and were likely engage with and require, during fieldwork. With the awareness that the S.O.E. employed actors to assist with this area particular training, the questions that paper will discuss and 'interrogate' are as follows. Which particular methods of theatre training were being employed at the time? How effective would they have been in preparing an agent for subversive work and remaining undetected by opposing forces, especially when analyzing these techniques in retrospect? And in which ways can our knowledge of contemporary acting theories improve the understanding of WWII espionage (training) practices?



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Freddie Rokem held the Emanuel Herzikowitz Chair for 19th and 20th Century Art and is Professor Emeritus from the Department of Theatre at Tel Aviv University, where he was the Dean of the Faculty of the Arts (2002-2006). His more recent books are *Philosophers and Thespians: Thinking Performance* (2010; translated to Italian and Polish; to appear in German and Hebrew); *Jews and the Making of Modern German Theatre* (2010, co-edited with Jeanette Malkin); *Strindberg's Secret Codes* (2004) and the prize-winning book *Performing History: Theatrical Representations of the Past in Contemporary Theatre* (2000; translated to German and Polish). He was the editor of *Theatre Research International* from 2006-2009, and is now co-editor of the new book series *Performance Philosophy* (Palgrave Macmillan). He has been a visiting Professor at universities in the United States, Germany, Sweden and Finland, and is also a translator and a dramaturg.

August Strindberg and Siri von Essen Playing Backgammon: Photography and Scenography

The ('selfie') photograph that Strindberg took of himself and his wife Siri von Essen playing backgammon in Gersau, in Switzerland in 1886 has many interesting similarities with the scenography of the play *Miss Julie*, which Strindberg wrote two years later, in 1888. At this time he was living in Denmark and his marriage with Siri von Essen, who was the first actress to play the leading female role in the first production of this play, was about to end. Both the photograph and the play present a confrontation between a man and a woman, facing each other in a domestic setting; and both are composed with a linear perspective that draws attention to diagonal lines within the given photographic and scenographic space.

My paper will argue that there are strong thematic as well as formal similarities between the photograph and the stage directions of the play, which are further reinforced by the Preface to *Miss Julie*, which was composed after the play was completed. Having previously shown (Strindberg's Secret Codes, 2005) that the scenography of *Miss Julie* is 'photographic' I will now focus on the formal features of this 'photographic' quality with regard to the tensions between two- and three-dimensionality.

I will also discuss the dramatic agon of the board-game as it applies to Strindberg's play.



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Frederik Le Roy is currently a doctor-assistent at the department of Art, music and theatre studies at Ghent University and a member of Studies in Performing Arts and Media (Ghent University) and the Research Centre for Visual Poetics (University of Antwerp). He holds master degrees in Philosophy (Leuven University, 2003) and Performance Studies and Film (Ghent, 2005). In 2012 he obtained his doctoral degree at Ghent University with a dissertation entitled *Verknoopte tijd, verfrommelde geschiedenis* (Entangled Time, Crumpled History). Inspired by the philosophy of history of Walter Benjamin, this research dealt with the politics of memory of performative strategies (re-enactment, historical montage, testimony) in historic and contemporary (cultural) performance. He publishes on these themes. He is co-editor of a special issue of the journal *Arcadia* entitled *Performing Cultural Trauma in Theatre and Film* (Winter 2010), a book on Jan Lauwers' theatre work with *Needcompany* (with C. Stalpaert and S. Bousset) and of *Tickle Your Catastrophe: Imagining Catastrophe in Art, Architecture and Philosophy* (Academia Press, 2011). Besides his academic research, he was a theory coach at the dance school P.A.R.T.S. (Brussels, 2012), a freelance editor and is the content coordinator of the Master in Drama at KASK / School of

Con-temporaneities: The Entangled Now of Performance

During the second half of the 20th century, the label 'contemporary' is increasingly used to designate artistic work's relation to the present-day. Today, contemporaneity has become a prerequisite of artistic production, especially in performance and the performing arts - time-based-arts that are often defined as ontologically founded in and tied to the 'here-and-now'. This contemporaneity, however, is far from neutral or unproblematic. It's genealogy goes back to the modern(ist) conceptualization of history as a linear chronology which often implied the exclusion of that which is not 'timely' in this universal (read: Western) history, too late or too early, out of date or not contemporary. However, while always embedded and intervening in the context it is contemporary with, theatrical performance has a remarkable ability to endow what was past or forgotten with presence; See for example the performing arts' ability to cite and repeat history, to produce a sense of 'again-ness' or let anachronisms perform. In this paper I want to investigate how certain presentations of the 'theatrical past', deliberately negotiate, critique and transform our notion of the contemporary. I will develop this with examples of the work of theatre maker Thomas Bellinck, choreographer Andros Zins-Brown and Fabian Barba. Performance's contemporaneity appears as what Peter Osborne labeled the 'con-temporary': the "coming together not simply 'in' time, but of times (...) by a coming together of different but equally 'present' temporalities." (Osborne 2013, 17). Or it could be thought in terms of 'tangling,' 'crossing' or 'mutually disruptive' temporalities like Rebecca Schneider (2011) did. The artistic moment of performance not only produces a distinct sense of presentness (e.g. the shared now of performers and spectator), but also becomes a porous event that registers other times.



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FRIEDEMANN KREUDER is Professor for Theatre Studies at the Johannes Gutenberg University Mainz. He is passed president of the Gesellschaft für Theaterwissenschaft, spokesman of the International Postgraduate Programme (IPP) Performance and Media Studies and member of the DFG-research group "Un/doing Differences" at the University of Mainz. He has published books and articles about the theatre of the director Klaus Michael Grüber, Richard Wagner, the bourgeois theatre of the 18th century, medieval passion plays, Renaissance theatre and un/doing differences in German straight theatre.

Theatre Between Reproduction and Transgression of Body-based Distinction

The paper examines the paradox tension of theatre between reproduction and transgression of physical distinction within the scope of the entire daily (re)producing traditional German straight theatre practice complex consisting of drama schools, artists' agencies, playhouses and audiences. Priority is put on physical distinction by gender and ethnicity, but also in combination with other aspects of body-based differentiation like (playing) age, impairment and attractiveness. These physical differentiation marks are meant to be overcome theatrically on stage. Increased reflexion can even be potentiated in cases of cross-gender and cross-ethnic acting, where biological categories are made visible as fiction. So binary-coded categories like "male" vs "female" can be disrupted for the audience by the performance of androgynous actresses where a fusion of the (originally male) fictitious character and the real person takes place. This type of "gender blending" (Devor 1976) results in "undoing" (Hirschauer 2001, 2014) here. Backstage, actors are part of the specific playhouse's institutionalized working process of a production's development and realization (casting, rehearsals, performances). Beyond the transgression promise of acting practice, individual physical characteristics which are distinctive are not disregarded, but are – quite on the contrary – major characteristics of functional requirements concerning the producers' habitualised practices of employment, casting and performance. Apart from the "contextual contingency" (Heintz/Nadai 1998) of gender and ethnicity while performing, the paper also examines the institutionalized German straight theatre. Comparing constellations of preconditions, the perspective is on how differences are overcome and generated by art and artists during the production process.



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Frithwin Wagner-Lippok – theatre director and theorist in Berlin, Barcelona and Rio de Janeiro. Teacher for representation and presence technics at Technical University Duale Hochschule Baden-Württemberg Karlsruhe, Germany. At the University of Hildesheim he is writing his PhD thesis on theatrical event and affective space in productions of Jürgen Kruse und Bruno Beltrão. His theoretical-practical projects focus upon contemporary esthetics, performativity, and the restructuring of affects by medialization and its effects on contemporarian theatre. After theatre formation in Canada, he had fundated the avantgarde theatre group Tantalus, was employed by several German theatres and collaborated in opera productions. He directed over 17 plays and developped in Barcelona, in collaboration with Christina Schmutz, new formats such as entrevistas performáticas and lecturas2go performáticas combining theory and media-performance and including theorists and performers like She She Pop and Rimini Protokoll, the results leading to several publications. After working at the Institut del Teatre, Barcelona, he cooperates with scientists, artists, and students at the Pontifícia Universidade Católica PUC in Rio de Janeiro, Brazil, in the project „Theoretical Imagination in Contemporary Literary Studies and Theatre Practice“ and the XII. International Congress of Literary Studies: Affective Spaces.

Affective Space and Historical Context in Theatrical Performances

Occasionally, theatre presents itself to the spectator in an affective and ecstatic, or else ice-frozen and precise manner. How to analyze theatre esthetics that are not characterized by dramatical action nor by the performative participation of meaning-producing spectators, but rather by their specific and persisting effects upon spectators? Spinoza described affects as effects between external bodies and internal processes. Energies, ecstatic states, and the rupturing of bound tensions don't take place in but between individuals. For an affective model of shared interspace of stage and audience I develop on the ground of the spacial turn, Jens Roselt's dialogical theatre concept, and Frederik Tygstrup's spacial concept of affects a phenomenological concept of affective space that discribes situational, relational, and corporeal aspects as affective key conditions of performance. In Jürgen Kruse's theatre and the dance-choreographies of the brasilian choreographer Bruno Beltrão affectivity and spaciality appear paradigmatically as complex, multi-layered interspacial phenomena. How are such spaces constituted from (or as) the performance's potential? Starting from space concepts developed by Michel de Certeau as an intrasubjective walking texture, by Villem Flusser as "intersubjective relations", not only associative but, above all, historical contexts appear as space-building dimensions. How historical a situation is, shows when Bruno Beltrão's dancers produce, as material for their dance performances, in web-based recycling a "repertoire of gestures of mankind". Stirred up by streetdance-rhythms and stylized movements the well-known occurs, and the uncertain suddenly emerges to conscience as somehow particular. In the affective-ecstatic layers of Jürgen Kruse's mises-en-scènes, space is constituted by bodies, memories, and imaginations, that embrace the co-present attendees as an affective historical context. The lecture finally asks which traditions may be recognized in the very transgressions that characterize these different affective spaces and directing styles – as resistance, ambition and critique against esthetical and social dissolutions or, respectively, appropriations.



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Belated Love: Through the performance “A Boy” Based on Kawabata’s Text

This paper rethinks the relationship between words and extra-linguistic experiences (bodily/sensory/affective experiences) through the performance work *A Boy* (Shōnen), performed by Takao Kawaguchi and directed by Liang Yen Liu in 2014, based on a Japanese writer Kawabata Yasunari’s text. As cultural anthropologist Nadia Seremetakis considers an artefact as the bearer of multiple sensory experiences, our sensory experiences are multi-layered both temporally and spatially. Also, object-relations theories (eg. Kleinian psychoanalysis) suggest that our relation to objects shapes a part of our subjectivity. In other words, the object is our extended body, and it informs us about the memory and historicity of a sensory experience. However, sensory experience and embodied memory are mostly beyond representation through language. The performance *A Boy* utilizes letters/pieces of paper through which the performer Kawaguchi reads the words from Kawabata’s novel based on the diary entries and letters that manifest Kawabata’s love for a fellow schoolboy during the 1910s. Considering the use of letters that serve as a reservoir of words to be enunciated in the performance, this paper rethinks the gap between language and extra-linguistic experiences—which was indeed one of the major concerns in Kawabata’s literary career. The extent to which we can verbalize invisible sensations through language and our ability to bridge that gap between language and extra-linguistic events are still questionable, especially when these events are belatedly enacted in a form of recreation.



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Dr. Gabriella Calchi-Novati received a B.A. magna cum laude in Letters and Philosophy, an M.A. (Honors) in Public Relations from Università Cattolica del Sacro Cuore (Milan) and an M.Phil. (First) in Irish Drama and Film from Trinity College Dublin. Her work has appeared in peer-reviewed journals such as *Theatre Research International*, *Performance Research*, *Performance Paradigm*, *About Performance*, and *Cinema: Journal of Philosophy & the Moving Image*; and in edited collections. She holds a Ph.D. awarded with distinction for her thesis *Performativities of Intimacy in the Age of Biopolitics*, for which Italian philosopher and professor of aesthetics Mario Perniola served as external examiner. She is currently a training candidate at the International School of Analytical Psychology (ISAP) in Zurich and she is working on her first monograph.

From Charlie Hebdo to Le Bataclan: Subject(ed) to Digital Biopolitics

On the 7th of January 2015 Michel Houellebecq's novel 'Soumission' [Submission] was published. Charlie Hebdo's cover featured a caricature of Houellebecq with the text: 'The predictions of Wizard Houellebecq: in 2015, I lose my teeth. In 2022, I do Ramadan!' On the same day, two gunmen broke into the headquarters of Charlie Hebdo and killed twelve people. This attack virtually and virally echoed all over the world, resulting in a march of solidarity, which in Paris alone featured over 1.5 million people including over 40 world leaders. And while on Twitter the hashtag #JeSuisCharlie was the trend of the day, Apple launched the 'Je Suis Charlie' application 'because 'Je Suis Charlie' has become the symbol of freedom of speech whatever your beliefs, your country, your opinions; download the 'Je Suis Charlie' app, and simply state where you stand on today's world map.' So, without much reflection on the meaning and consequences of such socio-political performances, we all became Charlie. Actually, after the Paris attacks of the 13th of November 2015, we all became much bigger than Charlie: we became "Paris". And if 'Je Suis Paris' has become a shared identity for those who recognize themselves as being "the non-terrorists"; what we are actually witnessing is a direct consequence of so called 'singular thinking'. That is, all refugees from Syria became the terrorists from whom the civilized world of the 'Je Suis Paris' needed to defend itself against. I propose to employ the Paris' attacks and their effects/affects as a sounding board to address and investigate, from both a philosophical and a psychological perspective, the opaque transparency of those who are subject(ed) to digital biopolitics. After all, as contemporary philosopher Byung-Chul Han reminds us 'the society of transparency is not a society of trust but a society of control.'



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Professor Gad Kaynar-Kissinger was the Chair of the Theatre Arts Department, Tel Aviv University; Guest Professor at the Jerusalem Hebrew University, Munich LMU University, and Venice International University. Recent book publications: *Another View: Israeli Drama Revisited*, with Prof. Zahava Caspi (The Ben Gurion University Publication, 2013); *The Cameri Theatre of Tel-Aviv* (2008). His book *German Dramaturgy at the Turn of the Millenium* is due in 2017 in the *Forum Modernes Theater* series. Authored chapters in *The Routledge Companion to Dramaturgy* (Routledge 2015) and *New Dramaturgies: International Perspectives* (Methuen 2014). Kaynar has published numerous articles on dramaturgy, Israeli, German and Scandinavian Drama, the Holocaust Theatre, Theatre and Education, Acting and Directing Theories, etc. He was the dramaturg of the major Israeli repertory theatres, as well as curator of numerous festivals in Israel and abroad. He is a member of the Literary Managers and Dramaturgs of the Americas association. Kaynar is co-editor of the quarterly *Teatron*; a poet, stage, film and TV actor, stage director and translator from English, German, Norwegian and Swedish. For his Ibsen translations and research, he has been appointed (2009) "Knight First Class of the Royal Norwegian Order of Merit" by King Harald V of Norway.

Ghosts' or Phantoms?: Hybrid Cultural Images as Prominent Agents in Theatrically-Oriented Dramaturgical Translations - The Case of Ibsen in Hebrew

The main core of my paper analyses the dramaturgical problems involved in interlingual, intercultural and inter-synesthetic (i.e., relating to disparate stage languages) translation of a pre-modern classic, into a theatrical text comprised in an extremely antithetical lingual, cultural, socio-political and aesthetic target context, subject to intensive dynamics of generation. The major test-cases are my Hebrew translations of Ibsen's *Ghosts* (Yoram Falk's traditional production at the Beer-Sheva Municipal Theatre, 1979, and the radical adaptation made for Hanan Snir's production, Israel's National Theatre 'Habima', 1995). The major topic addressed in my presentation is the concept of 'image'. Considering the transient norms of the Hebrew language and young Israeli culture, I suggest (substantiated by ideas of Pavis, Nirjana, Bassnett, Zadek and others) that the process of cultural transfer in general, and from an 'hegemonic' culture into a culturally-colonised performative environment with deficient self-assurance, in particular, is subjugated to a number of filtering cultural, anthropological, theatrical, ideological and historiographic images as well as to prevailing images of the writer and his/her oeuvre (such as the totally irrelevant depictions of Ibsen's plays as 'realistic' and 'socially-conscious'). Since these phantom images are exclusively committed to the idiosyncratic attributes of the reception [namely, translation]-culture, they are either likely to render a harshly distorted page and stage dramaturgical translation of the text (unless if this implies a deliberate intentionality), or to rejuvenate it by deliberately subverting and 'emasculating' its accustomed image.



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I am a lecturer at the Department of Theatre, Film and Television at Aberystwyth University for the Coleg Cymraeg Cenedlaethol (National Welsh College). My research focuses primarily on contemporary Welsh theatre, but I have also published on postdramatic theatre, theatre historiography and queer theory. My first monograph, focusing on the works of writer Aled Jones Williams, will be published by University of Wales Press in 2017.

The Composer as Auteur

In May 2016, the Royal Opera House, London, will present the world premiere of an operatic version of Sarah Kane's *4.48 Psychosis* (2000). Composed by Philip Venables, directed by Ted Huffman and with musical direction by Richard Baker, it will be the first time one of Kane's works has been staged as an opera. It will not be an adaptation of the text, nor will it be an opera based on the text. Rather, it is the text of *4.48 Psychosis* set to music, to be sung by six female singers and accompanied by an ensemble of 12 instrumentalists. By regarding Kane's work as a seminal postdramatic text, this paper will evaluate the implications of its utilisation within the dramaturgical logics of music theatre, and specifically how it potentially changes the role of the composer. *4.48 Psychosis* is a strikingly open text, containing almost no instructions to suggest how it should be staged or performed. Such considerations are regarded to be the purview of the director, and music is often utilised to augment or reinforce the directorial interpretation. This paper will argue that by setting the entirety of Kane's text to a musical score, with minimal edits and alterations, it is the composer who now assumes the role of auteur. For this specific production of this specific text, the music's position within *mise en scène* will be significantly elevated, and I will argue more so than in the usual collaborative *Gesamtkunstwerk* of composer-librettist-director. No longer merely auxiliary to reinforce a preexisting dramatic logic nor a mnemonic for the original source material, the operatic score can potentially occupy a central dramaturgical position shared with that of the linguistic text.



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An alumnus of the National School of Drama, Delhi with a specialization in Theatre Techniques and Design (2007), Gargi graduated from the University of Amsterdam, Netherlands and University of Warwick, UK in January 2010 after completing the Erasmus Mundus Masters in International Performance Research. She has been working as a freelance theatre practitioner between her formal education, conducting workshops, organizing festivals and undertaking design and directorial work. Her creative and academic practice is informed by her interest in performance and governance, representation and self-articulations of women in public culture, issues of censorship and communal violence as performances of political and cultural hegemony. Her MAIPR dissertation titled 'Tropes of Femininity: the Case of Immortal Picture Stories in India' examined representations of iconic female characters in children's comic books. She has presented papers on Censorship at the Warwick Postgraduate research colloquium (University of Warwick, May 2009) and IFTR conference (Lisbon, July 2009); on female representations in Children's comics in India at the Visual Culture Conference (University of Hyderabad, February 2010); a reflective essay on her directorial piece 'Jameela' at the ISTR conference (University of Hyderabad, January 2011); on National cultural Policy in India at IFTR conference (University of Warwick, July, 2014). Gargi

Re-searching the Archive: Towards Cultural Policy Discourse and its Selected its (In) Visibilities

The paradigm of institution building in independent India, sought to place culture as the kernel of democratic policies. The process was to give shape to a 'national culture' through performance traditions and state funding in order to evolve cultural institutions as the "new framework of institutions that embodied the spirit of progress, or, a synonym, modernity" (Partha Chatterjee:132-3). The relationship of the state with art and democratic aspirations was thus established. Yet, the following decades of 1960's and 70's offer a complex and contradictory view of the role of state in the regulation, control and sustenance of performing arts- on the one hand principles of equity and access, based on notions of cultural entitlement and social inclusion are articulated vigorously in cultural policy deliberations (IIAS seminar, Shimla 1974) while, the very belief in the Nehruvian idea of India appears to be under pressure by the acute consciousness of cultural elitism underlying its institutions. The first ever review of the cultural academies, the Homi Bhabha Committee report (1964) is a significant document to unravel inherent tensions and internal cleavages within these institutions. As both the document and the archival process, largely understudied within existing scholarship, the report 'produces as much as it records' the unwritten implicit policy positions (Derrida, 1995:17), and signals the disjuncture between this unarticulated cultural policy, institutional structures and acts of policy-making. The paper attempts to reflect on observations and questions raised in the report as a way of re-conceiving the cultural present through an examination of the past. Issues of functional autonomy and inclusion of artists in the organizational structure, notions of accountability and the need for critical appraisal of institutions are discussed to point to the politics of exclusions and selective inclusion within the institutional space.



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Geneva Foster Gluck is an artist whose work spans visual performance, installation-theatre, scenography and contemporary circus. Her first degree is in studio arts and interactive sculpture. In 2002 she moved to London, UK to train at the National Circus Center and complete a Masters degree in Design for Performance at Central Saint Martins, UAL. While in London Gluck worked as a collaborating artist with multiple UK theatre companies including; SHUNT, Rotozaza, Marisa Carnesky, and Tai Shani. In 2007 she established Sugar Beast Circus, an interdisciplinary performance project. Sugar Beast Circus has received numerous awards, residences, grants, and has toured work extensively in the UK and Europe. In 2012 Sugar Beast Circus premiered its show {Event(Dimension):} at the London International Mime Festival. Gluck recently returned to Arizona to develop new work around the ideas of environment and the West, which is the basis of her doctoral research in Theatre and Performance of the Americas at Arizona State University.

Reading the Landscape behind Wild West Shows: Staging and Subverting Environmental Propaganda in the American West

In response to the IFTR Scenography Working Group's call to consider the role of scenography in histories of place and designed performance spaces, I will be exploring scenographic employment of landscape in selected images of Wild West shows. This paper will identify how spatial relationship and no-where landscapes contribute to early forms of environmental propaganda. In the space represented by generic landscape memory, and history function in paradoxically fluid ways, allowing human-centric actions and narratives to become actively distanced from the environment which sustains them. While much information exists about the western frontier, Wild West shows and performing American nationalism, there is very little attention paid to the relationship of the visual staging of landscape and the extreme physicality of the performance in relation to landscape. This site of inquiry points towards the creation of a national identity carefully constructed around a distancing of land and people as is demonstrated through early image making. I will then track this visual archive into the present, in order to engage with theater of ecology concepts and how they may apply to contemporary manifestation of performing the West. These current works will illustrate how history and landscape continue to be politically and socially charged through memory, history and landscape.



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Georg Döcker, M.A., (born 1988 in Vienna, Austria) is a theatre scholar and dramaturge currently working as a research assistant for the DFG funded research project "Theater als Dispositiv" ("Theatre as Apparatus") at the Institut für Angewandte Theaterwissenschaft, Justus-Liebig-Universität Gießen, Germany. Research interests: Antonin Artaud, mimesis, contemporary theatre, dance and performance. Latest Publications: *Die Gerechtigkeit des Übermenschen. Eine Lektüre zum Theater der Grausamkeit in Antonin Artauds letzten Schriften.* Marburg: Tectum, 2016 (forthcoming); „Aggression. Eine Notiz zu Laurent Chétouanes *Sacré Sacre du Printemps.*“ *Unter dem Blick des Fremden.* Edited by Nikolaus Müller-Schöll and Leonie Otto, 143-145. Bielefeld: Transcript, 2015; *thewis.* *Online-Zeitschrift der Gesellschaft für Theaterwissenschaft* 5 (2014). Edited by Gerald Siegmund and Georg Döcker.

Regimes – Apparatuses – Subjects and Forms: A Methodological Sketch for a Critical Historiography of the Performing Arts

A critical historiography of the performing arts involves the analysis of the various forces and structures that all create, shape or govern theatre, dance and performance art at a certain time or period in the past. Differentiating these respective determinants or influences according to their aim, scope and nature, we can roughly divide them into the three following categories, which we mainly derive from Foucault and Rancière, but adapt slightly: these are regime, apparatus and subject/form—three orders of reality which, as we will assume, are interrelated yet autonomous at the same time and have as their other the categories of chaos and event. A regime hereby denotes not a state form, but a more expansive order which strategically rules or is directed at ruling all domains of reality; in contrast, an apparatus can be understood as a space and time specific arrangement that composes various elements in the form of a situation, supporting a specific purpose; and finally, subjects and forms make the singular entities or the smallest and most distinct order of reality. For the purpose of this paper, we will have a closer look at the formal characteristics of an apparatus and its methodological value for the analysis of the recent history of the performing arts, that is, again roughly, theatre, dance and performance art since the millennium. Performance itself will be considered as an apparatus that in the recent past especially became the locus of the creation of creation or the production of production in itself.



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George Potter is an Assistant Professor in the Department of English at Valparaiso University. Previously he taught Middle Eastern literature and culture at the Council for International Educational Exchange Study Center in Amman, Jordan, as well as research methods for Earlham College's study abroad program in Amman. His research in Jordan focuses on competing national narratives in film and performance in Amman. As a doctoral student at the University of Cincinnati, he completed a dissertation on representations of the "war on terror" in theater from Cairo, London, and New York. His work has previously appeared in *The British Journal of Middle Eastern Studies*, *Arizona Quarterly*, *The Journal of American Drama and Theatre*, and multiple book collections.

Global Refugee Chic: Performing Syrian as Tragedy in Jordan

In spring 2009, Syrian director Samer Omran brought his Arabic-language production of Slawomir Mrozek's play *The Emigres to Jordan* for the Amman International Theater Festival. Running underneath the stage of the Royal Cultural Center, the tale of two Syrian immigrants confronting the complexities of immigration and identity became the must-see event of the festival, with audiences jostling for tickets every night and standing in celebration at the end of each performance. In a country with a long, complex relationship with Syria—from deep family ties to aggressive political rivalries—it was a moment of artistic union and acclaim. The possibility of the reality of the play, however, still seemed far away. Since then, the 2011 uprising in Syria has led to a protracted civil war and extended refugee crisis in Jordan, which has absorbed over one million Syrians into a state of 6.2 million citizens with limited water and financial resources, causing Syrians to be reconstructed, not as a source of artistic praise, but as a threat to the nation. This paper seeks to juxtapose the pre- and post-2011 Jordanian imagination of Syrians, using Omran's production as a starting point for imagining the "ideal" Syrian immigrant. More recently, Syrian artists have again turned to adaptation as a means of having their voices heard in Jordan, performing *Trojan Women* and *Hamlet* in productions involving Syrian refugee women and children, respectively. Often sponsored by aid organizations, these newer productions raise multiple questions as to the role of NGOs in contemporary Jordan, the balance between self-promotion and service on the part of the individuals mounting the shows, and the continued need for oppressed people in the global south to perform Western classics in order to prove they have "that which passeth show."



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Georges Gagneré is stage director and member of the collaborative platform *didascalie.net*, focusing on real time intermedia environments in performing arts. In 2007, He initiated the project VIRAGE (ANR French National Research Agency) about methods and software prototypes for cultural industries and for the arts. He is involved in the OSSIA and INEDIT ANR projects through the realization of the artistic project *ParOral*, based on digital shadows direction by the voice, with the *Iscore* software. He directed productions in national theaters (Théâtre National de Strasbourg, La Filature, Scène nationale de Mulhouse, etc.) and organized numerous workshops on the impact of real time new technologies on theater and scenic writings. He collaborates with Stéphane Braunschweig and Peter Stein as stage director first assistant on more than 20 opera productions in the most famous european theaters. He is lecturer in performing arts at the University Paris 8 and teaches acting in digital environment. He is member of several Labex Arts H2H projects : « Actor directing as art creation process » (La direction d'acteurs comme processus de création artistique), « Augmented scenery » (La Scène Augmentée).

Mask and Technologies: From the Commedia dell'Arte to the Digital Avatar

The paper presents the development process and the results of the workshops Mask and technologies, held in Paris in December 2015 and March 2016, as a part of the Labex Arts-H2H research project *Augmented stage: actor's techniques, creative practices and training methods*. The workshops investigate the relationship between the artefacts and practices inherited from the *Commedia dell'arte* and the digital technology of the avatar. The mask is traditionally an enhancing instrument that extends the actor's body and makes it hybrid, in a similar way to the computer generated avatar animated by a performer: can the masks of the *Commedia* and their improvisation techniques help to find and to understand the theatrical potential of the avatar? Can they enhance the performer's creativity? By using the leather masks of the leading maker Stefano Perocco, a 3D scanner to digitalise them, and devices such as the Kinect and the Oculus Rift, we have explored the immersivity and the expressivity of these two different augmentation artefacts, as well as their potential for interaction. How do the masked actor and the avatar performer live their physical transformation? How do the audience perceive them? Can they play together? In which ways? We have elaborated on these questions through different experiences and analysed them according to a precise experimental procedure developed by the *Observatoire Critique*, a permanent group of young researchers and postgraduate students. To this aim, we also established a multimedia documentation protocol and created a digital archive. Within this setting, the paper will address the relationship between past and present from a double perspective: firstly, how the history of theatre can contribute to experience and understand differently contemporary phenomena of interest; secondly, how the digital documentary impulse affects the way we organise and live the present in order to build a living memory for the future.



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Geraldine (Gerry) Harris is Professor of Theatre and Performance at Lancaster University. She has published widely on the politics and aesthetics of theatre, performance and television. Her books include *Staging Femininities, Performance and Performativity* (1999), *Beyond Representation: The Politics and Aesthetics of Television Drama* (2006), *Feminist Futures? Theatre Theory, Performance, co-edited with Elaine Aston* (2006), *Practice and Process: Contemporary [Women] Practitioners, co-authored with Elaine Aston* (2007) and *A Good Night Out for the Girls: Popular Feminisms in Contemporary Theatre and Performance, co-authored with Elaine Aston* (2013).

Timely and Untimely Resurfacings in Liz Aggiss's *The English Channel* and Season Butler's *Happiness Forgets*

In 1972 the poet Adrienne Rich famously spoke of the need for a feminist 're-visioning' of cultural history defined as an act of looking back and seeing with fresh eyes, 'not to pass on a tradition, but to break its hold over us'. In fact, there have always been different impulses within feminist 're-visioning' in the arts. If Rich identified a 'critical' strategy that sought to reject or subvert patriarchal traditions, there were more 'positive' approaches that sought to trace a genealogy of women artists in order either to excavate their contribution to 'mainstream' art traditions, or to uncover the existence of a separate female and/or feminist tradition. Forty odd years in the field of performance art, a spate of 'redos', 're-enactments' and citations, embracing seminal feminist works from the 1970s, suggests that 're-visioning' has, in effect, become a feminist tradition. I want to explore various feminist 're-visioning' strategies through a discussion of two recent shows; Liz Aggiss's *The English Channel* (2013-15) and Season Butler's *Happiness Forgets* (2015) with an emphasis on their re-citation and re-enactment of different traditions in dance and performance. In bringing these two pieces together, however, one of my aims is to explore the challenge of approaching the notion of a 'feminist tradition' in performance, without instigating or reproducing a singular, linear and 'hegemonic' narrative, or falling prey to 'mere nostalgia'. In doing so I will borrow ideas from a number of thinkers but most specifically Christine Battersby (via Browne), to argue that both these pieces might be understood in terms of 'untimely resurfacings' of what was overlooked in the past as part of a strategy of 'recollecting forwards'; a kind of echoing which actively transforms past and present simultaneously.



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I am currently in my third-year study of my PhD programme at the University of Lincoln, under the supervision of Dr. Sreenath Nair and Dr. Arya Madhavan. My PhD thesis is developing a pan-Asian performance theory by drawing upon the major Asian aesthetics theories, such as Indian Natyasastra, Japanese and Chinese, with the evaluations of intercultural performance theories, epistemology and music performance practice. By receiving the prestigious supervision, I have framed up my thesis academically and scholarly. As a treasurer of PG Women in Academia research group, I am actively involved in academia networking by attending and presenting at student conferences. True to my interest with Asian performance, I have been involved in a student society - Malaysian 24 Festival Drums, which is the Asian performing arts based society, while studying for my master's degree at the University of Liverpool, during which I was also the treasurer of the society. The enthusiasm of this form has inspired me to further research it as my PhD project. My Master of Music has given me an abundance of piano performances and teaching opportunities which are beneficial to my career and employability skill where I hope to be leading the Asian performing arts research.

Rasa: Taste Embodied

The discourse of Indian performance theory gives heavy weights on conceptualising the metaphor of taste in the enhancement of bodily technique (Nair, 2015). This can be understood from a close reading of Natyasastra. Vatsyayan (1968) reveals that, scholarly interests on Indian performance are divided into two streams, the first being a theoretical evaluation of the aesthetics of any given performance form, and the other focusing on the texts that look at the performance practice and technique (7). Natyasastra can also offer conceptual insights and practical methodologies in the examination of Asian performance forms (Nair, 2014, 1). Rasa, literally meaning the sensory experience of taste, is central to Natyasastra and it is the aesthetic experience in a performance context. Rasa, which is experienced as a result of a performer's manipulation of his/her bodily techniques, therefore, largely influences the understanding of the aesthetic experience of performance. The recent study by Spatz (2015) refers that, technique is a wide range of psychophysical phenomena of the body, such as mental, emotional, spiritual, vocal, somatic, interpersonal, expressive and more (11). A technique, is the knowledge of the body that performers employ to access their own physical and emotional faculties, via a systematic training regime that they follow. This paper, therefore, aims to facilitate the better understanding of the concept of taste in the body, by integrating epistemological knowledge with rasa theory.



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Dr Gillian Arrighi is Senior Lecturer in Creative and Performing Arts in the School of Creative Arts, at the University of Newcastle, Australia. Her research has been published in scholarly journals such as *Theatre Journal* (on performing animals), *Australasian Drama Studies* (on circus history and on teaching devised performance), *New Theatre Quarterly* (on children and the entertainment industry), the *Journal of Early Visual Popular Culture* (on circus and Modernity), *Theatre Research International* (on circus and Sumo) and in edited collections on topics such as early-20th century amusement parks, the social construction of archives, performing animals, and the rediscovery of masks in the twentieth century. Current research projects include an ongoing investigation into the contribution of children to the global entertainment industry and an expanding investigation into global 'youth' and 'social' circus. She is associate editor of the scholarly e-journal, *Popular Entertainment Studies*, co-editor of the book *Entertaining Children: The Participation of Youth in the Entertainment Industry* (Palgrave Macmillan, 2014), and author of the monograph *The FitzGerald Brothers' Circus: spectacle, identity and nationhood at the Australian circus* (Melbourne: Australian Scholarly Publishing, 2015).

Claiming Childhood: Theatre Business and the [New] Political Rights of the Child

From the late-1870s until the early years of the twentieth century the New York Society for the Prevention of Cruelty to Children (NYSPPC) waged a very public campaign to prevent all children under 16 appearing on the stage. Not confined to performances posing danger to life or limb, such as circus, the NYSPCC targeted all public stage production, including Augustin Daly's theatre, opera, vaudeville, and the Bowery 'dives.' Led by lawyer Elbridge Gerry and his team of enforcing 'Gerry-men,' the divisive crusade against child performers figured prominently in the city's newspapers for over 30 years. New York City's press industry established the public forum for a sustained and heated debate between theatre producers, the public, child performers, parents, the mayoral office, and the NYSPCC, concerning changing attitudes to childhood, the rights of the child, and the not inconsiderable claims of the theatre industry. Laws preventing children on the stage (honored more in the breach than in the observance) were part of a raft of social reform that aimed to enshrine the rights of the child. Paradoxically, as social reformers sought to construct the parameters of childhood, there was an explosion of child performers on public stages, performing 'childhood' for avid audiences. Drawing on material held in major US archives, and the rarely accessed archive of the NYSPCC and its 'Children of the Stage' clippings books that record 31 years of public debate in NYC and the US more broadly, this chapter examines the complex issues raised by the progressive campaign against child performers and its influence on theatre business.



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Gisela Dória is a dancer, a choreographer and a researcher. After her training at the Royal Academy of Dancing in London she concluded her Master at the State University of São Paulo (USP) and was awarded a PhD from the State University of Campinas (UNICAMP).

Vaslav Nijinsky and the Seeds of Contemporaneity

Shocking many and fascinating others, Nijinsky entered a “way of no return”, that opened several doors. The doors of desire, of tension, of evocation, not only in terms of sexuality, but affecting also the choreographic context of the 20th century. The Faune, character originally created by Nijinsky himself, became, in a certain way, *personnage-fétiche* for many contemporary dancers and choreographers. The power and the reverberation of Nijinsky’s work of art not only touched the classical ballet context. In fact, contemporary artists and dance companies also have proposed their own versions and reenactments of the remarkable ballet from 1912, *L’Après-midi d’un faune*. This work still has a huge historical importance, an example of its relevance was the special attention that his work has received in the exhibition called *Un Nouveau Festival*, from 2014, produced by Centre Georges Pompidou, in Paris, whose theme was related to memory in dance, that is to say, to dance history. In this event, a whole day was dedicated to Nijinsky’s “*L’Après-midi d’un faune*”, its contemporary versions and adaptations. In this paper I propose to look at some of these versions, such as Olivier Dubois’ *Faune(s)* and the Quator Albrecht Knust’s ... *d un Faune (éclats!)*, examining in which way these works transform, revitalize, preserve and keep alive the original work. In doing so, I propose a sort of *dehierarchization* between past and present in order to perceive these dimensions as deeply intertwined.



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Giulia Filacanapa obtained a double PhD in History of Theatre (University of Florence) and in Italian Study (University Paris 8) in May 2015. Her dissertation, entitled « In search of a lost theatre. Giovanni Poli and the Neo-Commedia dell'Arte between Tradition and Experimentation », concerns the renaissance of Commedia dell'Arte in the 20th century in Italy and France. She is currently working as a Research Assistant for the 3-year project «Augmented stage: actor's techniques, creative practices and training methods», funded by the Labex Arts-H2H, and directed by Dr. Erica Magris. Filacanapa is also part of the international research project «The "family" in contemporary theatre: interaction, identities and reception», funded by the "PHC Galileo" Cooperation Grant promoted by the Université Franco-Italienne. She has presented papers at different conferences in France, Canada, Italy and Switzerland, and has authored many scientific articles, published in Italian, French and English, such as «Giovanni Poli: The Missing Link» (The Routledge Companion to Commedia dell'Arte, Oxon, Routledge, 2015). Moreover, she develops a practical and artistic research as President of the Stefanoperocco Association that promotes the creation and the dissemination of theatre masks, as well as founder and director of the theatre company GenteGente.

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The paper presents the development process and the results of the workshops Mask and technologies, held in Paris in December 2015 and March 2016, as a part of the Labex Arts-H2H research project Augmented stage: actor's techniques, creative practices and training methods. The workshops investigate the relationship between the artefacts and practices inherited from the Commedia dell'arte and the digital technology of the avatar. The mask is traditionally an enhancing instrument that extends the actor's body and makes it hybrid, in a similar way to the computer generated avatar animated by a performer: can the masks of the Commedia and their improvisation techniques help to find and to understand the theatrical potential of the avatar? Can they enhance the performer's creativity? By using the leather masks of the leading maker Stefano Perocco, a 3D scanner to digitalise them, and devices such as the Kinect and the Oculus Rift, we have explored the immersivity and the expressivity of these two different augmentation artefacts, as well as their potential for interaction. How do the masked actor and the avatar performer live their physical transformation? How do the audience perceive them? Can they play together? In which ways? We have elaborated on these questions through different experiences and analysed them according to a precise experimental procedure developed by the Observatoire Critique, a permanent group of young researchers and postgraduate students. To this aim, we also established a multimedia documentation protocol and created a digital archive. Within this setting, the paper will address the relationship between past and present from a double perspective: firstly, how the history of theatre can contribute to experience and understand differently contemporary phenomena of interest; secondly, how the digital documentary impulse affects the way we organise and live the present in order to build a living memory for the future.



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Currently conducting post-doctoral research studies at the Center of Investigation in Arts and Communication University of Algarve (CIAC), and at the Center for Philosophy of Science University of Lisboa (CFCUL), Corrêa holds a Ph.D. in Theatre and Film Studies from the Graduate Center of the City University of New York; an MA in Theatre Education from Emerson College, Boston; and a degree in Architecture from Universidade de Lisboa. A Fulbright Scholar, she received fellowships from the Gulbenkian Foundation and FCT-Portuguese Foundation for Science and Technology (Portugal); and awards from Louisa Woods Fund and Vera Mowry Roberts Fund (USA). Her post-doctoral research project focuses on the aesthetic and theoretical landscapes of the Gothic mode across various disciplines and media (theatre, architecture, fine arts, film, literature and ICT); as well as on the interdisciplinary concepts of Space, Body, and Landscape in the fields of Science, Art and Philosophy. Playwright and translator of plays, director (theatre and television), set designer, dramaturg, she has taught Theatre Theory, Dramaturgy, and Acting in higher education. She has published articles in international peer-reviewed journals, chapters of books, and a book, *Sensory Landscapes in Harold Pinter: A Study on Ecocriticism and Symbolist Aesthetics* (2011).

Theatre in the Gothic Mode: Emotional Excess Defying Despotism and Mechanistic Knowledge

In their Latin etymology, the words emotion and revolution, *movere* and *revolvere*, closely relate to each other in that both imply movement and involve an action that triggers change. Significantly, the Gothic mode in the drama and theatre of Western Europe, which reached its peak in the last decades of the eighteenth century and early decades of the nineteenth, also linked revolution to emotion, by staging the violent social struggles and revolutionary processes of its historical context as fiercely emotional conflicts waged in the bodies and psyches of the plays' own characters. This paper investigates the emotional dimension of playtexts written in the Gothic mode—J. W. Goethe's *Götz von Berlichingen* (1773); Friedrich Schiller's *Die Räuber* (1781); Percy Shelley's *The Cenci* and *Prometheus Unbound* (1819); Alexandre Dumas père, *La Tour de Nesle* (1832)—focusing on the way they polarize settings and characters into moral extremes of good and evil, so as to raise awareness in their contemporaneous readers and spectators, of the political despotisms and social injustices of the times in which they were written. In Western Europe, especially since the seventeenth century, "emotion" has been pitted against reason and associated with mistaken cognition, bestiality, and the feminine gender/genre. The Cartesian account considered that emotions were caused by "animal spirits" that agitated particular parts of the body, and thus engendered perceptions, sensations, and desires that led to obscure reasoning. By activating the Gothic "feminine genre" of emotional excess—which emphasized spiritual over material values, intuitive knowledge over scientificism, the untamed mystery of Nature over an anthropocentric mastery of the world—these works signaled a critique of perception and knowledge that is still relevant to our own times, in an age that championed rationality, expediency, and measurable realities.



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Graham Saunders is Reader in Theatre Studies at the University of Birmingham, UK. He is author of *Love me or Kill me: Sarah Kane and the Theatre of Extremes* (Manchester: MUP, 2002), *About Kane: the Playwright and the Work* (London: Faber 2009), Patrick Marber's *Closer* (Continuum, 2008) and co-editor of *Cool Britannia: Political Theatre in the 1990s* (Palgrave, 2008) and *Sarah Kane in Context* (MUP, 2010). His current book is *British Theatre Companies 1980-1994* (Methuen, 2015) He was Principal Investigator for the five year AHRC funded 'Giving a Voice to the Nation': the Arts Council of Great Britain and the Development of Theatre & Performance in Britain 1945-1994' and is currently co-investigator on the three year AHRC funded project *Staging Beckett: The Impact of Productions of Samuel Beckett's Drama on Theatre Practice and Cultures in the United Kingdom and Ireland*.

Festive Tragedy: Jez Butterworth's Jerusalem (2009)

This paper will consider Julie Sanders ideas concerning appropriation (2006) in terms of what might be considered a shift of attitude regarding contemporary British dramatists' position towards Shakespeare. Whereas the prevailing mood during the 1970s and 1980s was one of confrontation, where playwrights such as Edward Bond and Arnold Wesker in work such as *Lear* (1971) and *Shylock* (1976) set out to challenge Shakespeare's cultural authority, politics and attitudes to gender and race, by the mid-1990s this relationship had changed to one of accommodation. The first major example of this accommodative process was Sarah Kane's *Blasted* (1995), that incorporated dramatic motifs and ideas from Shakespeare's *King Lear* (c1604-5) (Saunders, 2002), yet buries these elements deep within the structure of *Blasted* here they operate subtly but significantly in producing its unsettling effect. The same process is also at play in David Greig's *Dunsinane* (2010), but perhaps the exemplar of this practice is Jez Butterworth's *Jerusalem* (2009) This paper will consider Butterworth's uses of Shakespearean appropriation, both through his contemporary reconfiguration of England and Englishness through ideas that circulate within C.L Barber's highly influential work *Shakespeare's Festive Comedy* (1959), and also how *Jerusalem* can equally can be seen as an illustrative example of what Naomi Leibler has termed 'festive tragedy', where expulsion of a sacred / profane protagonist by their communities renders them tragic figures.



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Mutable Perception

This paper will consider how the theatre and production designers recruited to the camouflage and reconnaissance units in the 2nd World War discovered new aesthetic possibilities not only applicable to their camouflage schemes but to future artistic developments. The perceptual theories associated with ideas of disguise and exposure will form the context for an exploration of the deployment of similar strategies in post war scenographic practice. A notable example is the American theatre designer Jo Mielziner who had been president of the Camouflage Society of Professional Stage Designers and had seen active service in the US Army Air Force camouflage unit during the war. Liam Doona has described how in Jo Mielziner's 1945 design for Tennessee Williams's *The Glass Menagerie*, 'reality as external and quantifiable matter is brought into question as character and scenography encounter and explore mutable perception'. This discussion of the wartime construction of performative spaces and experiences by professional scenographers including Mielziner will reveal the scenographic methods deployed to create the illusion of dimensionality and to control the conditions of perception. In this critical context, scenography can refer to a multitude of processes, from the cognitive operations implied in the structuring of spatial knowledge to the discursive implications of a particular visual regime, stereoscopy. It will be shown how the camoufleur's stereologic process can be understood to be a form of Ubersfeld's scenographic engagement.



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Gustavo Vicente is a performer, artistic director, scholar and teacher. He is currently a Post-Doctoral researcher at the Centre for Theatre Studies (CET) from the School of Arts and Humanities of the University of Lisbon, where he also lectures on contemporary dance. He published several articles and essays on contemporary performing arts, with special emphasis on the Portuguese practice. He is a member of the Choreography and Corporeality Working Group of the International Federation for Theatre Research (IFTR). Gustavo began his career as an actor in 2001, having worked with several important artists since then, both in theatre and cinema. In 2009 won the 1st prize of the Portuguese Academic Theatre Festival with his first project as an artistic director. He always combined his theatre making with a comprehensive research experience.

Expanded Practices from the Experience of “Crisis” in Portugal: Recent Projects from João Fiadeiro & Fernanda Eugénio and Vera Mantero

Akira Kasai once said that our essential memories could only be grasped through the engagement of our bodies into a “state of crisis”, and that dance should arise from the “pure” experience of this bodily crisis*. In this sense, dance would be an outward consequence of a profound transformation of the dancer subjected to unstable conditions. But what about when the “crisis” is a perceptual state pertaining to the social collective? Does our bodies seek to embrace it as their own? And what influence does this shared feeling of social crisis has in the bodily artistic production? In this communication, I will try to argue that the lasting socio-economic crisis in Portugal is influencing several performing artists in expanding their artistic practices towards the socio-political dimensions, thus giving new expressions to transversal forms of connecting with the collective. To this end, I will take a closer look at the cycle of performances from Vera Mantero & Guests - More or less, but less than more (2014) -, and João Fiadeiro & Fernanda Eugénio’s AND_Lab project (ongoing), as paradigmatic examples of the growing concern from the Portuguese artistic community in tracing possible social transformation paths from within our shared experience of crisis. * Kasai, A. “Interview Akira Kasai: Dance closely Related to matter”, Nikutaemo, n.2 Summer, 1996, pp.18-39.



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Prof. Dr. Günther Heeg is the managing director of the Institute for Theatre Studies of the University of Leipzig. Since 2013 he is heading the DFG research project „The Theatre of Repetition and Recurrence“. The current focus of his work lies on theatrical practices of the appropriation and re-appropriation of the past and the theory of transcultural theatre. His recent publications are „Reenacting History. Theater & Geschichte“ and „Momentaufnahme Theaterwissenschaft“. Günther Heeg is vice president of the International Brecht Society and co-director of the German-Japanese research team „Tradition and Transculturality in Japanese and German Contemporary Theatre“.

A Theatre of Repetition and Recurrence: On the Return of History in Theatre from 19th century Historicism to Contemporary Performances

The turn of 21st century performance arts to the re-enactment of past performances is only one in a whole lot of repetitive phenomena within the visual and performance arts. Contemporary theatre and drama are conspicuously dealing with practices and figures of a reiterating past. Throughout the 20th century, European drama from Brecht and Beckett to Müller and Jelinek is characterized by topics of repetition and recurrence – and by that giving space to the returning, the remnants of the past that persistently live on and refer to the differences between then and now. In my paper, I will exemplify some characteristics of such a theatre of repetition and recurrence, which is the core issue of an ongoing research project at Leipzig University. In comparison and differentiation to historicist practices in 19th century Grand Opéra, which set the benchmark for theatrical projections into the past, I will concentrate on three aspects that show the potentiality of a theatre of recurrence for a globalized world, challenged by fundamentalism and a return of exclusive concepts of identity. Firstly, by repeating the past, a theatre of recurrence transgresses the present; secondly, it compresses and spatializes different times in a virtual space-time; and thirdly, it acknowledges the theatrical character of every repetition, which is always a disguise. As I will show by concrete artistic examples, theatre of repetition and recurrence is not nostalgically looking back, but recognizes history as a resource for the future. In a dialogue with the ghostly remnants of history, it opens a virtual space of contact between the gone and the present, the distanced and the nearby, the own and the other beyond any established cultural order. Such a theatre that unveils cultural identity as a sometimes murderous masquerade bears possibilities of undermining any fundamentalist concepts of ethnic, religious, or national communities.



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Dr Göze Saner is an actor, practice-based researcher, and lecturer at the Department of Theatre and Performance at Goldsmiths, University of London, and recent member of the IFTR Performance as Research Working Group (Barcelona 2013). She studied philosophy at Bryn Mawr College and completed a practice-based PhD on archetype and performance at Royal Holloway. Her most recent work is *Göçmen Adımlar / Migrant Steps*, a community theatre project where she worked with groups of Turkish-speaking migrant women in the UK and Europe, which has recently won a Walk21 Walking Visionaries Jury Prize.

An Inquiry into Form: Past and Present (Co-Authored with Maria Kapsali)

Despite Eugenio Barba's claims that western actors are 'prisoners of arbitrariness', the learning and repetition of set forms, such as Grotowski's *Cat* and Meyerhold's *Études* are integral parts of the most prevailing systems of twentieth-century performer training. They continue to be used within contemporary globalised curricula and are often taught in eclectic combinations and/or independently of the training regime from which they originated. This co-authored paper will examine ways in which forms are often approached as carriers of past wisdom and as promises of (re)activating the findings of previous research in theatre practice, particularly in psychophysical actor training methodologies, by analysing how a distinction between the (abstract, often absent) form and its many particular instances corresponds to and/or destabilises the relationship between the past and the present. By taking as an example, the *Cat*, a sequence of movements developed by Grotowski and the Theatre Laboratory in the 1960s, and employing recent re-workings of Plato's theory of forms as well as Deleuze's formulations of difference and repetition and the rhizome, this paper will ask: How do historical objects of actor training operate, both as embodied practices and as historical/cultural entities? In what way do they interconnect and/or separate past and present? How does one find the knowledge that resides in them? How can we develop a relationship to repeatable forms/containers (such as codified movements, exercises, actions) that is liberating as opposed to overbearing? Can we transform them into new forms that resonate with other people? It will be argued that the power of forms is not an attribute of an 'original' exercise, often embodied by iconic practitioners and desired by many students to come. It rather stems from their tendency towards multiplicity, including many versions and transformations, the most disruptive of which, perhaps, become origins in their own rights.



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Haddy Kreie is a Ph.D. candidate in the department of Theater and Dance and is also working toward a Black Studies emphasis. Her current research seeks to reconceptualize understandings of trauma in terms outside of dominant Western psychoanalytic paradigms, particularly in terms of the contemporary postcolonial experience in Africa. She is currently living in Ouidah, Benin, conducting field work for her dissertation project. Through historical, ethnographic, and performance studies research in Benin, she explores the relationship between Vodun (voodoo) and histories of slavery as a means of identifying and articulating trauma and its coping mechanisms in ways that don't determine the postcolonial condition as always already traumatized. She is an IFTR New Scholars' Prize winner for 2013, and the ASTR Helen Krich Chinoy Dissertation Research Fellowship winner for 2015.

Confronting Traumatic Histories through Vodun and Democratization in Benin

Importing various forms of Christianity alongside Western-style democracy into Africa has resulted in almost impenetrable rhetorical links between Christianity and democracy. As many young Africa nation-states continue to battle postcolonial issues of political and economic strife and the residue of pre-colonial and colonial violence, religion continues to play a fundamental role in strategies meant to improve life for their citizens. Political relationships to indigenous religions and imported versions of Christianity are crucial to the ways that young African nation-states approach independence and democratization. In this essay, I analyze the rhetoric of political leaders in Benin regarding coexisting and competing religious systems of Christianity and Vodun as the young nation establishes itself as the "model democracy" of west Africa. I further analyze performances of Vodun practices through the binary lens of Democracy/Authoritarianism to identify contradictions, misconceptions, and possibilities of both religions in their quests to improve community life. Ultimately this essay seeks to understand how the competing power structures inherent in systems of democracy and authoritarian regimes appear in indigenous and Western religious practices and how access to those power systems by individuals in daily life, through religion, may help to approach histories of violence. An analysis of concepts inherent to democracy/authoritarianism such as inclusivity/exclusivity, rhizomatic power/hierarchical power, and empowerment/dictated action, may help articulate new possibilities of coping with so-call traumatic histories by clarifying the inadequacies of current, competing approaches to traumatic histories such as the need for justice and the need for healing.



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Scripting Memories: female characters in Iraqi plays about War

There is a peculiar aspect of drama about war. Drama and war provide an opportunity to explore the identity of individuals in relation to nation, history and immortality, but under extreme circumstances. But war presents a methodology problem for research on theatre because the script might not survive intact and this is addressed in the first example whereby the production is reconstructed from fragments – as might happen with post war reconstruction. This paper sheds the lights on the different images of Iraqi women presented on the stage of war. The plays analysed are *The Hymn of the Rocking Chair* (1987) and *A Feminine Solo* (2013). These two plays show a sequence of development of life in Iraq across decades. They also exemplify the idea that Iraqi women during war times do not follow the stereotype of listeners. They adapt the role of war-story tellers. The first example is a clear manifestation of the peculiarity of war and drama in the view of the fact that there is no script for this play. After 2003 Iraqi provinces have witnessed many acts of vandalism. Most of the public properties have been either destroyed, burnt or stolen, among which are the stores of the Iraqi Department of Cinema and Theatre. Most of the hard copies of books, journals with film and play scripts have been archived there. The National Library has been destroyed and stolen. Most of the libraries in the universities and faculties have been eradicated, thousands of primary and secondary references are still missing. The scripts of many movies and plays among which *The Hymn of the Rocking Chair* are lost. However, it survives in the memories of the actresses. Segments of the scripts are assembled from the diasporic of the community artists who worked on the production reclaiming its significance.



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Born on January 9, 1986 in Ethiopia, I spent practicing school drama that became the base for my later professional career. After joining Addis Ababa University Department of Theatre arts, I finished my undergraduate study with distinction. I continued my graduate study in theater study at my department at the beginning of 2014 and finished mid 2015. After noticing at the works of different artists at different places, I came to think of working on the relationship between spectator and the art work. By problematizing the concept of spect-actor, I am trying to trace the question of the spectator through the art works. After finishing my graduate study, I joined a theater company that works on multi-media performances and become a researcher and actor. I am applying for the IFTR conference for the first time and I am very eager to share my experience and also to learn from other new scholar colleagues who will present their paper at the conference. I do believe that joining such a conference will add more on my understanding and knowledge of theater and other arts and prepare me for my PHD class.

The Quest for Spectator: Throne of Weapon at the British Museum

Art works that are produced as a reflection of societal memory and trauma are one that can be considered to be a monument and memory of the society. Such art works map and re-map the social and political history of a society. Museums in recent times are criticized for transporting such art works from their own place of engagement to another location, where the understanding and interpretation of the art work differs. Such kind of transporting art works is more applicable to art works originating in Africa and transported across the Globe. In this essay, I will argue how such commercial networks of museums affect in defining and interpreting an art work from different perspectives. . Taking two art works exhibited in the British museum as case studies namely throne of weapon and tree of life I will illustrate my argument. By taking these art works as case study, I want to trace the question of spectator of an art work: 'Who is, in fact, the spectator of an art work?' The question may be general and can generate a debate within the sphere of problematizing the spectator as a detached body from the art or engaged body in the art or a body that indulge itself throughout the entire process of reception of the artwork. Through studying texts of spectatorship and analyzing the relationship and performativity of spectators and performing arts, I will elucidate how are works even within the museum spaces, are influenced now a days.



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Hadia A. Mousa, An assistant professor at Helwan University, Faculty of Arts, Theatre Dep. I've recently finished my PhD, under the joint supervision of Prof. Marvin Carlson, from US, and Prof. Hani Motawe, from Egypt. My PhD entitled "Methods of Directing Contemporary Experimental Theatre Companies in Egypt and the U.S.A, 1990 to 2010". During my stay in the US, in San Francisco 2012, I participated in the forum of the Re-Orient Festival with a paper about "The Arab Spring and Its Dramatic Reverberations in Egypt". Also I participated in the following conferences: - Tunisia: (23-28 March, 2015) "Theatre & Multiculturalism", The Centre of Dramatic Arts in Al-Kaf. Morocco: (the 11th annual conference, 1-5 May 2015), "Performing the Archive", International Centre For Performance Studies. Participating with a paper entitled "Performing One's Own Body and Bodies of Others". Finally I have a book, under publishing, entitled "The Female Directors in the Egyptian Theatre; A semiotic study".

The 1919 Revolution in the Eyes of Modern and Contemporary Egyptian Theatre Directors

In 1919, the Egyptian people were revolting against the British military occupation. Refusing getting more involvement in the World War I, they demanded, at a grassroots level, Egypt's independence and an elevation of the British protectorate over Egypt and Sudan. In such an environment, the idea of staging or presenting any artistic or theatrical work related to what was happening then could be considered as a sort of solidarity. But when more than three directors decide to re-discuss the same issue after more than 90 years, such a remark should draw our attention to the reasons of such a resurgence of interest in such an old historical event, and the way those directors shaped their performances in. For instance, Ahmed Ismail presented, in 2011, a performance called "Hekayat Alnas Fi Thawret 1919" (People's tales in 1919). Then, Laila Soliman, staged, in 2014, a multimedia performance called "Hawa Al-Horreya (Whims of Freedom)". Finally, in 2015, a dancing performance was presented by Monadel Anter called "1919". How these performances dealt with the 1919 Revolution in our recent time, in comparison to the way the Egyptian perceived it through their history books? and Why the directors chose this issue in particular to discuss? This is exactly what my paper will examine.



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Dr. Järvinen is a University Lecturer at the Performing Arts Research Centre of the Theatre Academy, the University of the Arts Helsinki. A cultural historian by training, she is interested in the epistemology and ontology of dance, especially the early twentieth-century. She is the author of 'Dancing Genius' (Palgrave Macmillan 2014) as well as articles in e.g. *The Senses and Society*, *Dance Research*, and *Dance Research Journal*. Her current research project involves work with dancers on legacies of dance modernism.

Genealogies of Artist-Researchers: Past Practices and Imagined Futures for Artistic Research in the Performing Arts

In Finland, artistic research (see e.g. Kirkkopelto 2015) has a relatively long history, with publications dating back to the 1990s (e.g. Paavolainen & Ala-Korpela 1994; Arlander 1996). For the 2016 IFTR Conference, we propose a roundtable on how this history affects the current practices of emerging artist-scholars. In artistic research, where art is a means as well as an end, an artist always has to write a kind of a history of themselves in relation to their art form; but when art is no longer something studied but a method for further scholarship, how does one's relationship to one's past practices change? Instead of something out there, art practice and the materiality of the past is a corporeal presence and a repertoire (to use Diana Taylor's 2003 notion) with which to change how we understand art for the future. But what, then, is the relationship of genealogies and personal legacies – past works and careers in the performing arts – to current practice in artistic research? How does the artist become an artist-scholar and what happens to the art in scholarship? What is the impact of this kind of research on how histories of performing arts are written in the future?



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Since 2008, I have been appointed as Professor of Theatre Research at the University of Helsinki. My research interests include the relationship between theatre and politics in Finland, a topic which I have studied in my doctoral dissertation (2004) and in a monograph (2004). I am also the author of several articles discussing theatre history, historiography and performance analysis. I have been an active member of the IFTR Historiography Working Group since 2001, an executive committee member in 2007–2015 and a vice president 2015–2019. I have participated actively in the Association of Nordic Theatre Scholars as a board member in 1999–2009 and as chairperson in 2008–2009. I had the position of board member in the Finnish Theatre Research Society in 2005–2008 and of chairperson in 2007–2008. I have been member of the advisory boards in Contemporary Theatre Review and Nordic Theatre Studies. Also, I am a proud member of the Teachers' Academy at the University of Helsinki.

Representing Theatre in Materiality of History – A Short Film Theatre 1957

In my paper I am discussing materiality of history, more exactly, how history is incorporated in materials. I am looking at a short film, *Theatre*, directed by Jack Witikka in 1957 discussing the making of Samuel Beckett's *Waiting for Godot* at the recently built Small Stage of the Finnish National Theatre. The production had premiered at the recently opened Small Stage of the Finnish National Theatre on 5 October 1954. It was the first time Beckett's play was produced in Finland. I am arguing that despite of certain dramatizations in the film, it can be looked at as historical material in several ways. It is one of the very few sources of theatre practice in the 1950s and as such it is important immaterial cultural heritage. Actually, there are two versions of the film, one of them in Finnish and the other one is bilingual, the director of the film is speaking English and the actors are rehearsing the play in Finnish. It was a way to showcase the artistic work and the recently opened Small Stage in abroad. The Finnish version was, naturally, aimed at domestic public, in order to show how modern repertory and stage the Finnish National Theatre had. The bilingual film was aimed at international audience as part of the Finnish National Theatre's attempts to increase international connections and especially, Western European contacts. Theatre was edited by Jack Witikka and Sol Worth and produced by T. J. Särkkä. The film (Finnish version) can be seen at the digital archive, Living Archive, of the Finnish Broadcasting Company. <http://yle.fi/aihe/artikkeli/2012/04/03/huomenna-hantulee-1954>. The bilingual version is at the collections of the National Audiovisual Institute.



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Hanna Voss, M.A. studied theatre, literature and economics at the university of Mainz (Germany) and in 2012 she became research assistant at the local institute for theatre studies. She works and does her PhD in the context of the interdisciplinary DFG research group „Un/doing Differences.“ Her PhD thesis is about the institutionalized German straight theatre and has the provisional title: „Schauspieler mit Haut und Haaren – About the (De-)Institutionalization of a Difference“.

Institutionalization as a Link Between the Present and the Past

The subject of the lecture is the institution of German straight theatre in the sense of relatively stable and standardized behavioural patterns which has begun to form up in the last third of the 18th century. Today this institution is daily (re)produced by a multitude of organizations and individuals – primarily by the (public) playhouses, but also to a considerable extent by drama schools, artists' agencies and audiences. The analytical focus is put on the paradoxical tension of theatre between reproduction and the transgression of physical individual differentiation. At present this can be noticed especially in the case of ethnicity or rather ‚race‘: The practice of ‚Blackfacing‘ has become increasingly illegitimate and this circumstance has promoted a smouldering discourse about discriminating practices of employment, ensembles and performance. However, in German straight theatre physical individual features and especially ethnic features of actors are in principle not professionally disregarded, but instead they are the main characteristics of functional requirements. For regardless of their acting ability actors are perceived according to such categorizations which – following the sociologist Bettina Heintz – can be described as institutionalization of ethnicity in the institution of German straight theatre. Owing to the dynamics in the case of ethnicity there is however a slowly starting ‚de-institutionalization‘. That is why there is a need to analyse the specific constellations of conditions responsible for the fact that physical individual differentiations concerning ethnicity can be relevant and ‚sluggish‘, situationally overcome or simply irrelevant. For a better understanding of our present it is also essential to investigate the institutionalization of these conditions: their origins, their developments and breaks. The lecture is supposed both to provide a theoretical approach to theatre as an institution and to explain the contemporary institutionalization of ethnicity in German straight theatre from a historical point of view.



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Dr. Hannah McClure is a researcher/performer/healer working in the fields of dance, somatics, Sufism and ceremony. Her research on the Mevlevi is both ethnographic and practice based, focusing on intersections of the heart, Sufism, and contemporary arts practice. Broader research interests include practice based research, cognition and trance, and feminist applications in religion and peace process. Dr. McClure has produced twelve seasons of live performance and two tours in the US, UK and Germany since 2000. She lectures in Dance and Theatre at The University of Surrey.

A Whirling Sema of the Heart

In this session participants will learn the slow form of whirling, a form that is used as part of the dhikr practices of multiple orders including the more traditional orders such as the Mevlevi as well as more contemporary orders such as the Ansar Qadiri and Ruhaniat. This form of whirling is safe for all physical abilities, and provides an experiential introduction to the heart of whirling practice. Following the practical component, co-researchers in the working group will be asked to share their reflections. Specific response to the researchers questions will be sought, in addition to the natural responses that arise from whirling practice. This session draws on debates surrounding the efficacy of ritual practice, the need to protect that efficacy, and the entrainment of spiritual power with transmodern pressures on both practitioners of ritual and the cultures in which they practice. The symbol of the dervish, the semazen, and the religiously inclined individual weigh strongly on public policy, individual choice, and freedom of choice at this time. How does first hand experience with a practice alter and change current debates? How might this language be filtered into the public domain? What research and academic works need to be generated first, in order to build a rationale for inclusion of experience and efficacy in public discourse on the semazen, the dervish, the Muslim, and/or person of religious belonging?



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Born in 1981, I started my academic studies at the University of Berne (Switzerland) in the Department of Dance and Theatre Studies and in the Department of Art History in 2007, after I had worked for four years as an occupational therapist. I intermitted my studies in Switzerland for six months in 2009/2010 to attend courses at the Université VIII in Paris. Back in Berne, I worked as a junior research assistant at the university from 2010 to 2012. During my studies I worked several times as a theatre pedagogue and stage direction assistant. Furthermore I participated in several theatre productions as a performer. After I completed my final degree in January 2012 I moved to Cologne to start my PhD research project in the Department of Media Culture and Theatre and to work as a lecturer at the University of Cologne. My research interests are primarily figure theatre, dance, cultural exchanges and the theatre in Islamic cultures, especially in Iran and Afghanistan, travelling through these countries on several occasions. Together with Iranian theater makers I have mounted productions in Tehran for Student Theatre Festivals.

International Art Projects in Afghanistan: Where Does the Responsibility Towards the Artists end?

One of the fundamental values of democracy is freedom of expression: a value worth fighting for and protecting, and a value integral to arts practice. Afghanistan is a democratic country - but it is not always easy to openly express an opinion. Many people have reservations about art, even - or in particular - about theatre. Nevertheless, theatre is used for political and social education, especially by foreign forces. For almost 10 years the Alliance Française and the German Goethe Institute have cooperated and worked with, for example, a group of Afghan actors. Together they have developed and staged pieces that deal with social problems and issues. In 2014, a German director worked with Afghan actors to stage "Heartbeat - The Silence After the Explosion", a theatre work about suicide attacks. The Taliban considered this piece a denigration of their martyrs - and sent a 16-year-old boy to launch an attack on the premiere. Three people in the audience died and more than 20 were injured. Members of this theatre group were also threatened in phone calls from the Taliban. So these people made requests for visas. The situation raises questions of how to deal with theatre professionals from crisis areas, particularly when they cooperate with western institutions. In the case of this Afghan theatre group, both the German and the French Embassy rejected the visa applications from the actors. Even when the performance was directed by a German director and performed at the French Cultural Institute, all responsibility was denied. Any Western claims of support for the building of democracy in Afghanistan through the help of art raises questions about responsibility, questions that are difficult to answer. These questions are the subject of my paper.



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I am a performance maker and researcher based in Glasgow. I graduated from Theatre Studies at the University of Glasgow in 2008 and completed a Masters by research on devised theatre in 2011. In October 2014, I started an AHRC funded practice-as-research PhD project exploring the relationships between performance and photography. Specifically I am using Roland Barthes's reflections on photography in *Camera Lucida* (1980) to explore ideas of temporality, corporeality and affect in contemporary performance dramaturgies. The project seeks to read and compose performance through and in response to *Camera Lucida*. In undertaking this research I hope to further explore the usefulness of Barthes's work in theorising and practising performance, as well as exploring what performance practice might offer to Barthes scholarship.

“The Voice as it Sings, the Hand as it Writes, the Limb as it Performs: Re-turning to Roland Barthes and the Live Body”

In Roland Barthes's later works he makes continued attempts to apprehend the affective quality of artworks beyond signification in film, music, literature and photography ('The Third Meaning' (1970), 'The Grain of the Voice' (1972), *The Pleasure of the Text* (1973), *The Neutral* (1978) *Camera Lucida* (1980)). Through Barthes's concepts of the punctum, *jouissance*, the Neutral and the obtuse meaning he teases these ideas out through a practice of "writing towards disappearance" (Phelan, 1993). Using this approach Barthes paradoxically utilises writing to locate what cannot be apprehended in language. However, in Barthes's topoi of artworks, live performance is notable by its absence and as Timothy Scheie suggests: performance, and the live body in particular, represents a "theoretical impasse" for Barthes due to the stubbornness of the live body and its ability to resist meaning (Scheie, 2006). This paper will reflect on my recent performance practice in relation to Barthes's concepts to consider the following questions: In what ways does the live body's present-ness occupy the affective terrain Barthes attempts to locate in other artworks? What implications do Barthes's performative attempts to explore art in writing have on contemporary theatre and performance theory and practice? How might these approaches contribute to a methodology that challenges traditional forms of knowledge production? As well as exploring these ideas in a written paper, I would like to offer up a performance fragment from my current practice to be developed collaboratively and explored through practice during the working group session.



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Harue Tsutsumi Harue Tsutsumi, Ph.D., Indiana University, East Asian Languages and Cultures, 2004. Her interest has been in the transformation and westernization of Kabuki. Between 2012-2015, she was a lecturer of Seijo University, teaching History of Japanese theatre. Harue Tsutsumi is also active as a playwright. Her play, *Kanadehon Hamuretto* [Kanadehon Hamlet] received the Yomiuri Prize for Art in 1893 and was produced in Tokyo, Osaka, New York, London and Moscow. The play was published in 1993. It was translated in English by Faubion Bowers et. al., and was published in *Asian Theatre Journal* in 1998. Her recent publications related to the presentation are "Early Meiji Kabuki and Western Theatre: The Wanderers' Strange Story: A Western Kabuki and Neck and Neck" (2004), "The Plays Witnessed by Iwakura Mission Members –The United States and Great Britain-" (2010), "The Wanderers' Strange Story: A Western Kabuki, or Kabuki Encounters Melodrama" (2016).

The First Collaboration of Kabuki and Western Theatre: The Wanderers' Strange Story: Western Kabuki (Hyōryū Kitan Seiyō Kabuki 1890)

Nowadays, Kabuki actors often appear on stage with actors and actresses trained in modern western style acting. However, in pre-modern Japan, Kabuki actors did not share same stage with actors who belonged to other theatrical genres. After Japan's opening up to the West in 1868, western theater started to be introduced to Japan. The first collaboration took place in 1879, when a newly written Kabuki play, *The Wanderers' Strange Story: Western Kabuki* which dramatizes the progress of a group of Japanese travelling around the United States and Europe, was staged. The main part of the play was performed by Kabuki actors, including Ichikawa Danjurō IX who is considered to be the best Kabuki actor in the 19th Century. In the last act, the characters visit the Opéra in Paris and as plays-within-the-play, *La Grande-Duchesse de Gerolstein* and *The Daughter of the Regiment* were staged. These inner-plays were performed by a group called Royal English Opera Company, organized by Howard Vernon, a singer and comedian who was active in Australia. After coming back from Japan, Vernon appeared in productions of Gilbert and Sullivan operettas, singing supporting roles including Ko-Ko in the first Australian performance of *The Mikado*. Unfortunately, the first collaborative production was a commercial failure. Most of the audience, who had never witnessed any theater other than traditional Kabuki, could not appreciate western theatrical conventions. When a soprano began singing in high notes, the audience burst into laughter. Although this first collaboration of Kabuki and western theater marked a very important turning point for Kabuki, the nature of the production, especially the details of the inner-plays which caused the wild reaction from the audience, is not fully investigated. Using newly discovered Australian sources, I will clarify how these western works were actually staged.



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Hayato KOSUGE (hamlet@keio.jp) is professor of Foreign Languages and Liberal Arts, Keio University in Tokyo, and Director of Keio Research Center for Liberal Arts. He is an executive committee member of IFTR since 2013; representative of Tohoku cluster of Psi #21 Fluid States 2015. He finished doctoral course in 1990 at Keio. He is visiting scholar at the University of Cambridge in 1996-98, and Stanford University in 2003. His research interests include the Japanese underground movement of the 1960s and 1970s, with a focus on Butoh performance. He is involved in the Hijikata Tatsumi Archive in Keio University Art Centre as project leader of the research group, Portfolio Butoh, and is a research fellow at the Research Institute for Digital Media and Content, Keio University. He is also interested in English Tudor drama mainly focusing on Shakespearean dramaturgy, referring to Japanese Shakespeare productions and their cultural context. He is editor and coauthor of *Fuhai to Saisei (Corruption and Regeneration)* in 2004; among his English publications is "Transformed and Mediated Butoh Body: Corpus Moriens in Hijikata's Earthen Statue Project" in 2013.

Staging Past Disasters with Butoh Dance: Ohno Yoshito's "Flower and Bird/Inside and Outside" (2015)

The Great East Japan Earthquake, a magnitude 9.0 undersea megathrust earthquake, occurred at 2:46 pm on 11 March 2011. The Japanese National Police Agency confirmed 15,893 deaths by the devastating earthquake and ensuing tsunami. Those double disasters also caused nuclear accidents, primarily the level 7 meltdowns at three reactors in the Fukushima Daiichi Nuclear Power Plant complex, forced the residents within a 20 km radius of the site evacuated. About 65 years before the earthquake, at the end of the Pacific War between Japan and the allied nations in 1945, Japanese cities were totally destroyed by numerous air raids including the Great Tokyo Air Raid at the night of 9-10 March that burned 16 square miles of its downtown almost flat. Subsequently, the first atomic bomb was dropped in Hiroshima on 6th August; the second in Nagasaki on 9th. These two bombings devastated those two cities. The ruinous images in 1945 have been actualized by the earthquake in 2011 again. Past nightmares of radiation make their reappearance now. Thus, the Japanese are once again faced with an age-old question: How could we represent disasters, human-made or otherwise, both in the moment and over time? What are their limitations and possibilities? With reference to the discussion in the Psi cluster in Manila in 2015, this paper focuses again on Ohno Yoshito's Butoh piece, "Flower and Bird/Inside and Outside" (2015), into which Hosoe Eikoh's short 16-minute film "The Navel and the A-Bomb" (1960) was inserted. I would like to point out its concept of healing with collective memories and emotional ties to the past, and, furthermore, its function as prayer and religious offering to quiet or pacify both trauma of the living and "unlaid spirits of the dead."



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The Just Despot Revisited: Historicising the Crisis of Democratic Governance in the Post-30 June Egyptian Stage

Finally hitting the stage in 1970, playwright Ali Salem's *The Comedy of Oedipus* instantly attained a prominent status. The play did not offer any reinterpretation of either the Oedipal myth or the Sophoclean. Rather, it attempted a grotesque version hardly retaining any of the original components. Still, whatever Salim's original motives in choosing this specific myth, few could fail to see that he was using it as means to hold up the mirror to the confused and aggrieved Egypt of his day. His black comedy ventured an unprecedented critique of the inherent malaises of Nasser's nation-building project. For all this canonical status, no major revival of Salim's play has appeared on Egyptian stages in the last two decades of so. Despite this neglect, or perhaps because of it, this article will revisit Salim's silenced work inasmuch as it still speaks to pressing Egyptian realities. Comparing select parts of the play with more recent examples from the post-June 30 Egyptian stage, I will argue that, its historical import aside, the play's continuing the play's continuing relevance today resides in its poignant (if symptomatically ambivalent) engagement with the ideal of *Al-Mustabbid Al-Adil*, Arabic for the Just Despot. According to early nationalist writings, this imagining of an altruistically-minded ruler figure depicts him as wielding all power in his hands, a fact which allows him, singlehandedly and through exceptional visionary gifts, to guide his grateful and yet dependent people through the path of progress and prosperity. . In early 2016, much in line with what happens to the idealistically-minded Oedipus in Salim's play, a warmly popular and "democratically elected" president appears too beholden not only to his inner circle, but also to the same autocratic practices and propaganda machine of the former fallen regime.



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Heike Roms is Professor in Performance Studies at Aberystwyth University (Wales). She has published on contemporary performance practice, the history of performance art in a British context, performance historiography and archiving, performance and ecology and performance as a mode of knowledge formation and dissemination. Her edited volume, *Contesting Performance – Global Sites of Research* (with Jon McKenzie and C.J.W.-L. Wee), was published by Palgrave in 2010. Heike is director of 'What's Welsh for Performance? Beth yw 'performance' yn Gymraeg?', a project focussing on the historiography of early performance art. The project was funded by a Large Research Grant from the British Arts and Humanities Research Council AHRC (2009-2011) and won the UK's Theatre and Performance Research Association TaPRA David Bradby Award for Outstanding Research in International Theatre and Performance 2011. She is currently working on a book arising from the research with the working title *When Yoko Ono did not come to Wales - Locating the early history of Performance Art*. www.performance-wales.org

Mind the Gaps: Evidencing Performance and Performing Evidence in Oral Histories of Performance Art

In this paper I will examine current approaches to performance histories that might be considered 'historio-dramaturgical' (rather than historio-graphic) in attention: these self-reflexive approaches, I wish to argue, focus not so much on how such histories are written but how they are performed, giving rise to performative methods of research such as re-enactments, curatorial interventions, walking and mapping and restagings of many kinds. I will suggest that such formats are ways of establishing, evaluating and disseminating historical evidence that highlight the essentially performative quality of all evidence. I will focus my discussions in particular on oral history, a method that enjoys increasing popularity among historians of performance art. As the generation of innovators of the artform in the 1960s and 1970s has now reached retirement age, it is perhaps little wonder that a growing number of research projects have devoted themselves to recording the memories of these artists before they pass away. But there is a further aspect to oral history as method that increasingly seems to draw performance art scholars to it: the oral history interview is itself a highly performative format, in which the labour of the researcher in establishing evidence for past events is shown to be contingent, situated and dialogic. I will draw on examples from my own extensive oral history project on the early history of performance art in Wales, *What's Welsh for Performance*.



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Helen Gilbert is Professor of Theatre at Royal Holloway, University of London, and leader of 'Indigeneity in the Contemporary World', an international project funded from 2009–2014 by the European Research Council. As part of this project, she curated an interdisciplinary exhibition, *EcoCentrix: Indigenous Arts, Sustainable Acts*, in 2013, and is currently writing a monograph on transnational indigenous performance. Her latest books, among a wide range of publications in postcolonial theatre and cultural studies, are a coedited essay collection, *Recasting Commodity and Spectacle in the Indigenous Americas* (2014) and *Wild Man from Borneo: A Cultural History of the Orangutan* (coauthored with Robert Cribb and Helen Tiffin, 2014). In 2015, she was awarded a Humboldt Prize for research achievements in the field of international theatre and performance studies.

Mapping Indigenous Heritage in London: New Journeys though Old Landmarks

This presentation discusses an experimental project exploring the significant but often overlooked contributions of indigenous peoples from Britain's former colonies to London's cultural heritage, particularly through the performing arts, sport and diplomatic missions of various kinds. Focusing on sites where exchanges or encounters between indigenous peoples and Britons have taken place over the last four centuries, I am developing an interactive map and guided walking tours to make this unique heritage better known and appreciated among Londoners, visitors to the city, and digital media users interested in our nation's global intercultural connections, past and present. Volunteers, cultural heritage experts and arts practitioners are helping with this project. The map focuses on places where minority and mainstream accounts of London's past intersect. These include, for example, well-known landmarks such as Whitehall, where Pocahontas met King James in 1616; St Martin in the Fields, where a former King and Queen of Hawaii were laid in state for several months in 1824; and Royal Albert Hall, where various world-leading indigenous artists, including opera legend Dame Kiri Te Kanawa have performed. In 2013, maverick Canadian artist Peter Morin presented several of the abovementioned landmarks in indigenous terms, in a series of public performances titled *Cultural Graffiti in London*. The idea for the interactive digital map and guided walks is inspired by his insight that such landmarks hold clues to understanding connections and differences between communities. I will discuss the extent to which the mapping process illuminates such connections, makes the city's unique indigenous heritage more visible, and conveys something of the ephemeral cross-cultural interactions underlying its remarkable diversity. More broadly, my presentation seeks to contribute to debates about walking as creative action and also to weigh the benefits and limitations of using digital technologies to performatively map public space.



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In an extension of my research on ethics and intimacy in One to One theatre, I am currently investigating the use of creative prompts as catalysts in co-created activities (i.e. made collaboratively by facilitator/s and participant/s). The focus of this investigation is in schools, with an eye to adapting the outcomes for lifelong learning. This new project 'The Compassionate Imagination' builds upon methods and outcomes from 'Theatre Personal: Audiences with Intimacy' (launched 2009), in which the main artist-collaborators were Tim Crouch, Adrian Howells, and Rajni Shah. Published outcomes appear in the journals 'Contemporary Theatre Review' (2011 and 2012), 'Performing Ethos' (2013), and in the edited collections 'Critical Live Art' (2013), 'Performing Site-Specific Theatre' (2013), and 'It's All Allowed: the performance works of Adrian Howells' (forthcoming 2016). My longstanding interests are in contemporary British theatre and live art, with earlier work including 'Sarah Kane's "Blasted"' (Continuum 2008) and essays on Bobby Baker and on Howard Barker.

'Sharpening the Gift of Living': C21st Mindfulness Practices and the Legacy of 1960s-70s Flux Objects

The current UK trend for adult colouring books is marketed as equipment for absorption or "flow". This concept of "flow", attributed to Hungarian psychologist Mihaly Csikszentmihalyi (1975), has acquired scientific validation as a characteristic of human flourishing. Significantly, Fluxus is named from the Latin "to flow". Jacquelynn Baas, the curator of Fluxus and the Essential Questions of Life (Hood Museum of Art, NH, 2011), adopted the notion of 'art self-help book' asserting that 'the pedagogical function of Fluxus artworks is to help us practice life'. So, what beneficence to past and to future practices is there in the shared vantage point that emerges from these co-incidences? Addressing the questions of what we do with history, and to what extent historical research is an exploration of our present, this paper interrogates the implementation of Flux Objects as radical education strategies. These questions carry with them the urgency of applied social praxis, as they underpin R&D for a project to bring 'emotional intelligence' (Mayer and Salovey, 1990; Goleman, 1995) to life using creative prompts – and, specifically, material objects. Amongst my co-investigators are live artist Eleanor Harrison (The Grief Series, UK), consultant clinical psychologist Dr Mary Welford (Compassion in Education Hub; co-founder, with Professor Paul Gilbert, The Compassionate Mind Foundation), and Dr Penny Spikins (Senior Lecturer in the Archaeology of Human Origins, University of York). In Yoko Ono's 'Box of Smile' (1971), the performative "as if" is invoked through the contagion of smile to affect, in turn "proven" by late C20th/C21st cognitive science. Going back to the future, equipped with neuroplasticity (that zeitgeist buzzword), Robert Filliou's vision for an Institute of Permanent Creation becomes a reminder that 'we might develop tools of self awareness', 'sharpening the gift of living' by changing 'the structure of our mind' (Teaching and Learning as Performing Arts, 1970).



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Helen E. Richardson, Director, Performance and Interactive Media Arts MFA, Brooklyn College, <http://pima-brooklyncollege.info>. Creative work focuses on collaborative creation and social engagement. Formerly Artistic Director of the Stalhouderij Theatre Company, Amsterdam, an international ensemble creating new works, and recognized for best productions of the year in the Netherlands on themes exploring the encounter between the 'old' and 'new' world, women's rights, and economic disparity. Founding member, co-curator, producer and dramaturg, Global Theatre Ensemble's theatre project on Eliminating Violence Against Women, commissioned by the United Nations. Author of various chapters on the work of the Théâtre du Soleil published by Routledge. Currently working on an online Global History of Performance text for Routledge and a chapter on the life and work of Ariane Mnouchkine for Methuen. UBU®, a contemporized adaptation of Jarry's Ubu trilogy, published by Samuel French, 2016. PhD in Drama with an emphasis in Directing from the University of California at Berkeley. Has worked internationally as a stage director and trained with Ariane Mnouchkine of the Théâtre du Soleil, and Sotigui Kouyaté of the Peter Brook Company. Conducts workshops on maskwork as practiced by the Théâtre du Soleil as well as training in ensemble techniques.

The Theatre History Text as Rhizome

"...the rhizome pertains to a map that must be produced, constructed,...always detachable, connectable, reversible, modifiable, and has multiple entryways and exits and its own lines of flight" - A Thousand Plateaus (21) In A Thousand Plateaus, Deleuze and Guattari propose the rhizome as a prototype for investigation that is inclusive of a plurality of models, opposing the rhizome, with its nomadic indeterminacy, to the tree, with its positional stance: "There is always something genealogical about a tree. It is not a method for the people (8)." This concept of the rhizome offers profound implications for the study of history. If history is a constant "becoming" as suggested by D&G (142), an evaluation of history attempting to fix the narrative is doomed to relatively swift extinction in a time when the map of knowledge is in constant flux. The West has been following an Aristotelian/Platonic model for some time, emphasizing duality, hierarchy of categories, and determination to fix and define nature: contemplating the history of theatre, scalpel in hand—dissecting, categorizing, classifying similarities and differences, providing timelines, and scrutinizing theatre through the microscoping lens of theory to determine significance and establish influence. Through these efforts the creator of the history of theatre, the theatre artist, is relegated to a phylum, beginning and end dates, nationality, ethnicity, gender or theoretical nodule, in which secondary sources trump the primary, in order to contain the sprawling individuality of artists and by association many readers who are themselves aspiring artists. This paper discusses how the history of theatre might be rendered more multifarious. How can we portray theatre history as humans in action, in the process of becoming along with their historical counterparts and antecedents, providing maps for their creative descendants, including the theatre making reader?



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Maria Helena Franco de Araujo Bastos - Helena Bastos: Choreographer and dancer. PhD in Communication and Semiotics from PUC / SP. Researcher, Department of Performing Arts at ECA / USP at graduation and was elected head of the CAC for two consecutive terms in 2011-2012 and 2013-2014. Develops, by the Program of Graduate Studies in Performing Arts / PPGAC -ECA, the research line titled "Text and Scene", focused on technical innovation, artistic and literature of intellectual production in the field of performing arts. Coordinates the research group LADCOR (Dramaturgy of the artist's body), which since its founding in 2006, promotes rehearsals, performances, urban interventions and research aimed at creating and making scenic from the discussion of ideas interwoven between body, city and his affections.

Unwilling Body: Testimony of a Movement Between Forgetfulness

This project continues my theoretical and practical research, directed at scenic processes, particularly at those concentrated on the different artistic languages and genres that are part of the Body Arts (dance, theatre and performance), betting on contamination between these fields. This choice exposes the recognition of a destabilization of the fragmentation of knowledge, from the observation of own experiences that stand out in the contemporary art scene, points to the emergence of liminal thoughts as a critical reflection on the production of artistic knowledge in Latin America. The proposal is to study the relationship between body and city as a collective phenomenon that implies sharing spaces through constant adjustments and agreements. This topic is also crossed by memory and forgetfulness. Memory, in this case, strengthens a key aspect of our time: the testimony. We are what we are according to who we remember we are. Yet, on the memory issue there is a confrontation with forgetfulness as a disassociation strategy with identity. In turbulent times like our present, it is urgent to study the bonds between the phenomena of memory and identity speech in Latin America. The object of this research is to discuss the critical dimension of moving which is the result of the friction between those two instances (memory and forgetfulness). The hypothesis is that it has created an unwilling body: a body born in a crisis environment that perforates the cognitive habits of those who circulate in public spaces of the cities. Authors such as Taylor (2012) and Dieguez (2014) will be convoked to support this research in the panorama of performance studies. The studies about the body will be approached from Greiner and Katz (2005), Damásio (2000) and Lakoff and Johnson (2002).



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Helena Langewitz studied musicology and theater studies at the University of Vienna (Diploma 2008). From 2008 to 2015 she was a PhD student at the Institute of Theater Studies, University Bern. In October 2015 she finished her PhD thesis on "Heterotopie Schwetzingen. Natur- und Gartendarstellungen im Musiktheater und ihre Interdependenz mit der Gartengeneese im gesellschaftlichen Kontext des Sommersitzes von Kurfürst Carl Theodor von der Pfalz und Elisabeth Auguste zwischen 1753 und 1776" (Supervisor: Prof. Andreas Kotte). From 2008 to 2012, she was research assistant in a Swiss National Fund-financed research project on Italian operas at German speaking courts in the 17th and 18th centuries and from 2012 to 2013 in a research project on opera sites, both at the Schola Cantorum Basiliensis in Basel, Switzerland. She has published essays on the topic of garden and opera as well as the garden theatre in Schwetzingen. She is currently working as a freelance dramaturge.

The So-called Boom of Baroque Opera and Historically Informed Performance Practice: What Does It Tell Us?

There is currently much talk of a baroque "boom" on today's opera stages. It is mentioned repeatedly in the German journal "Opernwelt", the Swiss radio station SRF 2 and in the culture sections of the press in general, and seems to be an established facet of the discourse regarding the production of early operas. The following reasons are given to explain the popularity of baroque operas both with their audience and with those who realise them: clearly structured forms, e.g. the da capo aria; audience openness to unfamiliar musical material and narratives, which allows a more experimental approach than listeners' expectations regarding well-known repertoire; and finally, of course, the sonority of period music instruments and vocal practices, as well as historical dance and gesture, which all produce new auditory and visual experiences. However, the results of Ulrich Frey's study (2010) indicate that from 1980 to 2003 the number of productions of operas written between 1600 and 1799 had increased only slightly, while the range of composers performed was quite stable. This suggests that the seeming rise in interest only applies to a few operas by a small number of composers of the 17th and 18th centuries. Is the term "boom" applicable in this case, or are we dealing with mere appearances? Is it not just as likely that it is part of a marketing strategy to promote the popularity of early opera by interested institutions? My talk will focus on the question of whether the frequency of productions of baroque operas in German-speaking countries during the last 25 years fulfil the criteria of a proper "boom". In addition, I will discuss to what extent the understanding of historically informed performance practice is part of the "boom" discussion.



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Opera Theatre as a Reflection of Social Changes at the Beginning of "Normalization" in Czechoslovakia

Czech culture during the so-called normalization period (1970s – 1980s) is often referred to as a culture which was "buried alive". An impressive number of remarkable works and concepts nevertheless came into being within the gloomy atmosphere of Real Socialism and omnipresent censorship which reigned in Czechoslovakia at the time. Czech opera theatre actually experienced its "Golden Age" at this time. The centre of progressive development was not Prague, however, at this time, but the second largest city in the Czech Republic, Brno. Several impressive personages were active in the State Theatre in Brno as of the end of the 1950s. They succeeded in implementing a dramaturgy which, despite a range of political and other limitations, focused on quite unknown works from the world repertoire, first and foremost, operas of the 20th century. The public had the opportunity to enjoy non-traditional stagings where the influences of the inter-war avant-garde joined with inspirations from contemporary opera directing (Friedrich, Herz, Felsenstein). An important aspect of the opera art of this time was its social criticism and political dimension. This contribution will focus on three works which were presented at the State Theatre in Brno over the years 1969-1974: *Joan of Arc at the Stake* (Arthur Honegger), *The Trial of Lucullus* (Paul Dessau) and *From the House of the Dead* (Leoš Janáček). The intention will be to explain how these staging reflected the situation within society at the time after the violent termination of the reforms of the so-called Prague Spring in 1968. In connection with the theme of the conference, the actual meaning of the historical theme will be demonstrated in the first two operas mentioned. This serves to testify to the ability of the staging team to bring stories of the ancient past to life by means of contemporary theatre.



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Hélène Ohlsson is an actress, director and scriptwriter. Since September 2012 she is a PhD Candidate in Theatre studies at the department of culture and aesthetics at Stockholm University. Her dissertation goes under the working title: Swedish divas and subversive heroines in the nineteenth-century. She got her education as a performer at Ecole Jacques Lecoq in Paris. As an actress she has been linked to, among others Västana Teater and Riksteatern, as a director she has worked with for example Dala Teatern and Västerbottensteatern. Hélène Ohlsson has also been active as a drama teacher and dramaturge

The Actress as Pariah: Femininity Discourses About Actresses in Nineteenth-century Sweden

The early evening of Christmas Eve 1898 Swedish king Oscar II took a short break from the family gathering and the distributions of Christmas presents to sit down to write an urgent letter. But the content was not concerning pressing government affairs. It was to announce his sympathy on the grief that had befallen on an aristocratic family. The reason that made king Oscar sit down and write this letter instead of celebrating with his family or govern the country, was that the very popular actress Ellen Hartman had married into this family. He warned them of Ellen Hartman's all negative characteristics that, according to the king, originated from her being an actress. King Oscar also tried to advice the troubled family on how to handle this pariah femininity that obviously shook both the aristocracy and the foundations of society, This paper is about derogatory discourses of actresses in Sweden's fin de siècle and the reasons for them. The tools are critical femininity theories. I borrow Mimi Schippers' concept pariah femininity to argue how actresses were perceived by parts of society. The empirical sources are examples from newspapers and letters from the 1890s. Actors have often historically met prejudice from parts of society irrespective of their gender, but the derogatory discourse differed depending on their sex. Many historians have investigated the historical actress' place in society as well as her strategies to handle the attitudes, for example Kristina Straub, Tracy Davis and Laura Engel. But they have primarily made research about the discourses around British, French and German actresses. Ingeborg Nordin-Hennel has done research about how female performers were regarded by the Swedish nineteenth-century society, but the subject has never been fully investigated. With this paper I hope to make a contribution to this under researched area.



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Henry Bial Professor, University of Kansas Publications include: *Playing God: The Bible on the Broadway Stage* (Michigan 2015) *Theater Historiography: Critical Interventions* (Michigan 2010) *Acting Jewish: Negotiating Ethnicity on the American Stage and Screen* (Michigan 2005) *The Performance Studies Reader* (Routledge, 2004, 2007, 2016) *Brecht Sourcebook* (Routledge 2000) Past-President, Association for Theatre in Higher Education

That Time Swedish Actors Wore Blackface to Act out the Bible

In October 1932, the Royal Dramatic Theatre produced the European premiere of US playwright Marc Connelly's *The Green Pastures* under the direction of Olav Molander. Connelly's lightly comic retelling of the Bible in contemporary black vernacular had been a critical and commercial success in the United States, where it was performed with an "all Negro" cast. The Stockholm production, featuring white Swedish actors made up as Africans, earned wide acclaim from critics and was also a commercial success, yet because of its alleged "religious lampoonery," it was also a center of controversy. One performance had to be halted and police summoned when a group of protesters threw eggs and other projectiles at the performers. This paper revisits the controversial production of *The Green Pastures* as a site wherein several of the conference's key concepts may be examined. As a European production of an American play, it represents a fascinating example of transnationalism. Moreover, as one of the signature productions of the Royal Dramatic Theatre during the tenure of artistic director Erik Wettergren, *The Green Pastures* stands as a turning point in the local history of Swedish theatre. Lastly, *The Green Pastures* itself is a curious kind of "historical" drama, enacting as it does a biblical narrative whose ownership and genealogy is essentially contested. That it was written by a white playwright and performed by black bodies for largely, though not exclusively, white audiences adds to its richness as a site of analysis, while the Stockholm production, by adding the layer of blackface, further complicates these questions.



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Hetty Blades is a Research Assistant at Coventry University, where she is also in the final stages of her PhD. Her research considers the philosophical implications of digital scoring and recording for dance. She has an interest in epistemologies of movement and the questions posed by the dissemination of choreographic knowledge. Prior to her PhD Hetty completed an MA in Dance Studies at Roehampton University and a BA (Hons.) in Dance Theatre at Laban. She is published in range of journals including *Performance Research*, *Conversations Across Dance Studies*, *Postgraduate Journal of Aesthetics* and *American Society of Aesthetics Graduate E-Journal*.

Dance Resistance and Analysis

As dance studies was established as an academic discipline in the 1980s scholars such as Janet Adshead (et al 1988) and Susan Leigh Foster (1986) developed dance-specific analytic frameworks. These models were advanced with specific political motivations, to develop dance literacy and draw attention to the value of dance as an academic field of enquiry. The centrality of 'dance', as opposed to theatre, movement, and so forth was paramount to this political agenda. Nearly three decades later we find ourselves in a very different socio-cultural context, in which dance is frequently indistinguishable from other forms, circulated in numerous digital formats, and frequently problematised as both a practice and a concept. In this paper I ask, what might a dance analysis model for 2016 look like? Considering the political and philosophical climate I wonder, a dance specific framework necessary, and if so how can we support the interrogation of dance, as a broad, complex and unboundaried set of practices? References Adshead, J., Briginshaw, V., Hodgens, P., and Huxley, M. (1988) *Dance Analysis: Theory and Practice*. London: Dance Books Foster, S. L. (1986) *Reading Dancing: Bodies and Subjects in American Contemporary Dance*. California: University of California Press



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Holly Maples is a Lecturer in Theatre at Brunel University. Both a theatre practitioner and a scholar, she has directed productions in the United States, Ireland and the United Kingdom. She trained at Central School of Speech and Drama and has a Ph.D. in Drama from Trinity College Dublin. Her research examines the performance of collective identity in times of social change. She has articles examining a wide range of performance practice including dance theatre, American ragtime social dance, the embodiment of collective memory and Irish Studies. Her book, *Culture War: Conflict, Commemoration and the Contemporary Abbey Theatre*, has recently been published in the *Reimagining Ireland* series by Peter Lang.

The Commemorative Body: Body as Site of Collective Memory and National' Resistance

In 1976 members of the public took over Boston Harbor in a reenactment of the 1773 Boston Tea Party. This unofficial commemorative act, occurring during the Bicentenary of the American Revolution, was created to protest what was perceived as an increasing commercialization of American society. The protestors channeled the historic event to emphasize how far the nation has strayed from the principals of its founding fathers. Commemorative events, such as parades, memorials, and centennials construct the past for present communities. National commemoration aids in the construction of myths of origin by presenting performative rituals of collective memory to the public. Civic performance, like the 1976 protest, use embodied experience of the past to intertwine with commemorative rituals; transforming the commemorative space (and the public's bodies) into symbolic displays of lived memory where the public perform their own national past through interactive activities, public protest, and historic reenactments. This paper, examines the "commemorative body" of the nation by examining ways in which members of the public present, perform, and contest collective understandings of national memory by embodying them. My research interrogates how experiential displays by members of the public turn their bodies into "evidence" of the national past. Though many commemorative events allow their public to remain passive spectators, with the exception of the singing of songs, cheering or other conventional audience activities, this paper examines how members of the public transform their passive engagement into active, embodied experience to position themselves inside the nation allowing them to "experience" that history, as seen in the recent Selma Commemorative March, or protest the current national practice through a performance of its past. It is through embodied experience and "lived memory" that the nation legitimizes—and contests—national identity and "active citizenship" through performative interactions between the public and their commemorative past.



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Houman Zandizadeh has a background as a dramatist and researcher in Iran. He was awarded the Akbar Radi Prize for the Best Young Dramatist of Iran in 2008 and 2009, and was shortlisted in 2010, 2011 and 2012. Before moving to Australia, he was the Head of Dramatic Literature Association of Iran's House of University Theatre. He won the Arts Award Category amongst international students in South Australia in 2015, and finished runner-up in 2014. In 2015 he was shortlisted for the Postgraduate International Student of the Year Award in Australia. Houman is currently completing a practice-led PhD in the area of drama and adaptation at Flinders University in Adelaide.

Siyâvash and Hussein: Performing Eternity

Selecting the Muslim Conquest of Iran in the 7th century as a cultural marker, this paper analyses pre-Islamic and post-Islamic Iranian performances that centre on the characters Siyâvash and Hussein. Hussein, the grandson of Muhammad, was murdered by Yazid, his political adversary, to become the most important character for the Shia; the Iranian branch of Islam (always in conflict with the Sunni's branch of Islam). The story of Hussein resembles the story of Siyâvash, a famous Persian myth. The ritual of Mourning for Siyâvash is the most significant pre-Islamic Iranian performance and Tazieh is the most important post-Islamic one. In fact, Iranians based the character of Hussein on Siyâvash, but also the post-Islamic performances on the pre-Islamic ones. In this article I will study the ritual that is Mourning for Siyâvash and then Tazieh. Then, after showing the common elements in the stories of Hussein and Siyâvash, I will trace the change in Iranian performance after the Muslim conquest. In conclusion, I will turn my attention to the main purpose of these performances: how to perform eternity. Here, the word 'eternity' refers to timelessness and placelessness, the common elements of all the performances analysed in this paper.



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Hsiao-Mei Hsieh received her Ph.D. in Performance Studies at Northwestern University in the U.S.A., and is now an assistant professor in the department of Drama and Theatre at National Taiwan University. She is interested in traditional Chinese and Taiwanese theatre, and its transformation today in the face of multicultural influences. Her other research interests also include cross-cultural adaptation and Asian American Theatre.

Experimental Traditional Theatre in Taiwan: The Emergence of Taiwanese New Xiqu

The practices of the experimental xiqu (in China also known as little-theatre xiqu) in Taiwan are mostly in charge of amateurs whereas those in China are mainly undertaken by professional theatre companies. Though the amateur xiqu practitioners may not compete with the professionals in terms of their performance technique, oftentimes they contribute outside-the-box ideas to the traditional theatre. This paper focuses on Chichiao Musical Theatre in Taiwan, whose young founders are daughters of the Henan opera (yuju) diva Wang Hailing. The works of Chichiao Musical Theatre are multi-lingual and combine music from diverse xiqu genres. Its works are neither gezaixi (Taiwanese opera) nor Henan opera, and are in fact the product of the multi-lingual and multi-cultural situation in Taiwan. Chichiao's successful fusion of various musical genres seems to gear toward a new xiqu direction, which is not defined/confined by one-single musical genre. Xiqu is primarily classified by its music, that is, music tends to characterize juzhong, (types of xiqu), and though China boasts of three hundred local juzhong, with the physical performance and stage aesthetics of these local operas getting homogenized, music becomes the main feature of the local opera. Thus xiqu in China is more conservative in the experiment with music and language. This paper examines the development and possibility of this New Xiqu in Taiwan, and discusses several of Chichiao's productions as examples to show a way in which traditional theatre in Taiwan seeks to rejuvenate itself and connect to the young generation.



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Dissolving and Reorganizing the Korean Theater: Goot, a Korean Traditional Shamanistic Ritual, and Yun-Taek Lee's Theater

In reaction to Western modernism, Korean traditional performing arts, such as traditional dance, folk music and mask dance, have been introduced to the Korean theater since 1980s. Yun-Taek Lee, called 'A Guerilla of Culture,' is one of the central figures in this movement. Taking a step further, he introduced a more experimental method, performing 'Goot,' a traditional shamanistic ritual, in his play *O-ku: A Form of Death* in 1990. Goot is a kind of exorcism for the well-being of community and the prosperity of the living, as well as for the healing of the dead spirits and even for leading them into the heaven. In this play, an old mother asks her son to invite a shaman and hold Goot 'O-ku' in order to make herself go to the heaven after her death. A big show of Goot is performed on the stage and at the peak of Goot, the mother dies. When the play was introduced in 1990, a lot of theater scholars and critics expressed negative and skeptical opinions on the performance, about whether Goot as a traditional ritual could be substituted for a theatrical form or not. In response to this, Lee insisted that Goot is originally one of synthetic arts, even though it is ritualistic and religious; during playing a goot, a shaman shows a variety of performances such as prayers, dances, songs, and even some skits and repartees. He said, in this respect, Goot is the origin of the Korean theater. Since his first trial in 1990, his play *O-ku* has been performed successfully. Adopting a traditional ritual form of Goot into his theater experimentally, he tried to dissolve and reorganize the boundary of the Korean theater and succeeded in relating past and present as well as in enriching the Korean theater.



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In 2010, I graduated with Doctor of Korean Literature from Sogang University in South Korea. I majored in Korean drama and performance. My doctoral dissertation thesis was "A Study on Reflexivity of the Traditional Korean Masked Dance-Drama". My research area is performance and performativity studies. I am currently a researcher in Institute of Media Arts Culture, Kyonggi University, South Korea. My areas of interest include performativity in Korean theatre, traditional Korean theatre and Orientalism, North Korean theatre's politics, technology and performativity.

Traditional Korean Masked Dance Drama and Historiography of Emotions

This paper's aim is to survey newer historiographical approaches to the emotion of the traditional Korean masked dance drama. The traditional Korean masked dance drama shows a number of different emotions. It expresses frankly feelings of ordinary people regardless of format. For example, in Yanban scene from the traditional Korean Bonsan masked dance drama, Yanban, nobleman, is being mocked by his servant, Malttugi. Malttugi makes fun of the privileged classes in order to release the repressed emotions of the lower classes. In Miyal dance scene, Miyal, an old woman, shows jealousy to the young mistress of her husband, and then she is immersed in grief. The traditional Korean Hahoe masked dance drama is characterized by its religious feelings and emotions. And in the traditional Korean Tongyeong Ogwangdae masked dance drama, people with disability appear, so that it causes really aversion. Besides, the traditional Korean masked dance drama employs numerous emotions such as envy, wonder, amusement, pride and shame, etcetera. In the last decade, the history of emotions has developed into an increasingly productive area of historical research. The history of emotions is based on the assumption that not only the expression of feelings, but also the feelings themselves are learned, constructive, and performative. So this paper examines emotional habitus, emotional practice of the traditional Korean masked dance drama and then describes effect of its feeling culture such as emotional community, emotional regime, and emotional style. This research is necessarily speculative in that it provides spectrum of the history of emotions on the traditional Korean masked dance drama, compared with Aristotle's pity, fear, and a catharsis.



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Ilaria Pinna recently completed her doctorate at the University of Exeter. Her research explores the development of the theatre of the left, feminist theatre, and theatre in total institutions between 1968 and 2010. Her research interests also include gender studies, cultural studies, theatre for children and young audiences and storytelling theatre.

The Remnants of Political Theatre: Staging Brecht in Prison

In the past decades, the very definition of political theatre opened up to include not only explicitly Marxist drama, but also a multiplicity of practices that respond to different political priorities and contexts. Politically engaged theatre-makers never stopped interrogating past practices, and the ‘founding fathers’ of modern political theatre, such as Bertolt Brecht, still represent a fundamental point of reference on our political and theatrical maps. The dialogue between contemporary practices and political theatre’s past has developed as a dynamic one, even if not always straightforward. In this paper, I will examine one particular example of a practice that explicitly interrogates political theatre’s heritage and history. In 2003 Italian company Compagnia della Fortezza, based in Volterra prison, premiered ‘Sharks, or Whatever is Left of Bertolt Brecht’, a production that builds upon Brecht’s ‘The Threepenny Opera’ but that distorts and fragments Brecht’s play dismantling its dialectical structure. I will argue that Fortezza’s ‘Sharks’ interrogates political theatre as a practice by exposing the tension between the will to engage with Brecht’s work and the impossibility of embracing his political priorities, aesthetic choices, and his communicative strategies. Fortezza’s rejection of inherited forms of political theatre, far from being a nihilist gesture, is the premise for an alternative practice which investigates the relationship between prisoners and audience and the reassuring, consolatory character of cultural practices such as politically engaged theatre.



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Ilaria Salonna is currently PhD student at the University of Warsaw (faculty of Artes Liberales) and theatre practitioner. She was apprentice for three years (2010-2013) of Russian theatre director and pedagogue Anatoli Vassiliev. This high specialization study in scenic arts (including acting techniques, dramaturgy, theatre direction, and pedagogy of theatre), involved her in different full time sessions of artistic research laboratory in Italy (Master for Theatre instructors, Venice Foundation) and in Poland (Theatre residence on Actor's Grammar at the Grotowski Institute of Wrocław). She earned a MA in Philosophy at the University of Milan in 2009 with a dissertation about the theory of time in Gaston Bachelard. She published an article for the International Brecht Society in 2006, about the relation between Bertolt Brecht and Denis Diderot. Ilaria trained and worked as actress for several years after my Diploma in 2003 at the renown "Accademia dei filodrammatici di Milano" in Italy.

What Theatre Characters "Do" with their Words? A Sample of Poetic and Rhetoric Analysis of an Excerpt of Beckett's Play End Game

In absurd play-scripts there is an apparent incoherence and a distance between the level of words and the non-verbal text, i.e. the system of intentions and purposes which is responsible for the behaviour of characters. The verbal structure has the quality of being necessary, objective and constant, among other elements (non-verbal), implicit but certainly present, which are mainly expressed by the performed behaviour of characters in the dramatic situations. In specific and fixed points of a dramatic text the action takes place on the verbal level so that words are characterized as the speech which is active. This active process within the composition of words can be assimilated to poetry. These words or phrases have the quality of the poetic text, which is, as pointed out by the French poet Paul Valéry, always a text "in actu". Play-scripts, whose absurdity is the main aspect of the verbal interaction and the most evident effect for the audience, are the best material for us for an analysis which will take into account intentions and effects of the words, thus disclosing the mechanism of generating meaning within the non-verbal text. Following Eli Rozik's description of the multilayer structure of theatre text and its function of generating meaning, we try to understand what characters "do" with their words, with the intention to describe the rhetoric of theatre texts. We will focus on an excerpt from Beckett's play End Game, while attempting an analysis of the sub-structures of the language made by intentions and purposes (non-verbal) starting from the verbal text.



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Technical Media, Narratives and Realities in Theatre History

The narratives formed by theatre historiographical research are formed according to the specificity of the technical medium (photo, video, images, written documents, voice records, oral history). Media and their narratives as a result reduce the complexity of the live theatre event – they are inevitably unilateral, disproportioned and they distort the coherence of performance elements. There is no technical medium which could adequately record acting energies, spatiality, the phenomenological dimension of performance. The niches resulting from the one-sided representation draw our attention on the fact that theatre, while being mediated, loses its organic character. The situation described above poses various problems: when re-writing or re-creating the performance/theatrical event we try to complete or correct the narratives constituted by the various media, by crossing their territories in many ways. Furthermore, a connection must be established between the niches and narrative knots of the specific narratives. Which are the elements that can constitute a narrative knot, can a single element form a knot? These questions highlight the whole context of understanding, interpreting and creating theatre historical data. Identifying the various levels of interpretation of a narrative element and the question of theatre record's reliability are closely connected to the problem of how to interpret theatre events having strong additional meaning in the second public sphere – this is the case of art and theatre in East European totalitarian regimes (examples of Hungarian theatre from Romania). In these cases, can we speak about misreading or misinterpretation? Penduling between past and present also poses the question of the slow and fast media in the frame of the analysis. The re-creation of past theatre performance furthermore poses the question of the aesthetic model we use in our interpretation and construction (artwork- based and the event-based perspective).



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Ilinca Todoruț is a Doctorate in Fine Arts candidate at the Yale School of Drama where her research centers on interdisciplinary art and political performance. She served as Production Dramaturg in the program and at the Yale Repertory Theater, with credits including *The Seagull*, *The Winter's Tale*, and a number of new plays. She also worked as Literary Assistant for the Yale Rep, and as translator of theater books into Romanian. Her work has been presented at conferences such as PSI and ASTR, and she's a contributor to *The Routledge Companion to Dramaturgy*. Her essays have appeared in publications such as *European Stages*, *Theater*, *Journal of Poverty*, *Scena.ro*, *Ecumenica*, and *The Romanian Journal of Performing Arts*. Her latest devised work was a community based project in New Haven entitled *Exercising Democracy* which involved political discourses and stationary bikes.

Critical Realism from Ibsen to Schlingensief

My paper argues that a certain twenty-first theatrical practice is better suited to the aesthetic paradigm of realism than the postdramatic critical discourse. I will illustrate by theoretical argument by referencing the well-known performative event *Please Love Austria* designed by Christoph Schlingensief. I thus challenge a prevalent assumption currently upheld in theater studies, which portrays realism as solely limited to the 'slice-of-life' representational genre. I propose envisaging a tradition of critical realism, initiated by Ibsen, and continued by Brecht's practice in the twentieth century. This discursive realignment cuts through the theoretical quandary of postdramatic theater's political inflexions – a discussion which always, implicitly or explicitly, references the "irruption of the real." I aim to present an alternative critical apparatus to engage with the contemporary wave of socially oriented theater. Epitomized by the impulse of "art into life," in contrast to the (post)modernist "l'art pour l'art" aesthetic attitude, critical realism explores the wealth of exchanges between reality and fiction, truth and simulation, manipulated spectacle and the objective everyday. Realism is always anthropocentric, but after the expiration of the humanist model of "man" at the centre of all things it now focuses on the notion of the individual as a social animal, delving into explorations of inter-subjectivity, relationality, and communication as the basis for its critique of contemporary society.



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My name is Indu Jain and I am a Doctoral Candidate at the School of Arts and Aesthetics, Jawaharlal Nehru University, Delhi (India). I am particularly interested in probing the lacuna in the 'space' 'representation', and 'method of documentation' of the presence of women in the Indian theatre. My particular investment is to examine the contemporary women's theatre in India in its historical, social and cultural context. I seek to explore the inter-relationships between feminist theatrical theory and practice, its historical antecedents, ethnographic conditions and performative articulations. I am also an Assistant Professor of English Literature at Delhi University

Resisting and Negotiating Traditional Representational Legacies: Anamika Haksar's Antar Yatra

My paper will focus on the feminist emphasis in the performance, training method and pedagogical vocabulary employed by Anamika Haksar, cynosure being her monumental production of the play *Antar Yatra*. Trained in the erstwhile USSR in the Stanislavski method she adapts her training method to explore tools that she employs to devise, improvise, undo the structure, challenge the traditional hegemony of logocentric performance text and create a sphere of disturbance at the various levels of aesthetic traditions associated with the Delhi theatre coming out of the NSD and its strong genealogies attributed to its patriarchal founders. Crucial to my work would be to focus on her performers who mostly comprise of her ex-students and bring in their conditioning of her (feminist) pedagogical training, from the drama school to the performance space. Her tutoring techniques with a compelling focus on 'knowing yourself' rather than a slender monolithic vision of tradition, enables the actors to create their own materials, perform personal narratives and reimagine their relationship to performance and what it might mean to the social world. With a sharp shift in the actor training methods of the past, there is an attempt to create a performance text based on long improvisation process, abundant use of the body and what is seen as a feminist scenography. My intent is to investigate the process to create an alternate (feminist) theatre, which resists the traditional representational legacies even when the theme is a traditional epic.



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The Artist is not Present: Conceptualizing Autobiography (the Case of Stanislavski, Brook and Barba)

There is an increasing interest, in the form, function, and potential of personal narratives by artists. *My life in Art*, by Stanislavsky, *Diaries*, *Threads of Time* by Peter Brook, *On Directing and Dramaturgy: Burning the house* by Eugenio Barba, to mention just some the most relevant in the field of personal narratives or accounts of life and work by theatre directors. These texts perform similar tasks in society, such as identifying what a theatre director is, how do directors cope with their biographies or how they build working communities, or learn to act in a unwelcoming context, develop their interests and build working environments or devise and carry out their projects. This paper will examine these writings as texts as a hybrid genre between theoretical discourse and accounts of personal experiences, a genre which has become a powerful cultural tool in the theatre and pedagogy of today; writing being that most lucid mode of thinking and disseminating thoughts. An indispensable form of conversation with the masters of the past and masters not present. The analytical method used is based on a series of concepts and tools from Genre Theory and Pragmatics. My goal is to 1) articulate a preliminary framework for the analysis of personal narratives as a way of producing knowledge in the discipline of Theatre Studies 2) examine the function of these kind of memories o accounts as the basis of passing a director's knowledge on to others, so that pedagogy, research and artistic practice can make progress 3) encourage theatre directors to write personal accounts of their lives and work so that others can benefit from their experiences.



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Ioana Szeman is a Principal Lecturer in Drama, Theatre and Performance Studies at the University of Roehampton, London. Her ethnographic research focuses on how Roma express citizenship and belonging and uses performance paradigms to discuss the politics of recognition that Roma face in Romania and across the EU. Based on archival research, her current project focuses on the relationship between theatre and diplomacy during communism in Romania. Ioana is a member of the Feminist Review collective.

The Communist Nation on the World Stage: Romanian Theatres Abroad

In this paper I discuss Romanian theatres' tours in the West in the period between 1966 and 1971 and the ambassadorial work theatre performed for the nation, as part of numerous international cultural exchanges. I show that the presence of Romanian theatres in international festivals reflected the communist regime's ambitions to project onto the world stage an image of an independent nation during the first decade of Nicolae Ceauşescu's tenure as president, before and shortly after he shifted to an Asian-style isolated dictatorship in 1971. Analysing previously unexamined archival documents, the paper reveals how, even in its period of relative thawing, the Ceauşescu regime instrumentalised cultural events to fabricate its short-lived positive image abroad. The paper discusses the paradoxical situation of Romanian directors famous in the West, such as Lucian Pintilie and Liviu Ciulei, who were allowed to work abroad even after they were banned in Romania, and playwright Eugene Ionesco, unsuccessfully courted by the regime.



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Irene Melé-Ballesteros holds an MA and is a PhD candidate on Hispanic Peninsular Literatures and Cultures both at the University of Massachusetts in Amherst, where she teaches Spanish and Catalan languages, and Film and Literature as Teaching Associateship. Her most recent publications include an edited Monographic issue, "Feminismo y Gynocine", vol. V, Ámbitos Feministas, Nov. 2016; a forthcoming book chapter, "El Vodevil de Elena Jordi: Intermedialidad e Innovación en Barcelona 1914-1920" Helen Freear-Papio and Barbara Zecchi, eds. *Dramaturgas y Cineastas: Mujeres entre Teatro y Cine en España* (in preparation) and a series of interviews with Spanish women filmmakers in the digital platform <http://digitalhumanities.umass.edu/gynocine/> Actually she is at the writing dissertation stage and interested on the intersectional spaces between affect theory, spectatorship and autoethnographic writing. She's as well a member of the Graduate Student Performance Studies Organization.

The Influence of Elena Jordi Vaudeville's Company on Spanish and Catalan XXth Comic Theatre

This presentation deals with most relevant aspects of my research conducted on the figure of Elena Jordi (Cercs 1882-Barcelona 1945), a Spanish vaudeville-theatre director and prominent Catalan actress. On it, a feminist critique gives account of the biased historiographic perspective offered by journalists, biographers, caricaturists, and theatre historians. A revised contextualization of the figure provides as well new readings of historiographic material in order to build up a rather contemporary and academic focus that allows scholars and theatre professionals to have access to the historical achievements and artistic legacy by Jordi. The work and tradition that the vaudeville pioneer developed during the first Spanish avant-garde period in Barcelona along six consecutive seasons (1914-1920) includes unprecedented accomplishments in terms of spectatorship affluence, theatrical and marketing techniques, as well as the settlement of a renewed genre in Barcelona's. Her intense professional relations with laureate Catalan writers, artists and scenographers brought Jordi's company a great success in introducing vaudeville to both the Catalan and Spanish publics respectively, providing witty translations and adaptations by most respected French vaudeville authors. As a producer and director Jordi not only staged, advertised and acted on herself in many of the plays, but she also built up a theatre that bore her name in the center of Barcelona. The Elena Jordi Vaudeville Company had to endure pervasive criticism because of sexism and bigotry. Even sophisticated mise en scenes, sets of attire and a rich and varied repertoire awarded by an astonishing affluence of public would not guarantee a fair recognition of her work either then or nowadays. In resume, to contextualize and highlight the numerous contributions of Jordi to the theatrical and comic traditions in Spain as a vaudeville pioneer director and producer are the main goals of this talk.



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Rethinking Aesthetic and Ecstatic in Theatre Art: Mircea Eliade's Vision in Nineteen Roses and Stanislav Grof's Theory about Holotropic States of Consciousness

The famous Romanian historian of religions, Mircea Eliade, presents in the novel *Nineteen Roses* a vision about theatre less explored by his critics, in which we can find the seeds for a possible theory and practice of the sacred theatre. Integrating it in his theory about sacred as an element in the structure of human consciousness, not in the history of consciousness (*The Sacred and the Profane*), I will argue, applying a cross-disciplinary approach, that theatre could have, as Mircea Eliade claimed, the role of a "path" to transcendence. The experience of the sacred, in terms of Stanislav Grof's transpersonal psychology, is considered a "holotropic" experience. How can we understand Eliade's vision about theatre using the Grof's theory? What is the role of anamnesis in Eliade's theatre and in Grof's theory and psychological experiments? What is the relationship between aesthetic and ecstatic in Mircea Eliade's view on sacred theatre and Grof's perspective on the role of the arts related to the holotropic states of consciousness? With reference to textual criticism and involving modern studies about theatre and spirituality (Ralph Yarrow, Daniel Meyer-Dinkgräfe), as well as history of theatre, psychology and philosophy of religion as the main disciplines underlying this research, I will propose to re-configure the expressions of the sacred in theatre today, rethinking a phenomenology of the sacred on stage and its benefits for "the non-religious man of modern times" (M. Eliade).



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Karagoz, Then and Now: The Shadow Under the Political Regime Change

Karagoz was the most popular daily entertainment in Ottoman Empire and still is an existing shadow theatre tradition today in Turkish Republic. In 16th century, when the shadow theatre tradition has started, Ottoman Empire was at the height of its power and had extended its borders under the reign of Suleyman the Magnificent. Within a multi-ethnic and multi-religious society; the shadow play had a huge presence fulfilling the place of a TV, a major political critic, a newspaper and a social stabilizer till the end of 19th century. However, at the turn of century, the censorship under the reign of Abdulhamid II took a lot from Karagoz's primary qualities. Even so it had been closer to its original structure as a performance for adults; more than it was reduced to a simple entertainment during the years followed new republic's establishment. Yet the idea of being able to reach and educate the majority of public through Karagoz shows attracted the new government. However as a result of the fail in reflecting the changes in society, and having a didactical storyline in terms of education, the shows couldn't attract the audience. Additionally in order to protect the tradition, the shadow theatre announced to be a cultural heritage object. Altogether, this paper questions the adverse effect of "modernity" on Karagoz after the regimen change and evaluates the variables and the elements caused this effect. Thus Karagoz seemed to have freedom of speech under the strict rules of the empire even if it wasn't an absolute freedom, whereas it failed to preserve its side of criticism and social function in a -supposed to be- liberal republic. Accordingly, the main objective of the paper is the analysis of this change in recognition of this form by society over the years, regarding the political changes.



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Countering Shakespeare, Engaging Master-Narratives: Esiaba Irobi's Re-(g)localization of *The Tempest* in the Mediterranean to *Sycorax* in the Caribbean

Esiaba Irobi's handling of the Prospero story in his *Sycorax* runs counter to Shakespeare's *The Tempest*. For one, it moves the location of action from the Mediterranean to the Caribbean and engages in myriad refutations of the claims of Shakespeare's script. Irobi's drama is laden with multifarious layers of meaning alluding variously to contemporary anomalies and instances of elision deductible from the silences of the older version. Using Critical Race Theory (CRT) methodology of counter-storytelling and juxtaposing the texts, this paper highlights suppressed social realities in *The Tempest* which Irobi makes evident in his version. For instance, *Sycorax* is present to counter Prospero's claims against her; Caliban becomes vociferous in telling his side of the tale where we learn that Shakespeare erred because he is actually Caribbean and he has no deformity; Ariel becomes a bisexual transvestite who jumped from Prospero's bed to *Sycorax*'s; and Shakespeare himself is brought on stage to answer for his choice of (mis)representations. Irobi's text is subjected to close reading and the essay finds that Irobi's, in its multi-layeredness and plethora representations of sexuality, race, gender and class is a hybridized product which stems from the author's lived experiences of being African, Diaspora writer and artist in exile.



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Jacob Bloomfield is a third-year PhD candidate in History at the University of Manchester in Manchester, England. His thesis, to be completed in Autumn 2016, is entitled 'Heroines, Queens, Goddesses, and Glamazons: Male Cross-Dressing Performance in England Between 1930 and 1970' and is being supervised by Professor Laura Doan and Professor Frank Mort. His review of Clare Sears' *Arresting Dress: Cross-Dressing, Law, and Fascination in Nineteenth-Century San Francisco* will soon be published in an upcoming issue of *Women's History Review*. He has presented papers at the 2015 Social History Conference in Portsmouth, the 2015 South East Hub Conference in Canterbury, and the *Historicising Trans** Conference in Liverpool.

Soldiers in Skirts: Cross-Dressing Veterans on the 20th Century English Stage

This paper will explore theatrical male cross-dressing through a study of revues performed in the interwar era featuring cross-dressed male veterans. It will build on previous studies of cross-dressing soldiers by expanding the scope of analysis from the subject from the limited, homosocial sphere of the POW camps and concert parties organised amidst the theatre of war to the urban and provincial theatres of the variety circuit. In this different environment, performers encountered new types of spectators, including the theatregoing public, censors, and the press. By applying a range of sociological theories relating cross-dressing to new archival material, I will analyse how cross-dressed veteran revues were received by a range of spectators. As historians such as Joanna Bourke and Jane Tynan have argued, the male soldier and the soldier's uniform represented a form of totemic masculinity in interwar Britain. Through a variety of new primary resources, I have been able to find that the veteran cross-dressing performers were generally praised by censors and the press for not only embodying the totemic masculinity of the First World War soldier, but totemic femininity as well. Using Matt Houlbrook's research on the gendered significance of the powder puff in interwar London, I will explore the symbols imbued with gendered significance which the audience read as significant tokens of theatrical femininity and masculinity. In particular, the wig, the soldier's fatigues, hands, feet, and the frock were all deemed to be important gendered artefacts. Through playing with these specific gendered symbols, the soldiers were able to subvert their masculinity in a socially acceptable manner, avoiding any association with deviance or 'Nancy business', as one critic described it. This allowed the performers and the revues to achieve national popular and critical success.



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Jacqueline Bolton is Lecturer in Drama at the University of Lincoln. She has published in *Studies in Theatre and Performance* and *Contemporary Theatre Review*, and is editor of a special issue of *CTR* on the plays of David Greig (2006). She is editor of the Methuen Drama Student Edition of *Pornography* by Simon Stephens and the Methuen GCSE Guide to *Curious Incident of the Dog in the Night-Time* (2016). She has contributed chapters on Simon Stephens to *Modern British Playwriting 2000-2009* (Methuen Bloomsbury, 2013) and on *Joint Stock in British Theatre Companies: 1980–1994* (Bloomsbury Methuen Drama, 2015). She is associate editor of *Studies in Theatre and Performance*.

Three Kingdoms: Reviving the ‘State of the (Inter)Nation Play’

This paper argues for *Three Kingdoms* (2012) – a tri-lingual collaboration between the Lyric Hammersmith, London, the Munich Kammerspiele and Teater NO99, Tallinn – as a landmark piece of political theatre for, as and within a globalised world. Departing from Dan Rebellato’s assertion that by the 1990s, the 1970s ‘state-of-the-nation’ model was necessarily ‘a form whose usefulness had passed and whose purchase on contemporary reality had diminished’, this paper places this statement next to the same author’s tantalising observation on *Three Kingdoms*: ‘If the critics could only see it, Simon Stephens, Sebastian Nübling and Ene-Liis Semper have revived the state of the (inter)nation play’. Proceeding from my previous research into the theatre-making cultures of England and Germany, this paper reads *Three Kingdoms* through the historical tradition and dramaturgical prism of state-of-the-nation theatre. Three key aspects form the basis of this analysis: Stephens’s embrace of the practices and aesthetics of European theatre cultures; Nübling’s practice of ‘inventing an autonomous aesthetic with an ambivalent relation to the text’; and the instances of ‘uncoupling’ and ‘decentring’ which recur throughout both the performance and the text of *Three Kingdoms* itself. Finally, while adopting the ‘state-of-the-nation’ model as a reference point, this paper also suggests that, in its move away from realism, party politics and ‘message’ towards non-realism, ethics and ‘affect’, Nübling’s production simultaneously undercut principles – both political and aesthetic – of specifically British ‘state-of-the-nation’ dramaturgical models.



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James Hudson is a lecturer in drama at the University of Lincoln with a specialism in contemporary British playwriting and political theatre. He has been recently published on Howard Barker, Edward Bond and Sarah Kane.

The Reactionary Mind and the Limits of Liberal Tolerance in Chris Thorpe's Confirmation and David Grieg's The Events

While for more than a decade in Europe extremist Right-wing ideas have been mainstreamed and the far-Right has experienced a significant growth both in electoral success and extra-parliamentary activism, two timely plays recently performed in the UK have attempted to engage critically and analytically with aspects of racism and extremism motivated by reactionary politics. David Grieg's *The Events* (2013) re-imagined a mass shooting with strong echoes of the atrocity perpetrated by Anders Breivik on the Norwegian island of Utøya; and Chris Thorpe's quasi-verbatim *Confirmation* (2014) attempted to use the theoretical frame of confirmation bias to explore the ideological beliefs of the British webmaster of a white supremacist website. These notions have particular salience for the contemporary political climate of reactionary populism directed against refugees, minorities and immigrants in Europe. This paper reads both plays as being representative of a particular form of Leftist political theatre inhabited by progressive politics that attempt to interrogate the reactionary mind, exploring how fascist and extremist racist ideologies are conceived and cultivated. Featuring protagonists with quintessentially liberal attitudes that are confronted by types of nativist racism, each play interrogates the boundaries of liberal tolerance when faced with its implacable, intolerant other. I suggest that in staging this encounter, both plays explore the implicit liabilities of the attitude of uncritical acceptance, with both protagonists' moderate liberal certitudes destabilised and undermined until they are finally forced to affirm their intolerance against extremism as a way of preserving their prior, unexamined, axiomatic attitude of tolerance.



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Jim Reynolds is a Senior Lecturer in Drama at Kingston University, London. His Ph.D. research at Queen Mary, University of London investigated performance practices in Robert Lepage's devised theatre. Jim has published articles and chapters exploring the work of Robert Lepage, Howard Barker, the adaptation of graphic novels and children's literature, and a co-edited book exploring the relationship between substance-misuse and performativity, 'Addiction and Performance' (CSP, 2014). 'Howard Barker's Theatre: Wrestling with Catastrophe', his co-edited book on Howard Barker and The Wrestling School was published in July 2015 (Bloomsbury Methuen). His monograph on Robert Lepage and Ex Machina is forthcoming in 2017 (Bloomsbury Methuen). Jim has also led a range of text, devised and applied youth theatre projects, mounting work on London stages including the Tricycle Theatre, Hammersmith Lyric, The Cockpit, and The Rose, and also at festivals including IYAF and Edinburgh, where he presented the UK stage premiere of Howard Barker's 'Knowledge and a Girl' in 2015. This production, along with Shakespeare's 'Pericles', Cervantes' 'The Sultan's Queen' (2014) and Barker's 'Und' (2015) are part of 'Is That a Fact?', his practice-research project exploring ways of working with the information presented in playtexts.

Between but not Wandering: Spiritual Space and Contradiction in Robert Lepage and Ex Machina's The Seven Streams of the River Ota

Robert Lepage's *Seven Streams of the River Ota* (1994-1997) appealed to the spiritual-aesthetic traditions of Zen Buddhism, in order to describe responses to 20th-century crises ranging from HIV to Hiroshima. Japanese Zen, and its reflections in the aesthetic of wabi-sabi, thus provided Ota with a spiritual-aesthetic resource – a rich seam of concepts and concrete objects to mine and transform into striking images, near-empty spaces and narratives. At this vital stage in Lepage's career, therefore, the aesthetic values and spiritual beliefs of Zen – appertaining to form and emptiness, space, and contradiction – began to saturate his work, initiating a performative re-creation of tradition that Lepage readily confirms continues to the present day. This paper explores Ota, and other of Lepage's subsequent devised theatre pieces, in order to demonstrate that both Zen's traditional spatial precepts, and its embrace of contradiction, are core to Lepage's method of theatre creation, as well as his performance aesthetic. Consequently, I argue that a positive engagement with social, cultural and political difference underpins the inter-disciplinary eclecticism that inevitably emerges in staging contradiction, along with a drive to create performances capable of negotiating international, and multiple, traditions of belief. In pursuing this argument, I weigh the value of apprehending difference against the critical problem of Orientalism typically produced when "West meets East". My contention here is that Lepage's deployment of forms in contradistinction does not activate a simplistic binary, but rather creates and makes present in performance a contemplative, liminal and spiritual 'between' – effectively, a Zen space – mediated into a rewarding and relevant experience available to a wide audience. Lepage's performances of spiritual tradition thus present a positive cultural principle – paralleling the effects of encountering cultural differences in reality, offering emotional depth and insight, and producing a forward-looking perspective.



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Cultural Traditions and Theatrical Genealogies in Ingmar Bergman´s Operas

Ingmar Bergman has always been fascinated by the technical and material aspects of opera. Although he staged only three operas (Stravinsky's *The Rake's Progress* in 1961; Mozart's *The Magic Flute*, 1975 and Daniel Bortz's *The Bacchae*, 1991) opera and music are omnipresent in his cinematic, literary and theatrical works. Bergman's opera productions were an astonishing plexus of traditions and conventions: not only are they full of references to his own works but also multilayered palimpsests of cultural traditions and theatrical genealogies. Here he fully developed his politics of quotation, pastiche and intertextual allusion. Moreover, two of them, *The Rake's Progress* and *The Magic Flute*, were ironic, playful re-enactments of the aesthetics of the Drottningholm Palace Theater. In his legendary version of *The Rake's Progress* Bergman exposed the major conflicts between of bourgeois society and the Dionysian artist and recreated the central mythologies of European Romanticism and Modernism: Don Juan, Faust, the expressionist *Everyman* and even *Peer Gynt* (in an interview he called Auden's/Kallman's libretto "a kind of *Peer Gynt*"). In his bravura reconstruction of *The Magic Flute* ("my companion through life", *Images*) he used the aesthetics of baroque theater and carnivalesque strategies to wrap pastiche within pastiche. In *The Bacchae* he interpreted Euripides' tragedy as a universal religious ritual and discussed the impossibilities of verbal communication by introducing a mute, dancing figure called Tallata. In his opera productions Bergman sees Modernity through the lens of tradition and reveals the mechanics of the theatrical machinery. In my paper I will use previously unpublished material from the Bergman Archives and the archives of the Kungliga Operan. The purpose of my presentation is to show how Bergman uses different forms of heteroglossia and intertextuality in order to achieve a critical dialogue with visual, musical and theatrical traditions



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Jan Clarke is Professor of French at Durham University. She has written extensively on all aspects of seventeenth-century theatrical production, including architecture, acoustics, spectatorship, stage design and company organisation. She has published three monographs on the Guénégaud Theatre, the last of which examines the machine plays of Thomas Corneille, and a recent co-edited volume explores atage representations of the city. She is currently working on an edition of Thomas Corneille's ten operas and machine plays, and her future projects include a monograph examining the early years of the Comédie-Française.

Dangerous Images

Images are in many ways the 'bad boys' of the theatre historian's world – promising so much, but delivering so little. Indeed, many of them are so clearly 'mad, bad and dangerous to know', that our friends (and fellow historians) wonder why we go back to them time after time. In this paper, I will consider a number of well-known and lesser-known offenders, chosen from seventeenth-century French theatre to illustrate topics such as impossible theatre architecture (size really does matter), the scenes that never existed (now you see him, now you don't), and the tricks of stage illusion (how not to give the game away).



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Associate Professor for Theater Studies at the University of Amsterdam. Studied Theater and History in Berlin. Research Fellow at the Collaborative Research Center Kulturen des Performativen in Berlin (2001-2010). 2010/11 Visiting Professor for Aesthetics and Theater Studies at the Academy of Fine Arts in Münster. 2011-2013 Feodor Lynen Research Fellow in the Department for Germanic Studies at the University of Chicago. From 2009-2012 co-convenor for the Historiography Working Group. Co-editor of the book series *Theatrum Scientiarum* (Walter de Gruyter), a study on the intersection between the history of science and the history of theater. Further publications: *Theater Machine und Fortification. Paradoxa of the Production of Knowledge in the 17th Century* (Berlin: Akademie Verlag, 2007); *Theaterhistoriografie: Eine Einführung* (G. Narr, UTB, 2012) with Matthias Warstat and Viktoria Tkaczyk. His current research project questions the manifold relationships between theater and the police in nineteenth-century German territories.

Schiller's 'Moral Institution' in Nineteenth-Century Police Practice

Friedrich Schiller's conception of theater as 'moral institution' (*Die Schaubühne als moralische Anstalt betrachtet / Theatre Considered as a Moral Institution*, 1784) is a key document of the German Enlightenment theatre reform movement and ranks among the seminal texts on theater, politics and education in modern times. According to Schiller the state benefits in various ways from the moral education of the audience by theatrical means. Hereby, he determines the function and use of theater within the framework of modern governmentality (Michel Foucault). In contrast to a long-standing tradition of interpretation dedicated to the relation of state, theatre and criticism in Schiller (its phantasms and ideological figurations), this contribution sets out to investigate the use which has been made of Schiller's text itself in justifying the policing of theatre and the disciplining of audiences in nineteenth- and early twentieth-century German theater. What are its concrete areas of application? How is Schiller's text made applicable for the justification of theatre censorship? And what does this have to do with the longevity of Schiller's conception?



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(Re)Staging the Civil War: Red Badge of Courage in the American South

In 2014, Michael Haverty and I produced a new adaptation of Stephen Crane's 1895 novel *The Red Badge of Courage* for Kennesaw State University and 7Stages theatre in Atlanta. The following year, I directed our adaptation for Auburn University's new black box theatre. Both of these productions were staged at theaters in the American south, where the fascination with the American Civil War (often referred to as the War of Northern Aggression) remains strong and Civil War re-enactors continue to thrive. Although Crane's story is told from the perspective of a (northern) union soldier, both the Atlanta and the Auburn cast learned how to load and shoot muskets from dedicated re-enactors in the local area. Casting for each production fundamentally altered the production concept: for the Atlanta productions, we cast three women and two men, while the Auburn production featured four men and one woman. With the exception of Mama, all the characters in *Red Badge of Courage* are male, meaning that in the Atlanta production there was an additional layer of cross-gender performance that influenced other staging choices. As our dramaturgical research revealed, cross-dressing was relatively common in the 1860s, as women wanted to join the war efforts or reunite with their partners or husbands. Through writing and (re)staging this adaptation, our understanding of history and historiography was challenged and altered. For us, then, adapting and performing became a way of learning. As part of a larger project about adaptation dramaturgy (adapturgy), I hope to join the ongoing conversation of this working group, through my comparison of the Atlanta and Auburn rehearsal processes and productions of *Red Badge of Courage*, culminating in an investigation of regional notions of history as they were enacted by our written and staging choices. Yes I would present for the main programme.



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Jane Drake Brody is a nationally recognized American Master Acting Teacher whose students include Michael Shannon, Eric Stonestreet, Harry Lennix, TR Knight and others. Jane is versed in the art, science, and business of acting. She recently retired from teaching all levels of acting at The Theatre School at Depaul University to write and do workshops internationally. Jane's specific talent is the ability to synthesize the needs of actors, scripts, directors using acting pedagogy, science, and mythology. Jane spent several years casting film, TV, and stage. She won the Casting Society of America award for her work on the Coen brother's movie *Fargo*. Jane was honored by the Los Angeles Weekly as Best Actress for her role as Diana in *Absent Friends*. She was cited as Best Director, for the devised show *Nice Faces of 1943* in the *Twin Cities Chronicle*. As a teacher, Jane's honors include the Louisiana State University Excellence in Teaching Award as well as four major grants to enable her research.. She is the author of two books, *The Actor's Business Plan: A Career Guide for the Acting Life* (Bloomsbury, 2015) and *Acting, Archetype, and Neuroscience* (Routledge) to be published this summer.

Acting, Archetype, and Neuroscience

Archetypes and the stories attached to them are universal emanations of human biology. They quietly hum like software in our always-developing minds to assist us in negotiating a chaotic world. Archetypes move past sociology and psychology into dream and metaphor. We must find ways for actors and directors to exploit these lost and forgotten dreams and to reach the consciousness of a live audience. Linking modern actors to their shamanist roots in this way as storytellers and healers can produce works of depth and physical beauty. For audiences, such a focus can aid in a reunion with their fellow humans regardless of the historical or sociological setting of the drama. I have developed a method of working called 'superscenes' using these ideas to assist actors and directors in reaching audiences in this visceral way. Simply: a play is a story acted out by characters in conflict seeking to overcome obstacles. There are a finite number of stories and a finite number of relationships from which dramas can be structured. All of these stories were told eons ago and the skeletons of their heroes and gods underlie every text written since that time. These bones contain the DNA of human endeavor. Conflict requires action. Action, whether verbal or physical, is a result of translated basic emotion. Emotion in this context is not psychology or feeling; it is a physiologically active state. With the advent of the fMRI machine, neuroscience is identifying the visceral effects of action. The greatest acting theorists have attempted to find scientific rationale for their investigations. I postulate that most actors and directors wander in the dark trying to find that which is already in front of them in the laboratory of neuroscientists and on the desks of mythologists. Superscenes are my attempt at addressing this search.



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Jane Milling is Associate Professor at the Department of Drama, University of Exeter. She is currently working on two AHRC-funded projects under the Connected Communities programme. *Understanding Everyday Participation: Articulating Cultural Value*, with colleagues at Manchester, Leicester and Warwick, is re-evaluating the relationship between participation and cultural value with the aim of generating new understandings of community capacity through participation to evolve better practice for policy makers. She is working with colleagues at Royal Holloway and Warwick on *Amateur Dramatics: Crafting Communities in Space and Time*, the first academic study of amateur theatre and its contribution to the modern performance ecology of Britain. She has commissioned and edited monograph series for Palgrave and Ashgate, and sits on the editorial board for the journal *Theatre, Dance and Performance Training*, and *RECTR*.

Manuals for Making: 20th Century Advice Books for Amateur Companies

This paper examines the plethora of small advice books and manuals for amateur companies published in the UK over the course of the twentieth-century. The tone and spirit of the guidance varies widely from the playful to the dogmatic. The manuals broker an aesthetic dialogue between the amateur groups and wider cultural movements, tracking the inspiration of modernist European theatre in Harold Downs' epic two volume *Theatre and Stage* (1926), collaborative creation in Mary Kelly's *Group Play-Making* (1948), to experimental innovation in Newton's 1967 *A Creative Approach to Amateur Theatre*. The broader socio-political contexts of the manuals' production frames their understanding of the value of amateur culture: Francis Sladen-Smith jests that the perfect producer will 'take his rightful place among the world dictators who are so fashionable at the present moment' (*The Amateur Producer's Handbook*, 1933:14), while Cotes' *Handbook for the Amateur Theatre* (1957) reflects the shifting allegiances of expat theatrical culture in *Theatre in the British Commonwealth*. The paradoxical mix of pragmatism, pleasure and ambition revealed by the manuals, even self-mockingly examined as in Michael Green's ever popular *The Art of Coarse Acting* (1964), sheds revealing light on the value and place of amateur craft and creativity. This research emerges from a larger AHRC-funded collaboration on *Amateur Dramatics: Crafting Communities in Time and Space* between the Royal Holloway University of London, and the Universities of Warwick and Exeter.



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Jane Turner is Principal Lecturer in Contemporary Arts at Manchester Metropolitan University. Her research broadly engages with ethnography, spectator experience, performer training and dramaturgy. She has published a monograph on Eugenio Barba with Routledge, articles and book chapters on theatre anthropology, Balinese and intercultural performance, performer training and embodiment, as well as several critical evaluations of contemporary British theatre. She recently worked as ethnographer and dramaturg on a collaborative research project with Proto-type Theater and MMUle that culminated in a touring performance titled *The Good, The God and the Guillotine* in 2013. She is currently working on a research project examining Third Theatre, specifically the innovative approaches to actor training, dramaturgy and participatory practices that are demonstrably shared by theatre groups who identify themselves as part of a Third Theatre community.

Body of the Group/Body of the Artist as Central to the Ethos of Third Theatre

This is the 40th year anniversary of the so-called Third Theatre, a term coined by Eugenio Barba in a manifesto launched in 1976 to describe an emerging intercultural theatrical tradition that differed from First (mainstream) theatre and Second (avant-garde) theatre. The groups comprising the Third Theatre continue to exist across the world, devising robust, egalitarian models of training, dramaturgical practices and participatory actions. The aim of this paper is to focus on the dialectic between the body as group/ the body of the individual in performer training. We will be looking at kinetic transference as a privileged site of embodied translation, in which the “small tradition” of Third Theatre is transferred from one generation to another, as well as betrayed and transformed. We will explore the ongoing relationship between Odin Teatret/NTL and three exemplary artists working within Third Theatre comparing and contrasting their training: Luis Alonso, of Oco Teatro Laboratorio (Brazil) and the Bridge of Winds (the international research group organised by Iben Nagel Rasmussen of Odin); Mia Theil Have, a former Odin actress who is now Artistic Director of London-based Riotous Theatre (UK); and Carolina Pizarro, formerly Artistic Director of Investigacion Escenicas (Chile), who has recently joined Odin Teatret. By returning to Barba’s notion of the pre-expressive level, we shall attempt to map out examples of ‘revolt’ that reveal each artist’s personal journey of discovery as they develop their own autonomous training processes, often in isolation. We shall also focus on the cultural material contexts that enables the training to occur, addressing such questions as: what are the difficult choices and compromises that each of these artists are required to make? How do they negotiate being part of a tradition and developing their own artistic path? How far is their creative voice compromised/enabled to flourish?



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Janet Gibson's research interests lie in the nexus between narrative, cognitive disability and the creation of identity with a focus on reality theatre productions and applied performance practices which use words and stories about, with and by people living with a dementia diagnosis (older adults in the main).

Materialising Genealogies/ Disturbing the 'Right Kind' of Dementia Story

As the world's population increasingly ages, anxiety and fear about the forthcoming dementia 'crisis' saturates Western thinking. Medical marketing strategies exploit these emotions in order to raise funds for research into cures for dementia but at the same time often create dread about the people who live with its various diseases. Discourses of 'crisis' intersect with those of disability and ageing in a complex layering of thinking and practice, strongly determining how theatre and performance products about dementia function in the world. These circulating discourses are often a key factor in whether or not theatre pieces about dementia are given financial backing by groups such as Alzheimer's Associations. As a consequence, public theatrical representations of people living with dementia usually focus on catastrophe, loss, despair, failure and/or tragedy (what I term the 'right kind' of dementia story), and not usually on joy, contentment or possibility. Why is it that these types of stories and discourses are being produced at this particular time in history, in Western countries specifically? In this presentation, I tackle this question by excavating the way in which senility and old age were viewed in the past as well as tracing a brief history of the 'Alzheimerisation' of senility in Western cultures, underpinned by the growth of the dementia 'industry' (Alzheimer's organisations and the like). Theatrical representations of older adults with senile dementia, as well as paratheatrical interventions, are materialised in relation to these genealogies. To underscore this point, I discuss some recent Australian art theatre productions, which either tell the 'right kind' of dementia story or not. I argue that any efforts to recast senile dementia and its peoples on public stages or in institutional spaces require both an exposure of its genealogies and a re-thinking and unsettling of its current popular framings.



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Janice Norwood is a Senior Lecturer in English Literature, Drama and Theatre Studies at the University of Hertfordshire. Her research focuses on nineteenth-century theatre history with a particular interest in the interactions between the minor theatres, popular and visual culture and on touring actresses. She is currently writing a monograph on the Britannia Theatre, Hoxton, about which she has previously published several articles. In other publications she has examined the dramatist C. H. Hazlewood, stage adaptations of Wilkie Collins's *The Woman in White*, the prize fighter Tom Sayers, Victorian pantomime and Shakespearian performance. She edited a volume on Lucia Elizabeth Vestris for the *Lives of Shakespearian Actors* series. Janice is an editor of the journal *Nineteenth Century Theatre and Film*.

Nineteenth-Century 'House' Dramatists and the Creation of Theatrical Identity

Modern interest in nineteenth-century theatre of the East End of London was sparked in the 1960s and 1970s by research on popular Victorian entertainment, especially melodrama, by scholars such as Michael Booth and Clive Barker, and later by Jim Davis's work on the diaries of a stage manager of the Britannia Theatre. This institution, which was active from 1840 until the early twentieth century, is frequently characterised by its geographical position in a relatively unaffluent area of Britain's capital city and as deserving a lowly status on an aesthetic and cultural continuum in which West End theatres occupy the opposing pole. The Britannia's success depended upon its ability to attract regular audiences through the provision of a repertoire attuned to local taste. In this paper I focus on the dramatists who provided the melodramas, farces and pantomimes that filled its bills. The discussion draws heavily on data mined from an important artefact, the theatre's Assignments Book, which records the payments and assignment of performance rights for dramatic works over four decades. It details agreements made with 68 authors, including long-time contributors to the Britannia's stage, but many of whose names are absent from histories of Victorian playwriting. Some were also employed at the theatre as performers or in backstage capacities, while others were members of families associated with the institution. I explore the role the writers played in the Britannia's history, particularly regarding their significance to the creation of the theatre's unique identity. To what extent was this theatre different from others when many of its dramatists also wrote for the competition? Historiographic questions raised by the paper include: what is the role of biography in writing the microhistory of a theatre? How important are theatrical genealogies? To what extent is identity bestowed retrospectively by the historian?



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Janina Möbius, PhD, works as author, director and producer of documentaries and does academic and cinematographic research on cultural phenomena in Latin America and Europe. Since December 2012, she is a research associate at the ERC granted research project "The Aesthetics of Applied Theatre", based at the Freie Universität Berlin. Here, her focus is on theatre initiatives with "marginalized" young people and in the juvenile prison system in Mexico City. Janina Möbius studied Science of Theatre, Film, and TV as well as Spanish Philology at the Freie Universität Berlin, the University of Granada (Spain), and the UNAM in Mexico City. She received her PhD on the subject of Mexican Wrestling in 2002 with the thesis "And behind the mask ... the people. Lucha Libre – a Mexican popular spectacle between tradition and modernity", Institute for Theatre Studies, Freie Universität Berlin.

A Passion Play in a Juvenile Prison in Mexico – or: The Clash of Past and Present Forms of Representations of Violence – Mexican Necroteatro

For the first time, during the Easter celebrations in 2015 and initiated by the Catholic Church, the Passion of Christ was performed by adolescent inmates in a juvenile prison in Mexico City. This representation, which oscillates between a theatrical and a religious play, offers an eloquent example of the divergent objectives of a prison theatre production pursued by the several parties involved – the instigators, the institution, the facilitators and the participating young prisoners. Furthermore, this Passion of Christ performance illustrates the ambivalence of aesthetical means to represent violence and to transmit hegemonial meanings (or warnings) by re-enacting the Passion of Christ in the context of the juvenile prison system that is just characterized by different forms of violence. This ambivalence is further enhanced by an actually increasing theatricalization of violence in the public carried out by the State of and the Drug Cartels in Mexico. My paper will discuss the use of the aesthetical form of a Passion Play, which historically served as a model of specific cultural values and as a medium for social communication, and its appropriation by the inmates in the violent context of a juvenile prison. It will try to shed light on the representation of violence in a specific context – the old and new forms of Necroteatro in Mexico.



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Press Reviews of Mei Lanfang in the Soviet Union, 1935, by Female Writers: Neher versus Shaginyan

There are two interesting female exceptions to the all-male chorus reviewing the Chinese performer of female roles Mei Lanfang (1894-1961) and his troupe in the Soviet newspapers during Mei's Soviet tour in the spring of 1935. One is the well-established Russian authoress Marietta Shaginyan (1888-1982), whose review of a public preview that Mei gave on March 22 was published in the foremost party organ, Pravda. The other is the German actress Carola Neher (1900-1942), who had fled Germany after Hitler's rise to power in 1933 and was scraping by as an exile in Moscow, and whose review of the same public preview, as well as of Mei's preceding work demonstration for Russian theatre circles on March 20, could be read in the small Moscow-based newspaper for German-speaking residents, Deutsche Zentral-Zeitung. Both women only reviewed Mei this once. A comparison of their reactions as female artists to the same event is doubly interesting because they react to it in directly opposite ways. Their stands on feminism and on art are politically incompatible. Shaginyan follows the Soviet party line of the time, in contrast to Neher's more cosmopolitan point of view, which again differs from that of Neher's German acquaintance Bertolt Brecht (1898-1956). I shall begin with Neher so as to throw Brecht and Shaginyan into greater relief, and to uncover why Neher's expert professional analysis has so far been unduly and sadly neglected.



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Janne Tapper holds a PhD in theatre studies from the University of Helsinki, Finland (2012) and MA in theatre directing from the Theatre Academy Helsinki (1987). From 2012 - 14 he has worked as a post-doctoral researcher in Systemic Learning Solutions (SysTech) value network at the University of Jyväskylä and at the University of Helsinki, developing innovative approaches for e-learning. Tapper has annually lectured at the Universities of Helsinki and Tampere and at the Theatre Academy Helsinki since 2010. He has worked as a theatre director for 20 years since 1987 at several Finnish City Theatres. At the moment he directs at the Finnish Broadcasting Company (YLE).

Philosophy as an Event: Context of The Theatrical Event

In my paper my methodology to describe and analyze the relation between theatrical events and their contexts is Slavoj Žižek's (2014) theory of an event: How different philosophies make one create different events? This is supported by Jean-François Lyotard's (1979) theory of how cultural legitimation and conception of knowledge has influenced practices in western culture during the twentieth century. Philosophies guide agents how to understand reality as an event, and how to produce different events in alternative cultural contexts. The key focus of my examination is how modernist (either Hegelian or Frankfurt "school") and late capitalist (deleuzian–guattarian) philosophies guide political influencing. In the former, political opposition was the central logic of social criticism (Lyotard 1979; Lash 2002); the event was a mass demonstration, street agitation, a march, or a violent confrontation between workers and owners (See Bodek 1997). In the latter, there is no oppositions, but an attitude to say "yes" to everything: the performer's strategy is to identify with the power mechanisms, learn their operations, bring new ideas into them, transform them from inside. For the former a characteristic theatre is Ernst Toller's *The Machine Wreckers* (1922). For the latter, characteristic forms of performance and performers are David Bowie's interpretation of stardom in music industry, Spider Women's *Winnetou's Snake Oil Show* from *Wigwam City* (1990) and Linda Montato's *Chicken Woman* (1969, and *The Yes Men*. I compare the above cases' logic with fan cultures: artists behave like fans, copy the form of the adored figure but then capture it, use it for own purposes, like a virus. As the upcoming philosophy of 21st century I examine Quentin Meillassoux's (2008) speculative materialism, in which an event is understood as a scientific experiment. All these events follow logics of philosophies and could not have generated without them.



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Dr. Janys Hayes, is a theatre director, actor and teacher of acting. She trained at Drama Centre, London. Her doctoral research has been published as a book, 'The Knowing Body: Yat Malmgren's Acting Technique'. Janys is currently a Lecturer in Theatre and Performance at the University of Wollongong, Australia. As well as embodiment in acting, Janys' research encompasses festival and site-specific theatre as a means of 'place-making'. Since 1998 Janys has maintained a close relationship with a number of Vietnamese theatre-makers, working alongside Vietnamese theatre practitioners at the University of Wollongong and training and directing actors in Vietnam. Janys has directed numerous productions for the University of Wollongong. She is particularly interested in the representation of women on stage. Janys is the Secretary for the Australasian Association for Theatre, Drama and Performance Studies. In Wollongong she is on the board of the Phoenix Theatre and is on the Wollongong City Council's Cultural Reference Committee. Janys has acted for Melbourne Theatre Co., Theatre South, Hunter Valley Theatre Co., Freewheels and Salamanca Theatre. She has trained actors in Yat Malmgren's acting techniques at the National Institute of Dramatic Arts, the Victorian College of the Arts, and the Actors' Centre Sydney.

Sites to Remember: Performing the Landscape in Cultural History

This paper aims to compare and contrast two site-specific performance productions, both designed to grapple with processes of cultural remembrance, whilst also operating as successful tourist attractions. The narratives encompassed by both productions revolve around shared Australian histories, for audiences attracted by place and what it is able to represent. Re-enactments of past events call into the present a consideration of what still remains, with both shows enabling new subjective interpretations of earlier times. The defining difference between the two, however, rests in the context of each performance, in the one case as a commodification of heritage and in the other case as the desire to produce an artistic yet popular theatrical product. Ballarat's, Sovereign Hill's light and sound show, Blood on the Southern Cross celebrates and commemorates, in mega-spectacle style, the Eureka Stockade, one of Australia's key historical events. Using a mechanised display of the original goldmining site of the Eureka rebellion, the performance is operated by computers with video-projection, multi-phonic sound, and moving model forms, with audiences moved around the massive site on transporters. The Piccolo Tales, a contrasting performance most notably in terms of size, unfolds the history of Kings Cross, through its setting in the miniscule iconic Piccolo Bar, in one of the tiny side streets of Sydney's bustling and densest suburb. This paper encompasses an investigation of how the cultural inscriptions of the two specific sites interweave with the performance styles, materials, political and social positioning of the works. Previous performance studies examining site-specificity are utilised, including the author's analysis of particular festival performances as 'place-making' (Hayes, 2012, 2013). Smith's (2009) model of 'signposts' is used to consider acting within site-specific productions in a new light, whilst both performances are more completely analysed through Schneider's (2011) concept of incomplete pasts forming 'cycles of memory.'



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Upstaging History: Uncovering the Bacherl-Scandal through Micro-history

When Franz Dingelstedt presented *Fetcher von Ravenna* at the Munich Court Theatre in 1855, he attributed authorship of the anonymous manuscript to the well-known Austrian playwright Friedrich Halm. However, a local schoolmaster, Franz Bacherl, claimed that Halm stole the manuscript, which Bacherl submitted to a contest Halm held. Bacherl's claim steadily gained support among the people of Munich who rose up in public protests, which ultimately resulted in King Maximilian's dismissal of Dingelstedt from his position as Intendant. The Bacherl-Scandal has been excluded from most nineteenth-century German theatre histories. Unlike the much studied theatre conflict between the classics and romantics surrounding Hugo's *Hernani*, the issues involved in the Bacherl-Scandal did not have major consequences on the form and aesthetics of German theatre. Therefore, the scandal has been upstaged because it does not fit into a historiographical frame, which focuses on the development of dramatic literature, scenography, acting style, etc. in the transition from Weimar Classicism to Naturalism. This has led many scholars to ignore the scandal, while those who do mention it dismiss it as insignificant. However, the issues involved were significant enough for the people to take to the streets in public protest. How can we reframe the historical narrative to account for a theatrical event whose major significance lies outside the playhouse? Micro-historians, such as Carlo Ginsberg, Robert Darnton, Laurel Thatcher Ulrich, and Jill Lepore, have demonstrated how detailed examination of seemingly insignificant events and documents can uncover contradictions and complexities of a society and reveal rich histories buried in traditional historiography. In this presentation, I will lay out a justification for an in-depth study of the Bacherl-Scandal and demonstrate how a micro-historical approach can expand our understanding of the theatrical event and its complicated relationship to the public life of a society.



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Javiera Larraín holds a degree on Spanish Literature at Pontificia Universidad Católica de Chile, and is Master of Arts with a Major in Theatre Directing at Universidad de Chile. She is currently a PhD student in Literature and now she realizes a Phd Internship at the Royal Central School of Speech and Drama, University of London. She has participated in numerous research projects related to theater, narrative writers, arts and culture in Chile; and in different international congress. She has also published articles in international academic journals, book chapters and editing work on several theater books; highlighting her book publication "Notes of theater direction in Chile: 1940-1979". Today, she is preparing her second book "The melodrama in the Chilean scene of the twentieth century" (National Research FONDART 2015), which is founded by a national investigation grant. Since 2011, Larraín works as a theater director of Cronopolis Theatre Company. With them, she has written and directed the works: "Living Proof" (2011); "Light red on dark red" (2012) and "Tryptic" (2013). Now, she is writing her next work about novelist Fiodor Dostoievsky, thanks a national creation grant.

Affiliations and Reminiscences of a Tradition: The Melodramatic Imagination in the Current Chilean scene

In the contemporary Chilean theatre scene, melodrama has positioned itself not only as a purely aesthetic reference, but also from its configuration and dramaturgical structure. Since 2000, melodrama has been reworked in its imaginary, folding itself within a strongly political discourse in the context of a new national scene. Authors such as, Ramon Griffero, Alejandro Moreno and Luis Barrales, have rearticulated the classic melodramatic imaginary in order to portray local issues such as the exclusion, marginalization and proscription of dissident subjects from the official discourse (immigrants, sexual minorities, the poor). Through the analysis of a series of stage pieces developed by key playwrights and stage directors in the Chilean scene today, (including Ramon Griffero, Alejandro Moreno, Alexis Moreno, Luis Barrales or "Los Contadores Auditores"), this presentation intends to outline the characteristics and performance of this contractual melodramatic imaginary, present in part of Chilean drama from the year 2000 onwards. Through a review of their main works, it will be possible to establish the common core of interests present in the treatment and the rediscovery of melodrama, as a renewed ideological prism in the construction of the *mise en scene*. In these, a desire to desacralize previous material spaces, with the melodrama becoming –in part- a path towards reaching this objective. For this generation, melodrama is drifting away from being a mere stylistic approach, as it has taken an historical and cultural place within the current landscape of Chilean dramaturgy, one of the key and recurrent expressive approaches of the generations that inaugurated the new millennium in Chile's theatre. Consequently, melodrama in contemporary Chilean dramaturgy can be understood as a practice, a dialogic operation and an acting model working over the variety of bodies on stage in the landscape of the local scene.



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Jean Lee was born and raised in Seoul, South Korea. Between 2004 and 2008, she lectured at Korea National University of Arts. Since that time, she has worked with choreographers as a dance dramaturge. Additionally, she began to write on culture and dance in major media, daily *The HanKyoReh*, monthly dance journals *Choom* and *National Theatre*. She then moved to Europe and kept studying dance studies at Roehampton and urban studies at Bauhaus. She was awarded a Korea National University of Arts Scholarship (2000-2002), Japan Foundation Fellowship (2001), Arts Council Korea Grants (2005, 2006, 2007), Roehampton University Scholarship (2009–2010) and Bauhaus Kolleg Stipendium (2011-2012). Her academic papers and artistic works have been presented in international dance conferences (Roehampton Conference 2010, SDHS: Society of Dance History Scholars 2011 & CORd: The Congress on Research in Dance 2011, The Prague Quadrennial Symposium 2012, EAM: Third Biannual conference of the European Network for Avant-Garde and Modernism Studies 2012: FIRT-IFTR 2013, and World Dance Alliance 2014).

Dance Studies so Far and From Now on

This paper focuses on the historicisation of dance studies in Anglo-American contexts. Central to my discussion, is the question of how developments in twenty-first century choreography have challenged dominant views within dance studies.

In order to legitimise dance as subject of study, we have philosophised - literally theorised - what had previously been considered as merely practice. As a part of their efforts, dance aestheticians have tried to objectify the research object of dance and to identify an ontology of dance. Dance scholars have notated, scored, verbalised, textualised dance since the twentieth century. As a result, analytic philosophers of dance have objectified dance as a thing through language. Other dance scholars, too, have textualised, contextualised, intertextualised, and intermedialised dance with anthropology, sociology, politics, and other fields of study, influenced in recent decades particularly by postmodernism and poststructuralist theories.

In the twenty-first century, however, dance studies faces some new challenges. Above all, what we call dance has changed. In some twenty-first century dance productions, for instance, if we consider some immersive and audience participatory dance projects, there are several aspects that are reduced when theorised: Immaterial (or spiritual), ineffable, indefinite, and indeterminate aspects are not theorised in adequate ways through existing methodologies and remain as reduced. For instance, temporal-spatial perception is one aspect reduced to simply time in current dance analysis. In my thesis, twenty-first century choreography increasingly defies categorisation through dominant analytical models and the reductive aspects in dance studies are becoming more and more striking, hence the need to reevaluate and reconsider.

This paper, therefore, asks the following questions regarding the realities of twenty-first century choreography and the nature of academic dance studies in UK higher education: What is the object of our studies?; How do we theorise the subject matter?; What methodologies allow us to theorise our subject while permitting us to see dance still as an art?



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Jeff Kaplan is a scholar, dramaturg, and performance artist based in the Washington, D.C. area. He holds an MFA in Dance from Texas Woman's University and is currently a doctoral candidate in Theatre and Performance Studies at the University of Maryland, College Park. In addition to a varied performing and teaching career in Modern Dance and related disciplines, Kaplan developed a body of movement-based one-person shows based on language, history, and other problems in the humanities. The Erl King explored Eurasian mythology, German Romanticism, and the First World War through Goethe's classic poem *der Erlkönig*. *K.Lear* involved playing Act III of Shakespeare's *King Lear* (the "storm scene") in its entirety while dancing in a straitjacket. And *Beowulf* is *min namma...* required narrating the last third of the *Beowulf* epic in its original Anglo-Saxon dialect while dancing. His dissertation focuses on Dorothy Sands, an American actress who toured one-woman shows during the Great Depression about theater history. Sands provides a unique case study to investigate embodied identity, dramaturgy, and the nature and limitations of historical knowledge in the performing arts. Other critical interests include translation theory and psychological theories of acting.

Dramaturging the Past: Dorothy Sands and Styles in Acting (1932)

Dorothy Sands (1893-1980) toured the United States throughout the Great Depression in one-woman shows that dramatized theater history. In *Styles in Acting* (1932), Sands presented the history of the English stage as a series of monologs by famous actresses from the Restoration period forward, in the styles in which they would have performed. Similarly, *Our Stage and Stars* (1933) traced the progression of American performance history from the first American comedy, Royall Tyler's "The Contrast" (1787), to the "vampires" of the silver screen, (Theda Bara, Mae West, and Greta Garbo). These works, based on extensive dramaturgy, enjoyed consistent audience and critical acclaim in their own time, but also address contemporary questions about performance historiography: To what extent can we recover past theatrical styles? How can we evaluate our surmises? What are the consequences of enacting history on a gendered body, especially in the mid-20th century? Furthermore, Sands left behind a corpus of artifacts that relate their own narratives. These collections include the actress' meticulously crafted scrapbooks held by the New York Public Library, as well as multiple versions of her evolving monolog scripts at the Harvard Theatre Collection. The resonances generated by Sands' intersecting discourses complicate and inform our own notions of performance dramaturgy, embodied identity, and the nature and limitations of historical knowledge. This presentation recovers Sands as a theatrical subject, and situates her in present-tense debates regarding performance historiography.



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Jelena Rothermel received her M.A. in Musicology, Philosophy, and Psychology from the University of Heidelberg (Germany) in 2013. She is currently studying for a PhD in Theatre Studies at Leipzig University in affiliation with the Emmy Noether-Project "Ritual Design for the Ballet Stage: Constructions of Popular Culture in European Theatrical Dance (1650–1760)". Her PhD Thesis deals with music written for Marie Sallé. Her research interests include Baroque Dance and Opera, contemporary music as well as the interaction of movement and music.

"Ils se contentent seulement d'ouïr un grand bruit confus" - Musical Stereotypes in *Le Bourgeois Gentilhomme*

This quote of the French architect Salomon de Caus from 1612 exemplifies the reception of Turkish music in 17th century Europe. As confirmed by many other sources as well, music of the Ottoman Empire was perceived by European listeners as a confused, dissonant, and threatening noise. Traces of such stereotypes as well as authentic or at least recognizable elements of Janissary military music and Dervish dances can also be found in Jean-Baptiste Lully's composition for the famous Turkish ceremony in *Le Bourgeois Gentilhomme*, written by Lully and Molière. In combination with the text spoken and sung, the costume and stage design as well as the choreography and acting, Lully's music contributed to a long tradition of *Turquerie* in European Theatre. My presentation will critically study the various sources relating to the music and to the first performances of *Le Bourgeois Gentilhomme* in order to discuss the following questions: Where and in what manner did Lully use stereotypical elements of Turkish music? Was his intention merely to create an effect of authenticity or a particular dramaturgical function? By what means does the music take part in the mockery of both M. Jourdain, the Bourgeois who wants to become a noble man, and – beyond the stage – the Ottoman ambassador, whose boastings had caused Louis XIV to commission the play? To what extent does this example relate to the more general topic of musical mockery as part of propaganda and political rituals?



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Jenny began working on performing arts databases in the early 90's in her role as Research Assistant at the Performing Arts Collection of South Australia. She joined AusStage, the Australian national online resource for live performance research, when the project began in 2000 and was appointed Project Manager in 2003. During her time with AusStage the project has been successful in gaining over \$4 million (AUD) in funding from the Australian Research Council, Australian National Data Service, National eResearch Architecture Taskforce, eResearch South Australia and the Australian Access Federation. Jenny is active in nurturing relationships between university researchers and cultural collections. She is currently the Deputy Chair and Secretary of the Performing Arts Heritage Network of Museums Australia and has served on that Committee for the last nine years.

The Importance of Place: Clearly Identifying and Disambiguating Sites of Performance in Data Sets for Theatre Research

Venue (location, site, building) is a crucial factor in live performance, significant in shaping and expressing artists' creativity as well as audience response. However, for theatre researchers and data custodians for the digital humanities adequately describing venues, or sites of performance, can be problematic. Whilst for the most part venues tend to stay in one place, their names and their physical construction can be quite volatile and subject to frequent changes. Over the years, a given place may be the site of a series of theatre buildings and even buildings which persist for many years may be given different names at different times. Similarly venue names are frequently re-used in different locations. This presentation explores these issues in relation to venue records in performance related data sets. In disambiguating venue records we need to take into account venue names, place names, locations designated by street address and geographic coordinates. We also need to consider the date range of events, and even look at the frequency of associated contributors and organisations. We also need to examine how to distinguish the identity of venues in disparate databases. Existing library authority services will not take us very far in providing standardized identification. The Virtual International Authority File collates geographic names, mostly the names of countries, states, regions, cities and suburbs. A similar service is provided by the Getty Thesaurus of Geographic Names and by national Gazetteers in Australia, the UK and the US. All of these services cover place names and do not provide enough granularity for our purposes. To remedy this AusStage has been working with the National Library of Australia and the Association of Performing Arts Collections (UK) to develop Venue Authority Files for Australia and the UK. This presentation will explore some of the issues these pilot projects have encountered.



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"The Public as Umpire": Archive, Repertoire, and Public in Early National America

In 1797 Lewis Hallam staged a riot. Hallam, an actor-manager of the Old American Company, had been in conflict with John Hodgkinson since the latter had joined the company in 1792. The men's rivalry was exacerbated by the fact that Hallam's wife was an alcoholic prone to drunken appearances onstage. Hodgkinson insisted she be removed from the company. Hallam initially acquiesced, yet when Hodgkinson stepped onstage on March 29, he was met with jeers from the audience. Mrs. Hallam appeared and appealed for her return to the stage. The audience gave the Hallams their vocal support. Hallam, it seemed, had taken the stage. His victory, however, was short-lived. Mrs. Hallam did continue to perform, but to disastrous results. Eventually, public opinion forced the Hallams to leave the company. These events occurred within the context of a country that was actively negotiating the machinations of republican representational politics. An examination of this conflict thus demonstrates that the mechanisms of politics were worked out not only in the national arena, but also in local public spaces and over seemingly apolitical issues. In this paper, I examine the methods by which Hallam and Hodgkinson sought to sway the public. I argue that the absence of archival material generated by the Hallams is not a limitation to our understanding of this conflict, but is a fundamental component of how Hallam sought to mobilize public support. Borrowing Diana Taylor's construction, I argue that the Hallam/Hodgkinson conflict is one of archive and repertoire. I examine how both archive and repertoire were enmeshed in republican values and suggest that the production of the archive is itself part of an emerging repertoire of political performance. This paper therefore complicates the rigidity of the distinction between archive and repertoire as it functions in the Early National American public sphere.



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My main research interests are in the field of early modern drama, visual culture and performance studies. At present, I am working as a Lecturer at the Institute of Media Culture and Theatre at the University of Cologne, Germany, while also contributing towards the research project 'Early Drama at Oxford' (EDOX) at the University of Oxford. Before coming to Cologne, I taught at the universities of Oxford, Nottingham and Bath Spa. My book *The Aesthetics of Spectacle in Early Modern Drama and Modern Film* was published in 2013 by Palgrave Macmillan. I was the special issue editor for *Shakespeare Bulletin* (Spring 2014: Not Shakespeare: Early Modern Drama and Film): I am also part of a team of scholars working towards a project on late medieval and early modern drama at Oxford University (EDOX), led by Professor Elisabeth Dutton (University of Fribourg) and Dr James McBain (University of Oxford), which aims to investigate the function, character and range of university drama in the period.

'Out of the Frying Pan and Into the Fire' (c. 1774-78): A/The Interplay between Marlowe's *Doctor Faustus* (c. 1588-9) and Greene's *Friar Bacon* (c. 1589)

'Out of the Frying Pan and Into the Fire' is a manuscript play written by Richard Porson, Professor of Greek at the University of Cambridge (1792-1808). Porson wrote the play during his time at Eton (1774-78) and it was performed in the Long Chamber of the College by himself and a number of fellow students. The manuscript is preserved in the archives of the library of Trinity College, Cambridge (MS. B.13.30) and in the Folger Shakespeare Library (MS. D.a.12). Described as a "tragi-comi-operatic farce", the play is in three acts, written in verse and includes a number of comic songs. The play amalgamates the stage business of Christopher Marlowe's *Doctor Faustus* and Robert Greene's *Friar Bacon* and *Friar Bungay*. Indeed, the manuscript is highly demonstrative of early modern methods of dramatic composition, with plays 'pieced together out of a collection of odds and ends' and sewn together like patchwork (Stern 2009: 1). The resemblance between *Doctor Faustus* and *Friar Bacon* has been long established, acknowledged as far back as 1901, with A. W. Ward's joint edition of the two plays. Most scholars have read this resemblance in terms of an anxiety of influence; Greene sought to outdo his rival's success with *Doctor Faustus* by writing another play along similar lines (see Cox 2004, Maslen 2008). Coming from the perspective of repertory studies, however, Roslyn Knutson (2002) has argued that the similarities between these plays provides evidence not of personal antagonisms between playwrights but of the commercial strategies of theatre companies, who frequently offered complementary offerings to the latest Marlovian blockbuster. This paper will argue that this recently re-discovered manuscript play provides important evidence of how early modern writers read and understood the intertextual resonances, or interplay, between *Doctor Faustus* and *Friar Bacon*.



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Jens Richard Giersdorf is a Professor of Dance at Marymount Manhattan College. Giersdorf's research focuses on choreographies of nationhood and locality in a global context as well as epistemological investigations in dance studies. He has published in a number of journals including *Dance Research Journal*, *Theatre Journal*, *GLQ – Gay & Lesbian Quarterly*, *Forum Modernes Theater*, *Jahrbuch für Tanzforschung*, and *Maska*. His work has been translated and anthologized in the UK, Switzerland, Italy, Serbia, and Germany. His monograph *The Body of the People – The University of Wisconsin Press* – is the first study on dance in East Germany and was named "Outstanding Academic Title" for 2013 by *Choice* magazine. The German translation was published by *transcript Verlag* in 2014. In co-authorship with Gay Morris, Giersdorf edited an anthology on *Choreographies of 21st Century Wars* forthcoming in *Oxford University Press*. Giersdorf is currently co-editing with Yutian Wong the third edition of the *Routledge Dance Studies Reader*. In his professional affiliations, Giersdorf is a member of the Editorial Boards of the *Society of Dance History Scholars* and *Dancer Research Journal*.

Now that Dance Studies is an Established Academic Discipline, How Does one Curate the Third Edition of the Routledge Dance Studies Reader for Readers in Diverse National and Institutional contexts?

Now that dance studies is an established academic discipline, how do we identify and revise key texts in our field for readers in diverse national and institutional contexts (conservatories, graduate research and undergraduate liberal arts programs)? How does one curate the third edition of the *Routledge Dance Studies Reader*? In the second edition of the *Routledge Dance Studies Reader* Janet O'Shea traces a history of dance scholarship in the early 2000s that built upon what she referred to as the 'new dance scholarship' that emerged beginning in the 1980s. Shifting its focus from artist biographies and choreographic works to scholarship that borrows theoretical frameworks from other disciplines, such as literary criticism, film studies, anthropology, and cultural studies; 'new dance scholarship' generated interdisciplinary writings concerned with theoretical understandings of dance as 'text' that could be analyzed as agents and reflections of social and political contexts. This work would also assert that dance and choreography are valuable frameworks for informing subjects outside of dance. As we, the co-editors of the third edition of the *Routledge Dance Studies Reader*, build upon the work by O'Shea and Carter, there are a number of new questions to ask. These include: Can dance studies exist without any dancing? How do the different approaches to dance studies (abstract theory, technique, the concern with the social function of dance) speak to one another? How does dance studies account for environmental issues? How does dance studies address radical differences in the understanding of race and ethnicity in our fields across national/cultural divides? How does dance studies account for the new forms of commodification/commercialization of dance? Does dance still have a communal function? Is it all subsumed under fantasy of quantified models of competitive dancing? Does dance studies replace dance criticism? Where does dance writing appear and who reads it?



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The Social Networks of German Stage Artists Performing Ibsen 1876-1918

The dissemination of Ibsen's plays on the German stage in the period of the German Empire is characterized by a strong degree of decentralization both geographically and socially. Ibsen performances in German language covered vast distances – from Milwaukee and Chicago in the west to Moscow and Istanbul in the east – and the social body of artists engaged in the art of performing Ibsen's plays on stage is huge. Accordingly, the social networks within this body of individuals are large, intricate and complex. In this paper, I will analyze these networks using the performance database *IbsenStage* as a research tool. Theatre is a collaborative art form. The stage artists' work begins where the dramatist's ends. In *IbsenStage*, altogether 63,214 individuals (distributed across 16,017 global events) are recorded in contributor functions in events associated with Ibsen's plays. These individuals, actors, directors, designers, choreographers, dramaturgs, composers, translators, and adapters (technical functions are not recorded) are the true creators of the stage history of Ibsen's dramas. Their impact, however, considered from a social perspective, remains largely underexplored. I will interrogate the dataset of contributors featured in German-speaking events in the period 1876-1918 (approximately 1500 events) using digital tools for social network analysis. Network visualizations will be provided to serve analytic purposes and stimulate new lines of inquiry. Key concepts from social network theory, interaction and relatedness, degree of connectedness, density, centrality, structural holes, clusters, will be applied to shed new light on Ibsen's German breakthrough and his strong command of the German stage from the 1890s and onwards.



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Jeroen Coppens (°1986) holds degrees in Philosophy (University of Antwerp, 2007) and Theater- and Film Studies (University of Antwerp, 2008 & 2009). In 2009, he completed his studies at the Free University of Berlin. At that time, he also collaborated on the international performing arts festival IN TRANSIT09 at the Haus der Kulturen der Welt in Berlin. In 2016, he obtained his doctoral degree at Ghent University with a dissertation entitled *Visually Speaking. A Research into Visual Strategies of Illusion in Postdramatic Theater*. Bringing together theater studies and visual studies, the research looks at illusionistic practices in contemporary theater and uncovers how they critically engage with historical scopic regimes while simultaneously exploring new, contemporary ways of looking. Jeroen Coppens publishes on the themes of visual dramaturgy, intermediality, postdramatic theater and the performance of images. He is a co-editor of the book entitled *Dramaturgies in the New Millennium* (Schriftenreihe Forum Modernes Theater, 2014) and of *Unfolding Spectatorship* (Academia Press, 2016). As a freelance dramaturge, Jeroen also collaborates with video artist Ariane Loze.

(Re)Animating Images in Theater: Visual Dramaturgies between the Actual and the Virtual

Since the turn of the millennium, there has been an explicit interest to deal with theater as a visual event. Bringing theater studies in close connection with visual studies, it has been argued that theater is an image-producing medium (Jackob & Röttger 2009) that is embedded in historical scopic regimes (Bleeker 2008). As such, theater provides a stage for the image and critically engages with culturally specific practices of looking. This paper aims to carry this idea further by considering the theater as a space for (re)animating the image. In recent years, diverging theater practices have been experimenting with far-reaching interactions between different media, oftentimes staging new media for producing highly believable projections, or even ostensible interactions between the stage and the screen, between the actual and the virtual. Staging the image as a performance, these visual dramaturgies experiment with bringing images to life within the space and time of a theatrical event. As such, they display a tendency toward animism, bestowing the image with a certain kind of life and agency. Drawing on W.J.T. Mitchell's concept of the metapicture (1994), the paper argues that these performances create "thinking images" that carry in them a reflection on their underlying medial operations and visualize how representation works. Moreover, these performances confront us with a magical fascination with technology, as they stage the "picture as a living organism" (Mitchell 2005). Combining a critical exploration of the processes of medialization with the magical animism of watching living images, these visual dramaturgies pave the way for what Hans-Thies Lehmann has called a politics of perception (1999), in which the image is rediscovered as a heterogeneous entity that speaks to the spectator in a self-critical and magical way.



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Born on 1 February 1945, Jérôme Maeckelbergh studied Fine Arts (painting and sculpture), and drunk too much with student actors, who later became directors. This resulted in a non planned scenographer career with a first production in 1974. He has designed more than 50 productions, with work selected for the PQ '83 and '87 and for Novi Sad in '84. He designed for drama and musicals as free-lancer, combining this with designing and making special props, masks and sculpture for countless other productions. Thanks to his contacts in OISTAT, he learned that the Municipality of Antwerp was on its way to destroy in silence the heritage theatre machinery in the "Bourla" theatre in sake of modernization. The Bourla theatre is the last large municipal theatre in Europe with this kind of machinery (1834 by Phylastre and Cambon), and all still in good condition. Jerome was co-organizer of the conference "Wood and Canvas" in June 2014. As result PERSPECTIV nominated the Bourla heritage theatre machinery to be included in the "7 most endangered sites in Europe". Europa Nostra "awarded" it in its final list of 2014 which led to a revision of the plans. To be continued...

Heritage Theatre Machinery: Unexpected Possibilities in Contemporary Productions

First an introduction is given on the initial operation of historical theatre machinery from around 1800. But this versatile machinery is capable of much more than the generally known Baroque scene changes. The presentation originated as reaction to the news that the municipality of Antwerp (Belgium) intended to remove the heritage machinery in the Bourla theatre in Antwerp, Belgium, in sake of modernisation. But the Bourla theatre is the last of the larger municipal theatres in Europe to still have its original and almost complete machinery, put into operation in 1834, and still in good condition. Besides talking about solutions for contemporary life performance to facilitate working on a historical and raked stage floor, amazing and unexpected possibilities of such heritage theatre machinery will be shown that can be used in contemporary productions. On the hand of video recordings from a 1/10 scale model and animated technical drawings we will explain the techniques used. This presentation can also be seen as a plea towards designers for out of the box thinking, for students as well as for professionals.



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JIA-IUAN CHIN is an assistant professor at the National Dong Hwa University (Taiwan) in the Department of Arts and Creative Industries, where she teaches theatre theory and performance. She has participated, directed and devised experimental theatre as well as produced the International Women Festival of Taiwan and some alternative theatrical works in public spaces. Her PhD thesis centered on contemporary Taiwanese Opera and she has been published in several academic journals on themes relating to space, technology and audience. Chin seeks to link and combined the studies of performing arts and the observations of the public space to advance the way in which we talk about theatre aesthetic.

Night Market Theatre and Night Walks: Making Theatre in the Margin

Performing theatre in public space but unseen, where people are less conscious of their surroundings and what's actually in there, has become central to socially engaged art in recent years. This paper considers what participatory theatre has to offer by way of alternatives to this drive for ever more engaged and influenced effects in a town called Hualien on the east coast of the island Taiwan. Through analysis of Night Market Theatre (2014) and Night Walks (2015) produced in Hualien, alternative ways of conceptualizing the public place performance between institutional aesthetic and popular theatre are considered and explored. While Night Market Theatre was performed at a street night market by a group of Taiwanese theatre practitioners that led by British artist Joshua Sofaer and Night Walks was convened by a local young director Shuhan Tzeng for a revisit to a derelict area of town center, the both emphasized on participation with the members of audience. Looking to participatory theatre as a method for rethinking the emergence of theatrical aesthetic in a marginal town offers rich new perspectives on the issue of remembrances and interactions with the past public history. I argue that performing practices of Hualien signals a radical reevaluation of how we recognize the public performance not only to discover those unseen surroundings but also to indicate a new way of making theatre.



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Jim Davis is Professor of Theatre Studies at the University of Warwick. He specialises in British theatre during the long nineteenth century, on which he has published extensively. Books include *Reflecting the Audience: London Theatregoing 1840–1880* (with Victor Emeljanow) and *Victorian Pantomime: A Collection of Critical Essays*. His monograph *Comic Acting and Portraiture in Late-Georgian and Regency England* was published by Cambridge University Press in October 2015 and a short monograph *Theatre & Entertainment* is due for publication in 2016.

Defining Audiences Through Visual Satire

Through the eighteenth and nineteenth centuries British theatre audiences were regularly depicted in satirical prints and illustrations, which often attempted to interpret and/or critique their composition, behaviour and emotional responses. Caricatures by artists such as Thomas Rowlandson and Theodore Lane and illustrations in periodicals such as *Punch and Judy* maintain a mode of representation that turns spectators into grotesque and often comic figures. This paper asks why audiences were visualised in this way, what sort of judgments, social or aesthetic, were being made and, in particular, what sort of evidence do such images provide for a historical assessment of theatre audiences.



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Jirayudh Sinthuphan teaches Performing Arts and Cultural Communications at Faculty of Communication Arts, Chulalongkorn University, Thailand. His research interests include the areas of cultural memory, arts and transnationalism, puppet theatre, film, as well as South and Southeast Asia Studies. He is also a playwright, a puppet-maker and a translator.

A Glimpse of Hope over the Chaophraya River: History, Memory and Political Dialogue in Performance Practice

“A Glimpse of Hope over the Chaophraya River” was a theatrical production about contesting ideologies in Thai political memory based on the life of Dame Poonsuk Banomyong, the wife of an exiled Thai Prime Minister. It weaved together recorded memories of Siamese/Thai women to make untold narratives of Thai political history explicit. The performance was the focus for two types of research: a practice-based research into the process in which personal memory of individuals would be transformed into a collective memory in the performative public sphere, and an analytic research into the processes in which contesting political consciousness and dialogues could be stimulated by performance in the public sphere. When the performance was first performed during the height of Thai political conflicts in 2009, it caused heated public debates among the audience and critics in a society where one’s politics is normally considered a private matter and a performance should provide the audience with a single answer, not multiple questions. This paper will provide an analytic account of the performance event and of how the audience appropriated the meaning of performance to their diverse political standings. It will also explore the relationships between practice-based and analytic research in a number of key issues, for example: how might creative and analytic methodologies be best combined to increase the range and significance of results? how might such developments in a new research field be seen as having socio-political and industrial implications?



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Jo Robinson is Associate Professor in Drama and Performance at the University of Nottingham. Her broad research interests in theatre and performance focus on the relationships between performance, place, community and region. She led the AHRC project, 'Mapping the Moment: Performance Culture in Nottingham 1857-1867', outputs from which were published in *Performance Research and Nineteenth-Century Theatre and Film*. Her current research, 'Changing Communities: performance, engagement and place', is a major project on theatre and community in the East Midlands from the 1970s onwards: one output will be a book, *Theatre & the Rural*, to be published as part of the Palgrave Theatre & series in 2016. Together with Claire Cochrane, she edited *Theatre History and Historiography: Ethics, Evidence and Truth*, published by Palgrave in 2016.

Presenting the Theatrical Past in Place: Theatre History at Site

'Performance can be viewed as uniquely rooted to place because it happens in shared time and space with its audience, but it can also be said to be placeless in that it is non-object oriented and non-commodity based. [... T]here isn't a place you can go to see "Interior Scroll" by Carolee Schneeman or other famous performance works. They happened. And then they were over. You really had to be there' (Leslie Hill, in *Performance and Place*: 6). Since 2013, I have been working with two historical performance sites in the city of Nottingham, UK on projects focused on researching and presenting their performance histories in place. The Malt Cross Music Hall and the Nottingham Theatre Royal have very different performance pasts, but in both cases, working with the current occupiers of the buildings, I have been asked to present material at and around site, which has prompted questions about the methodological role of place in theatre historiography. Using projections and digital technologies to represent performance histories in place for a public audience have raised questions for me as to why and how 'being there' matters. Beginning with my reflections on these projects, and conscious of the close proximity to the conference of the pre-eminent example of theatre history at site in the nearby Drottningholm court theatre, I draw on two frameworks for thinking about our understanding of place: as host for the ghost of site-specific performance in Clifford McLucas's terms, and as 'meeting place' in the words of the geographer Doreen Massey. Both approaches emphasise the role of memory, performance and narrative in creating the networks which coalesce into place at any particular moment. How can such understandings help us develop, and critique, different modes of putting performance back into place?



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Joana Soares Vieira completed her graduate degree in Artistic Studies, at the Faculty of Letters – University of Lisbon, in 2007. In 2008 she began her Masters degree in Performance and Culture: Interdisciplinary Perspectives, at Goldsmiths College University of London, which she completed in 2009, with a dissertation on hybridity, titled “Blurred Borders: a Discussion on Hybridity in Wilson and the Wooster Group”. Currently, Joana works at the Centre for Theatre Studies (CET) of the University of Lisbon, where she worked on the project CETbase - a database for Portuguese Theatre (2011-2014) and is now working on her PhD on the subject of Theatre Critique during the Portuguese dictatorship (1926-1974), with a bursary from FCT - Fundação para a Ciência e Tecnologia, the Portuguese national funding agency for science, research and technology.

Does History Forgive Divas? The Case of Amelia Rey Colaço

Born in Lisbon in 1898, Amelia Rey Colaço (ARC) was one of the most important figures in Portuguese theatre. Debuted as an actress in 1917, by 1920 she was a member of the National Theatre and by 1921 was director (alongside her husband, the actor Robles Monteiro) of her own theatre company, the Companhia Rey Colaço-Robles Monteiro. Their company was an unprecedented case of longevity in Portugal - 53 years, 35 of which directing the National Theatre - having ended only in 1974, shortly after the fall of the dictatorial regime Estado Novo. Constantly acclaimed for her talent, her professionalism and her exquisite taste, ARC managed to revitalize the National Theatre in 1929, directing it until 1974 - having, in the meantime, overcome the death of her husband and two fires that destroyed all of the company's assets. The 1960s saw a growing discontentment with the political regime, a feeling that couldn't possibly be overtly manifested due to the censorship applied to all areas. Increasingly connoted with the status quo, in the last years ARC was the possible target of such manifestations. With the revolution of 1974, ARC was labelled a collaborator of the dictatorship and prevented from carrying on with the company. With few exceptions, she was deemed responsible for preventing the evolution of Portuguese Theatre, a tyrant of the naturalist bourgeois drama. Extensively written about (mainly in the press) before the revolution, the years after 1974 witnessed a complete silence. ARC wrote letters to several entities regarding her financial difficulties and ten years would have to pass for ARC to perform again (1985) and for the last time. Gathering several writings about ARC, before and after 1974, this paper aims to analyze how theatre histories look upon such figures, perhaps the ultimate divas of western theatre.



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Publications Bucknall, J. (2013) 'You, Hope, Her & Me: liminoid invitations and liminoid act's', 4.1 Performing Ethos: One-on-One Encounters: Desire, Reciprocity and Ethics, An International Journal of Ethics in Theatre and Performance. Bucknall, J. (2014) 'RAISING THE RUINS: (RE) ENACTMENT AND REMEMBERING AS A MODE OF DOCUMENTATION', Dec Issue, Vol 2, Approaching Documentation, Felt Acts. <http://feltacts.com/approaching-documentation-2/> Conferences 2015 STR New Researchers' Network 2nd Annual Symposium, "Dumb objects, spoken for"? On Performance Archives and Documentation. The Shard, London. Paper Title: 'Fossils: (re)enactment and 'remembering' as a mode of documentation'. 2015 Her, Hats, My Shoes, PaR KeepHouse Performance for a Postgraduate One Day Symposium on PaR. http://www.keepphouseperformance.org/#!__current-projects-master-page 2014 IFTR 2014, 'The Daisy Chain Model' an enunciative modality: Epistemic Mapping as a mode of performative documentation and dissemination of practice as research'. IFTR, Warwick 2014. 2014 The Impossible Constellation, University of Lincoln. KeepHouse presented a PaR performative paper 'Her Hats, My Shoes'. Practice as Research 2015 Wish Box Durational. Stage Two with Vertical Exchange <http://verticalexchange.wix.com/wishbox#!home/mainPage> 2015 2015 Her, Hats, My Shoes, PaR KeepHouse Performance, http://www.keepphouseperformance.org/#!__current-projects-master-page 2013 Big Bad Body Mine <http://bigbadbodymine.wix.com/bigbadbodymine>

Remembrance & Remembering: Performance as a Critical Palimpsest of Legacy

Through a close analysis of KeepHouse's approach to performance I will demonstrate the ways in which performance can be employed as a palimpsest of legacy and heritage. Performance is always a palimpsest of the maker's identity, a site that performs their process, their past, their present and their possible futures. I will suggest that performance generates and articulates its own legacy in the act of coming into being as performance. Performance captures the fossils of its own production and all of their discursive relational fields. Performance becomes the site of a lively stratification process that documents and articulates its own localised legacy and wider cultural heritage through its coming into being as a performance. This process of lively stratification acknowledges the site of performance as a palimpsest of past, present and future and therefore recognises that the performance is the site of its own localised heritage but also its legacy as a cultural practice. This process is more keenly felt within PaR practices and over the course of the paper I will discuss the ways in which KeepHouse Performance employ performance as a mode of documenting, disseminating and generating legacy and heritage. I will consider two of KeepHouse's performances in detail: You, Hope, Her & Me and Her Hats, My Shoes, in order to explicate the ways in which performance can be employed as a performative approach to documentation, legacy and heritage. KeepHouse Performance is a Practice as Research, (PaR) Company that seek to interrogate autobiography and heritage; particularly in relation to female representation and domesticity. KeepHouse Performance is a company that explores contemporary issues through interdisciplinary approaches. If you would like to know more about KeepHouse & our current projects, please visit our website www.keepphouseperformance.org or contact us via e-mail on keepphouseperformance@gmail.com.



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Zenne Dancers and the New Burlesque: Histories of Sexuality in 21st Century Popular Performance

This paper looks at two popular dance forms – male belly dancing (zenne or kocek) and burlesque – along with the particular cultural contexts from which they emerge and within which they are currently being revived. A guiding question of this investigation is: What in these specific theatrical histories remains valuable to the present and open to revision? Seducing spectators toward an encounter with a theatrical past archived not as texts, but textures – feathers, veils, and affects - these popular entertainments offer a way of imagining history not only through the body and its elaborate extensions, but also through the fantasies that these spectacles conjure and the material conditions within which they flourish. Focusing on three cities – New York, Istanbul, and Berlin – I examine the affective attachments (nostalgia, desire) that these forms foster, the fantasies they reinforce (or revise), the counterpublics they form, and the unfinished histories they circulate. Contemporary performers seem deeply invested in the histories attached to these popular forms; the routines, costumes, and props give them access to a genealogy different than the one passed down to them by canonical history. Moreover, the erotic nature of these dances provides a symbolic platform for rehearsing and reimagining the more mundane eroticism (hetero- and non-heterosexual) underlying most social relations. Investigating contemporary burlesque performers, such as New York's Dirty Martini and Tigger!, and zenne dancers, Segah (Istanbul) and Zadiel (Berlin), I work toward contextualizing these performers and their performances both synchronically and diachronically, tracing the ways burlesque and belly dancing have traveled across time periods, geographical boundaries, and media contexts. Moreover, I consider how these forms put into play certain ideological pairings – such as objectification/empowerment; obscenity/art; visibility/invisibility, global/local; tradition/modernity – that structure not only gender and sexuality, but also broader social and political relations in the 21st century.



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Dr. Joanna Weckman is a researcher, exhibition curator and lecturer with a costume designer background. She currently works as a postdoctoral researcher in Costume Methodologies project at the Aalto University, Finland. Her doctoral thesis in 2015 investigated the conditions – the practices, values and ideals – which shaped the costume designer profession in Finland, through the career of and oral history told by the actress and costume designer Liisi Tandefelt. She has published several articles on the history of the costume design profession and costumes for the stage and film in Finland. Her recent publications include a book of the history of period stage costumes, connected with the current costume exhibition *Made of Dreams* at the Theatre Museum in Helsinki 2015–2016. She is a member of *Costume in Focus*, first research group on performance costume.

Touching the Past – Costumes as Mediators of the Finnish Film & Theatre History

When investigating the costume design profession and production process, literary and even visual sources like photographs of the production facilities and employees can be very scarce. Utilizing alternative research data may open up new views. What kind of information can be reached when costume as a tangible object is a starting point for the study? How should investigation, evaluation and description based on tangible materials find its place within the academic research culture frequently dominated by literary sources? Fashion, dress and textile studies have a long history of artefact/object-based approaches and younger tradition with more interdisciplinary methods within the context of Material culture studies. Costumes are still quite rarely utilized material for the theatre, film or even costume research. Through a practice-based case study, which concerns the work in the costume departments at theatres and film companies in Finland prior to the 1960's, postdoctoral research project focus on developing methods for including tangible garments when exploring thematic, formal and media related clues for costume, film and theatre research. The project is a part of wider *Costume Methodologies* -project funded by the Academy of Finland and executed at the Aalto University during the year 2016. This presentation will introduce the current outcomes of the project through a few rare examples of film and stage costumes in the collections of Museum of Moving Image and Theatre Museum in Helsinki and the film costumes owned by Finnish Broadcasting Company YLE. It is argued that existing costumes are a valuable addition when exploring the history of practices and aesthetics entangled within the costumes.



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Jo Scott is a live media practitioner-researcher and lecturer in performance at the University of Salford. Her research explores the creation, activation and experience of events created through live media modes of practice. Jo has presented her live intermedial practice-as-research at various events and symposia, including live sets in 2015 for the Sonic Fusion Festival at MediaCityUK, Salford and the EVP Sessions, in Shoreditch Town Hall, London. She is currently working on a project, exploring the relationships between music, place and live intermedial practice, as well as an article for a special edition of the journal *Research in Drama Education* and a Palgrave 'Pivot' publication, titled *Intermedial Praxis and PaR*.

Mixing Media 'Constellations': Musical History and Place in Live Intermedial Practice

This presentation arises from a research project, exploring the musical history of Salford, Greater Manchester, and placing that in relation to my experiences as a new resident there, through the creation of live intermedial events. Live intermediality involves the mixing of sounds, images, objects and texts in real time and can manifest in a range of modes, from semi-structured live sets to media-rich participatory spaces. Within this project, I am connecting the events created to a type of 'place-making', following the theories of Doreen Massey and Sally Mackey, who conceive of place as a 'constellation of social relations, meeting and weaving together at a particular locus' (Massey 1994: 154) and 'space (or site) animated through operations and actions and made personal' (Mackey 2015). The presentation specifically explores the mixing of materials arising from the collective cultural memory of popular music made in and about Salford, with my autobiographical experiences of living there. As Neiger et.al (2011) point out, referring to Maurice Halbwachs' theories, "collective memory' defines relations between the individual and the community to which she belongs and enables the community to bestow meaning upon its existence' (4). I am interested in the ways in which popular music is part of defining these relations and bestowing meaning, specifically, how Salford as a 'place' is constructed through mixing the diverse modes of memory and experience described above, as part of live media events. Combinations of sound, image, text and object are examined, specifically three modes in which materials have been combined to generate intermedial spaces - a solo performance, participatory event and video-text. Following Neiger et.al, I address how such combinations function as 'memory agents' (2011: 2) and the specific 'constellation' of affects, ideas and 'social relations', which each generates.



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Jocelyn Chng graduated from the Masters in International Performance Research Programme, at the Universities of Amsterdam and Tampere, in 2010. Since then, she has pursued research independently. She has been a part-time lecturer at LASALLE College of the Arts since 2013, in the Faculty of Performing Arts and Faculty for the Creative Industries. She teaches into BA(Hons) Dance, BA(Hons) Arts Management, as well as various Diploma programmes. Jocelyn also continues to train in and teaches classical ballet, and is a founding member of The Song and Dance Players, a musical theatre society in Singapore where she does creative and production work and mentors younger aspiring practitioners.

Going Back in Time- (Re)searching the History of Theatre for Young Audiences in Singapore

Theatre for Young Audiences (TYA) in Singapore is situated in a contested space that sits at the intersection of the nation's educational values, policy-making strategies, and visions of nation building. Since TYA as a topic of research is a relatively new field in Singapore, there is no official documentation of the history and practices of TYA. This paper focuses on a research documentation project conducted by the Singapore Theatre for Young Audiences Researchers (stYar) as a case study by examining how two factors- epistemological and hermeneutical- influence the dissemination of narratives. Cultural Historian Jonathan Arac suggests that a critical genealogy does not search for an authentic origin but "aims to excavate the past that is necessary to account for how we got here and the past that is useful for conceiving alternatives to our present day conditions" (1987: 2). In line with this argument, rather than offering a detailed historical account of TYA, this research project relies on memories and encounters of practitioners, audiences, educators and parents to (re)trace and chart how ideas, practices and values of TYA have travelled and evolved over time. This idea of 'looking back' opens and overlaps alternative narratives from other disciplines such as Cultural Studies and Theatre-in-Education that might have had a major influence on TYA. By reflecting on some of the key methodologies used in stYar's research project, this paper aims to evaluate some of the political implications and overlapping boundaries in establishing a TYA "grand narrative". Through this, it hopes to reveal the juxtaposition of collating 'serious' data with the playful nature of the subject matter in writing the theatrical past of a new area of study. Co-Presenters: Caleb Lee Jocelyn Chng



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Jocelyn Spence is a Visiting Researcher at the University of Nottingham's Mixed Reality Laboratory. Her work in Performative Experience Design explores the intersections between performance practices, performativity, and emerging digital media technologies. The overarching aim of her work is to use technology to strengthen the power of human connection. <http://www.jocelynspence.com/cv.html>

Music Sharing Through Site-specific Intermedial Performance

Listening to recorded music is generally construed as a passive act, yet it can be a passionately felt element of individual identity as well as a powerful mechanism for deepening social bonds. We see an enormous performative potential in the intensely meaningful act of listening to and sharing digital music, understood through the lens of intermedial performance. Our primary research method is exploring the dramaturgical and scenographic potentials of site-specific theatre in relation to music. Specific contexts of listening can make powerful affective connections between the music, the listener, and the multitude of memories and emotions that may be triggered by that music. These site-specific approaches are augmented by performance-based examinations of walking practices, especially Heddon and Turner's (2012) feminist interrogation of the *dérive*, as music often shapes a person's journey as much as it does any experience they arrive at. I propose to discuss a work in progress at the Mixed Reality Laboratory at the University of Nottingham, home of many successful intermedial performances created in conjunction with Blast Theory. For this project, part of the EPSRC-funded FAST Programme Grant, we are creating a system through which people can devise musical experiences based at a particular location or route, which they then share with others. They craft an immersive and intermedial experience drawing on music, narration, imagery, movement, and engagement with the particularities of each location, motivated by and imbued with the personal meanings and memories of both the creator of the experience and its recipient. We believe that this fluid engagement with digital media, technology, identity, and place will provide insights into the relationships between commercial music, the deeply personal significance that such music holds for individuals, the performativity inherent in the shared act of listening, and site-based intermedial performance.



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Joe Parslow is a PhD Candidate at the Royal Central School of Speech and Drama, University of London. His research focuses around drag performance, and the potential ways in which queer communities can and do emerge in contemporary London, particularly around performance. Alongside his research, Joe is the Co-Producer of a drag performance event called The Meth Lab. He also works closely with The Family Fierce, a collective of alternative queer performers working in the field of drag, burlesque, cabaret and performance art. Joe has played a leading role in the campaign to save The Black Cap in Camden (London), a legendary gay bar and drag performance venue which was closed down in April 2015.

Mother Black Cap: Queer Performance and the Loss of (Queer) Spaces

In what ways do spaces of queer performance impact on notions of queer communities? And when these spaces are taken away, sold, removed, what impact does this have on these queer communities? Theorising that queer community can be articulated as a contingent and highly-localised set of performative acts which have the potential to congeal around sites of drag performance, this paper will take account of the recent closure of a number of spaces in which drag and queer performance happen in London. Focussing in particular on The Black Cap, an historic LGBTQ+ performance venue in Camden (London) famed for being a centre of drag performance for over 50 years, which was suddenly closed in April 2015, this paper will attest to the importance of these physical (queer) spaces for performance and community, whilst at the same time considering what we do with the histories and archives that were held in these spaces when they are lost. Drawing on José Muñoz's (2009) work around stages of performance and lost queer spaces in *Cruising Utopia*, this paper will attest that performance 'lingers and serves as a conduit for knowing and feeling other people.' (Muñoz, 2009: 113) When the spaces, the stages, in and on which these performances happen are no longer available to us, how do we account for the affective experience of being in a body in that space and the access to histories and knowledges – low ranking, embodied – to which being in that space gave us access? Working in collaboration with London-based drag performer Meth, this paper will consider the knowledges and histories that become available to us in and through performance, and question how performance – and here performance signifies those instances of drag, cabaret-style performance which occur in night clubs and bars – can give us access to potentially lost archives of queerness and community.



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Johan Callens holds degrees from the University of Texas at Austin and the Vrije Universiteit Brussel, where he is Professor of English, and has published widely on American drama and performance. Essays of his have appeared, amongst others, in *Text and Performance Quarterly*, *Theatre Research International*, *The Journal for Dramatic Theory and Criticism*, *Modern Drama*, *The Drama Review*, *Theatre Journal* and *PAJ: A Journal of Performance & Art*. His book publications include *The Wooster Group and Its Traditions* (2004), *Dis/Figuring Sam Shepard* (2007) and *Crossings: David Mamet's Work in Different Genres and Media* (2009). More recently he coedited *Dramaturgies in the New Millennium: Relationality, Performativity, and Potentiality* (2014).

Music's Functional Variety in Dance Theatre: An Intermedial Case Study

In 2007 the Belgian choreographer Anne Teresa De Keersmaecker premiered a Steve Reich Evening at the Grand Théâtre de Luxembourg in tribute of the composer whose work was instrumental in helping to launch her dance career with *Fase* (1982). Among the pieces showcased was also the *Symphonic Poem for 100 Metronomes* by György Ligeti who had passed away in Vienna the year before and who at one time had been drawn to Reich's music. This turned the celebratory program into a double commemoration. What is more, Ligeti's quirky piece already featured in *Stella* (1990), a Rosas choreography that assembled text material from Goethe's *Stella*, Kurosawa's *Rashomon*, and Williams's *A Streetcar Named Desire*, as filmed by Kazan—three memorial works in their own right. The present paper explores the role of music in the choreography and in its textual, cinematic and cinematically mediated dramaturgical sources. Starting points for the discussion will be the music Williams's play, besides Kazan's Broadway staging, Alex North's score for the film adaptation, and André Prévin's opera, intermediate phases in the afterlife of *Streetcar*. As a follow-up the dynamic with the other two dramaturgical sources will be considered, especially Hayasaka Fumio's film score, in order to arrive at a fuller contextual understanding of Ligeti's *Symphonic Poem* and his *Studies for Piano* (1985-2001) whose first eight instalments provided the score for Rosas's *Stella*. Considering that Ligeti felt imprisoned between the past and the avant-garde, and that his opera *Le Grand Macabre* premiered in Stockholm, where he was a guest professor at the Royal Swedish Academy of Music, this paper's topic should fit the IFTR venue and conference theme of "presenting the theatrical past."



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Holding a Bachelor of Arts in Theatre Studies from Stockholm University, I am currently working on my Master's thesis. My main research interest is representations of nationality, especially minority nationalities, and sport, in particular the Olympics, as spectacle. A tour guide at the Drottningholm Court Theatre, I am also a freelance critic reviewing mainly pop music and literature, and was the editor for Swedish-language cultural journal Kontur between 2013 and 2015. Since 2015, I am on the board for Stockholm's municipal theatre and arts centre Kulturhuset Stadsteatern.

9.79 Catharsis: Ben Johnson as Tragedy

When Ben Johnson won the 100 m gold at the 1988 Seoul Olympics, it was hailed as "Canada's greatest moment in Olympic history". Johnson was a national hero in his home country, but soon fell from grace. Stripped of the gold medal and his world record after a urine sample showed use of performance enhancing drugs, Johnson's life became tragedy. In the course of two days, the Canadian national hero had provided his compatriots with first triumph and then tragedy. Why did Johnson in particular, in a time during which many athletes were suspected of illegal substance abuse, become such a controversial figure? The race has been labelled a battle between heroes and villains. By applying Richard Schechner's method of researching an event – in this case the Olympic 100m race – "as" performance, my paper will talk about why this particular Olympic race and the results from it has become such a memorable cultural performance. Discussing the Aristotelic term of catharsis by applying the theories of Professor Stephen Mumford on sport, spectators and emotional cleansing, I strive to find out how the emotional experience of catharsis, an ever present and constantly discussed term in Western theatre, can be understood in relation to Johnson's performance.



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„Sehr verehrte Frau Eckstein!“ – Letters as Source Material in Dance History

This paper will examine the Finnish dancer Irja Hagfors' correspondence relating to her engagements in the dance groups of the Hessisches Landestheater Darmstadt (1929–1930) and in the Reussisches Theater Gera (1930–1931), in Germany. Her correspondence shows the transnational character of European modern dance, and the letters reveal how a Hellerau graduate Hagfors networked on the transnational job market that opened up for dancers in Europe between the wars. Norbert Elias' concept of 'figuration' is central to my analysis of the European modern dance scene. The discussion will focus on the theatre dance and dancers at theatres, which still remain among the less explored areas of the modern dance. Hagfors' correspondence also casts some light on her work with Claire Eckstein, a well-known figure in the German theatre dance in the 1920s and early 1930s. In addition to Hagfors and Eckstein, the Darmstadt company included well-known dancers such as Edwin Denby, and Pia and Pino Mlakar. Methodologically, the paper will raise the question of letters as a source material in dance history. As sources, letters are situated in between the private and public spheres of artists' life. Because of their assumed subjectivity, they are often considered as less reliable than administrative documents, for example. Hagfors' correspondence offers possibilities for various readings related with different themes, such as the everyday of theatre dancers, constructing and performing a professional identity, and European modern dance as a transnational network. The paper is based on Hagfors' unpublished correspondence with Claire Eckstein and Hessisches Landestheater Darmstadt and her letter published in the newsletter of the Hellerau-Laxenburg school.



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Johanna Linsley is an artist and researcher based in London. Her interests include documentation, listening and the voice, queer domesticity and formations of the public. Her research has been published in *Contemporary Theatre Review and Performance Research*, and in edited collections. She is co-convenor of the Documenting Performance working group at the Theatre and Performance Research Association (TaPRA). She is the research facilitator at the University of Roehampton, and research associate on the Wellcome Trust-funded project 'Challenging Archives' at the University of Bristol. Previously at Bristol, she was the research assistant on the project 'Performing Documents' and she is currently co-editing a book arising from the project. Her performance work has been presented throughout the UK and internationally, including the Museum of Modern Art (New York City), the Volksbühne Theatre (Berlin), and London venues such as the Wellcome Collection, Victoria & Albert Museum, the British Film Institute, and the Delfina Foundation. She is a founder of the London-based performance group I'm With You, which investigates intersections of queerness and private life. She is also a founding partner of UnionDocs, a centre for documentary art in New York City.

Challenging Archives

This paper arises from the project 'Challenging Archives' at the University of Bristol's Theatre Collection. The project aims to establish methodologies around ethical, logistical, procedural and professional issues associated with archives/collections relating to body-based performance art, particularly those holding material that may be considered as 'challenging' in nature. In establishing such methodologies, the project also aims to develop a robust system for these archival resources to be catalogued and made available to researchers and others. A major motivation for the project is an understanding of the need for such systems for the construction of narratives of queer histories. 'Challenging Archives' uses the archive relating to the life and work of internationally renowned performance artist Franko B as case study, and has also been conducted in consultation with such archives at New York University's Fales Library and Special Collections, the University of Southern California's ONE Lesbian & Gay Archive, and the Franklin Furnace archive at the Pratt Institute. While much work has been done around theoretical issues of body-based performance archives (e.g. Amelia Jones, "'Presence" in Absentia', 1997), practical issues – and the institutional politics underlying them – are less well understood. These issues may arise from conservation, cataloguing or dissemination. They may be due to the materiality of the collection, or what may be understood by institutions as 'difficult/challenging' content. Challenges may run the gamut of, for example, the conservation of bodily fluids, the lack of standardised vocabulary for metadata, or decisions around access (both physical and online) of sexually explicit content and/or depictions of 'medical' procedures and/or practices such as blood-letting. In this paper, I discuss findings and reflect critically on the project, asking how institutional logistics both enable and, in some cases, limit the possibilities of queer histories.



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Johanna Timonen is a graduate of Erasmus Mundus master programme International Performance Research (distinction, Universities of Tampere and Amsterdam). She holds a MA degree in Cultural Analysis from the University of Amsterdam and a bachelor degree in Liberal Arts & Sciences / Social Sciences from University College Roosevelt (distinction, Utrecht University).

Appearing Archives: Curating the Gaps in Transnational Performing Arts History in The Netherlands, Dutch Caribbean and Suriname

The paper will analyze the curation of an archive and online exhibition on the performing arts collaborations between the Netherlands, Aruba, Curaçao and Suriname. The paper points towards the broader discussion about the lack of postcolonial discourse in Dutch theatre history and the internationalization of Dutch theatre history.

In 2012 the former national Theatre Institute Netherlands (TIN) launched an archive and online exhibition on the performing arts exchanges taking place between Netherlands, Aruba, Curaçao and Suriname in order to present transnational elements of performing arts past of the countries and fill in the lack of archival materials on the subject. The transnational connections of Dutch performing arts history were traced and illustrated by a variety of local source materials and narratives.

The archive is a disputed terrain for the production of historical knowledge. The paper will critically examine the gaps in the institute's historical archive and how these gaps have been partially resolved for the future in the online exhibition. Through an analysis on how the digitization of non-institutional and local source material were curated within the institutional framework, the paper aims to understand the ways in which these transnational performing arts histories were articulated and made visible in the online archive and exhibition. The theoretical considerations will exemplify how the presentation and images of these histories also explore and (re)articulate the present moment of Dutch performing arts and postcolonial discourse.



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John Andreassen, Associate professor at Dramaturgy, Aarhus University in Denmark, mostly teaching culture and theatre policy. Inventor of ÅrhusSpillet (The Aarhus Plays). Selected publications: *Odin Teatret 2000* (with Annelis Kuhlmann), *Multiple Stages & Multiple Stages 2* (2007 & 2012), *Drama Teaching & Mnemonics – an extended version* (2015) and *Nordic Drama Pixi – Drama Teaching & education in the Nordic countries – a short cut* (2015) + articles on community plays in *TRI* and *Maske und Kothurn*.

Eternal Presence – How to create a Community Play Archive?

'Community Plays' has been an actual 'movement' in Canada, Great Britain and Scandinavia at least from the 1980s and onwards producing hundreds of plays and performances and engaging thousands of people as participants and even more as spectators.

Community Plays have – for good and for bad – become an important part of the cultural heritage. But artefacts and other traces have disappeared or lie scattered locally without being collected or registered for larger collections for future inspiration and research, which may leave too big gaps in future understanding of what was at stake in these popular theatre projects. With a few exceptions which will be introduced in this paper. And the main question is: What to preserve and how to register it for further examination? For that purpose a work in progress with a concrete database will be presented and discussed among scholars.



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John Bull is Emeritus Professor of Film and Theatre at the University of Reading and Professor of Drama at the University of Lincoln. He is the author of many books, chapters and articles on modern and contemporary theatre, including *New British Political Dramatists*, as well as on post-Restoration theatre, including Vanbrugh and Farquhar. He is the editor of a three volume series, *British and Irish Playwrights Since World War II*, and of a volume of Howard Brenton's previously unpublished early plays. He has recently finished working on a five year AHRC funded research project with the V&A Museum, 'Giving Voice to the Nation', on the Arts Council of Great Britain and public sponsorship of the performing arts, and is currently co-editor of a three volume series, *From Fringe to Mainstream: British Theatre Companies 1965-2014* (2015-16), and he is the sole editor of the first volume, from 1956-1979.

Classic and Contemporary Adaptation Clashes: Simon Stephens' Adaptation of the Classic Canon

Classic and Contemporary Adaptation Clashes: Simon Stephens' adaptation of the classic canon The truism that every production of an extant theatrical text is an adaptation has been given a rather sharper edge of late. In the modern period, there has been a long struggle – now largely won, in the subsidised theatre at least – for the playwright to be allowed access to the rehearsal process, and thus to have some degree of control over the performance. Conversely, many writers of the current generation have effectively given control of a finished text to the director. However, no contemporary British writer has embraced what is widely regarded as the German notion of Directors' Theatre as much as Simon Stephens who, unsurprisingly, is greatly valued in the German theatre. A prolific writer, Stephens has also undertaken the adaptation of the work of others, most famously his stage version of Mark Hadden's *The Curious Incident of the Dog in the Night-Time* (2012). But what is perhaps more interesting is what happens when this advocate of the adaptability of the text turns his hand to adapting pre-existent classic stage texts, and what then happens when these adapted texts become further adapted by the individual directors. In this paper I will concentrate on Stephens' adaptations of Ibsen's *A Doll's House* (2012), Chekhov's *The Cherry Orchard* (2014), and the forthcoming version of Brecht's *The Threepenny Opera* (2016), and will be particularly concerned with identifying and analysing the way in which new theatre is created in what is a series of extraordinary adaptation clashes. Professor John Bull University of Lincoln



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JM is a theatre-maker and arts educator. He is Senior Lecturer in Theatre and Course Leader for BA in Theatre & Professional Practice at University of Bedfordshire. His research is focused on text, authorship, playwrighting, collaboration, digital literature and political performance. His play, Rumi High, an intifada, was the center-piece to his PhD thesis, *Collabowrighting the Hyper(play)text: A Postdramatic Digital Poetics*, which considers playwrighting by way of web-design as an expansion to collaborative playwrighting practices. He currently performs as 'Dottore JoMiRo' in *The S'kool of Edumacation*, an on-going site-specific interactive performance piece that explores and parodies pedagogical histories and institutional norms. He is the founding Artistic Director of *newFangled theatReR* (Brooklyn, NY) for which he has written, directed and produced several new works. In 2009 he collaborated with LOTOS Collective and Zoukak Theatre Company in Beirut, Lebanon on *Triangulated City*, for which he was a recipient of TCG's Future Collaborations travel grant. JM is the former Education Director for Women's Project's Arts Education Program. He is a co-founder of Brooklyn Theatre Arts High School where he served as Program Coordinator and Resident Teaching Artist through Vital Theatre Company.

Harm's Way Revisited: Reflections At The Crossroads of Theatre-Making and Pedagogical Practices

Considering the IFTR theme, 'Presenting the Theatrical Past,' this paper will take the form of an introductory overview and outline for a proposed book, which explores the relationship between practice-led research and pedagogy, related to theatre-making practices. In an attempt to reactivate my own personal performance archive, the book will survey and reflect on fifteen years of performance documents: production books, journal entries, reviews, lesson plans, teaching archives and academic papers combined with personal memory and interviews with relevant collaborators, to explore and formalize the notion of a critical reflective practice towards a meaningful set of outcomes in practice-led research. While it may be too soon to historicize, archive and re-perform the 'practice turn' in Theatre and Performance Studies, this paper responds to trends in 21st century academia, where a surplus of documentation-as-data is deployed in an effort to legitimize a form of knowledge production which is experiential, multisensory and not always best articulated through traditional academic writing formats. I will suggest a blueprint for connecting theatre practice, vis-à-vis the residue from both process and product, to a reflective writing practice that provides an approach to articulating practice-led research to practitioners and non-practitioners alike. The paper will explore various approaches and writing styles for critically reflecting on artistic practice. I will consider my own relationship and development as a theatre-maker and educator, via my own theatre history; producing an autobiographical canon of past projects. The critical reflection will be combined with anecdotes, interviews and documentation of process and product, where a series of exercises, tasks and teaching tools emerge, with the aim to provoke artists to borrow, steal and adapt the proposed methodologies to their needs.



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Jonah Salz is Professor of Comparative Theatre in the Department of International Studies at Ryukoku University, Tokyo, Japan. He has published numerous articles and translations as a scholar of kyogen comedy and Japanese interculturalism. He is editor in chief for recent *A History of Japanese Theatre* (Cambridge UP). Rachel Payne received her D.Phil. from the Oriental Institute, Oxford University, and now lectures in the Japanese Programme at Canterbury University, New Zealand. She researches traditional Japanese theatre and its contact with the West.

Borders and Bridges: Adventures in Mapping Japanese Theatre History

Borders, bridges, and balance: adventures in mapping Japanese theatre history
Jonah Salz with Rachel Payne As editors for *A History of Japanese Theatre* (Cambridge University Press, Spring 2016), we were tasked with covering, with the aid of genre specialists, the whole of Japan's rich and varied theatrical history. This meant deciding what genres to cover, how to discuss their historic development as well as their particular fascination as texts and in performance. This meant deciding how to balance description of performance conventions and aesthetics with analyses of significant plays as dramatic texts. Even with all of the above covered adequately, a great challenge remained of how to account for remarkable individuals—Zeami, Chikamatsu, Terayama—or phenomenon which cross multiple genres—katari, shamisen, women in theatre—without losing the coherent chapter structure expected in a History? Finally, as a six-hundred page encyclopedic overview of Japanese theatre aimed for non-specialist readers, there was the challenge balance historical minutiae with the sweep and thrust of historical trajectories. This paper discusses how we, along with our seven invaluable contributing editors, managed to map the boundaries and conventions of specific genres, provide cross-genre bridges connecting diverse forms over time, construct free-standing monuments to significant individuals, build bridges of trans-genre topics, while avoiding losing readers to the pitfalls of trivia or whirlwinds of performance description.



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Jonas Eklund (1981) is since 2013 a doctoral candidate in Theatre Studies, at the Department of Culture and Aesthetics at Stockholm University. He is currently writing his PhD dissertation on the audience's reactions to the body on stage in burlesque, circus and freak show, using aspects of phenomenology as a theoretical approach. He obtained a degree of Master of Arts in Theatre Studies from Stockholm University in 2012, writing his thesis on audience reactions to Nils Poppe and his comical acting, analysed through a phenomenological point of view. He has taught classes on Swedish popular theatre during the 20th century at Stockholm University, and on phenomenology at DOCH (School of Dance and Circus).

A Short Story of Amusement: on the 'Forgotten' Swedish History of 'Midgets' as Entertainment

In the wake of the Swedish botanic Carl von Linné's categorizing of plants and species, and Charles Darwin's research on evolution, the interest of the human, and human variances, was becoming a field of interest both among scientists, politicians and the general public in the 19th century. This interest coincides with the emerging idea of the nation state leads to a breeding ground for ideas of human purity. Sweden becomes a pioneer when the state founds the world's first Institute of race biology in Uppsala 1922. Focus of the research is to establish, or differentiate, a true Nordic race. In the end of the 19th and beginning of the 20th century 'freaks' are presented for public amusement at sideshows, primarily in USA. This interest in 'freaks' coincides with the interest of human varieties of the era. Sweden, at least among Swedes, is often considered a tolerant nation, a model of human rights and equality. Few knows that when the theme park Liseberg opened in 1923, one of the attractions was a small village called Lillköping, where little people were acting as inhabitants of the village. The actors who primarily were brought in from Germany put on shows, boxed and sung to entertain the audiences. Both these histories take place at the same time. Both tells a story of Sweden that doesn't fit well with the Swedish self image as a pioneer of decency, and both has been 'forgotten' or left out of the history for the general public. With my paper I want to present a hidden history of Swedish popular entertainment, and by pairing it with the history of the Institute of race biology I will discuss the specific era, and how troubling parts of history seems to be 'forgotten'.



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Jonathan Bignell is Professor of Television and Film in the Department of Film, Theatre & Television at the University of Reading. His work on Beckett includes his book "Beckett on Screen: The Television Plays" and articles about Beckett's work in "Samuel Beckett Today/Aujourd'hui" and the "Journal of Beckett Studies". He has published chapters on Beckett's media work in the collections "Writing and Cinema" (which he also edited), "Beckett and Nothing" (ed. Daniela Caselli) and "Drawing on Beckett" (ed. Linda Ben-Zvi). He is a Trustee of the Beckett International Foundation at the University of Reading.

Textures of Black: Walter Asmus and Beckett's What Where on Screen

This paper will analyse the spatial relationships of Walter Asmus's 1986 television version of *What Where* and his recent 2014 reworking of the drama for the screen. It will analyse the different ways that technology and aesthetic choices interrelate in the two versions. Asmus's earlier version was broadcast in a 4:3 ratio of width to height, the ratio adopted in classical cinema and most 20th century television, whereas the recent version is in 16:9 aspect ratio, used in most cinema and contemporary widescreen television. The earlier version was shot on video and broadcast in 625 line PAL video format, so the scanning beam of the Cathode Ray Tube (CRT) in a television set inevitably produces blur, and greys rather than blacks. Great efforts were made in production at SDR to control the lighting of the faces and the even blackness of the rest of the frame, assisted by the elimination of the chrominance (colour) signal of the TV picture in favour of the more precise luminance (outline) signal. The new *What Where* is in HD digital format, with images made of pixels rather than scans, enhancing image clarity on LCD screens but HD's weaknesses are most apparent in the representation of black. These changing television production practices and broadcast contexts affect how the viewer can make sense of the drama's spatialities, especially its textural depth. Is there an unlit space behind and in front of the faces, a black space with a velvety, tangible texture? Or is there a flat, black, glossy and smooth plane that the faces intersect with, as if breaking the surface of a black-painted canvas? The paper will draw on studies of the significance of texture, and histories of production techniques and technologies, to analyze visual style in relation to the materialities of production.



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Jonathan Heron is the Principal Teaching Fellow at the Institute for Advanced Teaching and Learning, University of Warwick (UK). His work as a theatre practitioner has included *Diary of a Madman* (Warwick Arts Centre), *The Nativity* (Pegasus Oxford), *Stasis: Beckett Shorts* (Oxford Playhouse) and *Play without a Title* (Belgrade Coventry). As a performance scholar, his writing has been published in *Open-space Learning: A Study in Trans-disciplinary Pedagogy* (Bloomsbury Academic, 2011), *Performing Early Modern Drama Today* (Cambridge University Press, 2012), the *Journal of Beckett Studies* (Edinburgh University Press, 2014), *Shakespeare on the University Stage* (Cambridge University Press, 2015) and the *Journal of Medical Humanities* (Springer, 2016). He is a key participant of 'Modernism, Medicine and the Embodied Mind' (UK Arts and Humanities Research Council, 2015–16) and a co-convenor of the IFTR Performance-as-Research working group.

To Dance is Also to Think': Histories/Practices/Movements

This paper examines participatory events as trans-disciplinary performances, focusing on corporeal movement within theatre installations such as *Fail Better Fragments* (UK, 2012). Joan Littlewood's experimental practices are also recalled, specifically her *Fun Palace* project (with architect Cedric Price in London, 1961–8), for the influence of Rudolf Laban upon her work. The potential for audience engagement within these experimental playgrounds will be explored via Laban's effort attitude of flow. Then the 'productive-not-yet-knowing' of artistic research (Henk Borgdorff, 2012) will emerge as a practical strategy for research communities, such as theatre and performance studies, where the 'theatrical past' and its archive can inform performance-as-research.



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Le Corbusier's Fourth Wall: A Case Study on Discipline Transversality

In 1928 Le Corbusier faces a great architectural challenge: the resolution of the façade of the modern building. In doing so, he will borrow the long-discussed concept of the fourth wall from the scenic space and will make it play a main role in his machine à habiter. The thin, invisible veil that separates the players from the audience will become the physical, material boundary between privacy and public life in the modern dwelling. The first appearance of this imported theory, La Ville Radieuse, 1935 shows us a stage-like room whose fourth wall, defines its interaction with the exterior in a very graphic manner. The theory will play from then on a main role in the definition of Le Corbusier's architecture. The translation of a well-known theatrical concept to the core of an alien field is a fine example of cross-discipline approach: its study allows us to benefit from an off-the-beaten-track approach to an old topic. In fact, Le Corbusier was a connaisseur of the theatrical avant-garde of the time. Editor of 28 issues of L'Esprit Nouveau between 1920 and 1925, he curated 37 articles around scenic arts' hot topics. His personal copy of Antonin Artaud's Le Théâtre et Son Double is full of marks highlighting aspects of artistic creation. Le Corbusier's Shyntèse des Arts knew no limits in creating common ground between disciplines and was eager to appropriate alien activities to revitalize his architectural practice. This case-study shows how a new angle over an old concept may result in unexpected discoveries and new ideas. Parallelisms will be set between different uses of the fourth wall through theatre history and its use in Le Corbusier's architecture. This dialogue between theatre and architecture will allow us to analyse the different nature that the theoretical approach adopts when applied to radically different sets.



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Premediating Brecht

The samba de breque, a kind of samba, is epic: the narrator ceases and criticizes the sung action, by the alternations, collisions and contaminations between speech and chant. Breque means break. The article seeks to develop distancing questions, utilizing the form of the "samba de breque" and the reverberations on Brecht and Eisler's songs, especially Freiheit und Democracy and Oh Falladah. Furthermore, as an example, a musical composition is presented, in that popular Brazilian form.



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José Capela (1969) was awarded a PhD degree in Architecture in 2012 with the thesis *Operating conceptually in art. Operating conceptually in architecture*. He has been a Professor at University of Minho since 2000, where he currently lectures Architecture and Theatre and carries out research at the Lab2PT Research Centre. He writes regularly on the subjects of architecture and scenic design and was one of the commissioners for the 2010 Lisbon Architecture Triennale. He is co-founder, co-artistic director and scenographer of the mala voadora theatre company. He also works as a scenographer with various other artists and companies, namely Rogério de Carvalho, João Mota, Miguel Loureiro, Álvaro Correia, Marcos Barbosa, Teatro Praga, Mickael de Oliveira/Nuno M. Cardoso, Raquel Castro, Companhia Maior (PT), Voadora (ES), and collaborated with Third Angel (UK) and Association Arsène (FR). In 2013, he published a catalogue of scenography *Ways of doing nothing*.

Scenic Appropriation of Representation Systems from the Past, and its Ideological Dimension

Once, I was accused of plagiarism. Mala voadora – the Portuguese theatre company to which I belong – had just successfully presented Hamlet at Chantiers d'Europe in Paris, and I was accused of having copied Michael Levine's set for Don Giovanni at the Scala. As the accusation was anonymous, I made it public myself and took that opportunity to explain (once again) that my setting for Hamlet was indeed a copy, but from the 1766's baroque theatre of Cesky Krumlov's Castle in Czech Republic – the same Levine himself had taken as a reference, I suppose. This episode had no importance in itself, but made me relate it to the production of History – which, in its methodological specificity, is itself an appropriation. History is the result of insights inalienably enrolled in a given "current" culture, inalienably subjective and ideological. Therefore, through appropriation, heritage turns out to become not only something common, but also a confrontation point. What does it mean to share a common past in the context of artistic practice? Where does the idea of "heritage" lie, between its unifying function (a common culture) and its ability to be a place for the construction of differences? How can artistic practices – insofar they make use of their own past – be the agents of an ideological construction of History? My intention is to discuss this possibility of producing a discourse through appropriation, specifically concentrating on the contemporary methods of the appropriation of 'reality representation systems' to which scenography relied on throughout its history, ever since the Renaissance inventions of perspective and of the 'Italian stage' (the common theme to Hamlet and Don Giovanni, after all!) to the complementarity between 2D and 3D elements of the monumental settings from the 19th century; since orthogonal projections to Photoshop.



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The Virtual Reconstruction of Disappeared Playhouses: A Methodology

This paper addresses the virtual reconstruction of Lisbon disappeared theatres venues, one of the research axis developed by the Centre for Theatre Studies of the University of Lisbon. This field of enquiry started very recently with the reconstruction of the Pátio das Arcas de Lisboa, a project now available online at <http://www.tmp.letras.ulisboa.pt/cet-teatros-virtuais>. As a case study, this virtual reconstruction enabled us to develop and improve a rigorous methodology that can be extended to many other similar cases. This paper proposes then a three-phase methodology. A first phase consists of assembling and studying a wide range of documents related to the urban and architectural features as well as the artistic activity of these playhouses. Some of these documents are in such a poor condition that the only way of accessing them requires financing their restoration. A second phase focuses on organizing the architectural and spatial information contained in these documents in order to enable its subsequent transformation into drawings. Finally, in a third phase, by using architecture, design, image, and animation software, we aim to conceive, produce, and represent architectural drawings and spatial proposals. The drawing and modelling tools can help us not only to locate the venue on the city's map, but also to draw plans, sections, and facades and, furthermore, to build a 3D-model conveying the volumetry and the atmosphere in these theatres. Additionally, based on the methodology proposed, this paper addresses a theatrical archaeology aimed to collect several fragments. By (re)organizing these fragments, it will be possible not only to rewrite and fill in the Portuguese Theatre History with names of actors, companies, directors, and other theatre-related agents, but also to understand repertoires as well as the reception of the plays.



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A recent Ph.D. from Nanjing University in Chinese theatre, my recent publications include work on Chinese and diasporic theatre in *Theatre Research International*, *Asian Theatre Journal*, *Journal of Southeast Asian Studies*, *CHINOPERL*, *Nan Nü: Men, Women and Gender in Early and Imperial China*, *Puppetry International* as well as forthcoming articles in *Theatre Journal* and *Theatre Research in Canada*. I won an Emerging Scholar Award from the Association for Asian Performance (2014) and Master's, Doctoral and Postdoctoral Fellowships from the Social Studies and Humanities Research Council of Canada. As a translator, I have worked for stage, screen, subtitles, as well as producing four volumes of Chinese modern fiction in translation. I am currently preparing an English monograph on Sino-Indonesian performance based on my Chinese-language dissertation, and am coediting a volume on Western reception of Chinese Southern Drama.

Christian “Chinese Opera”: “Tradition” as a Vehicle for Faith Promotion in Taiwan

Links between religious practices and xiqu (“Chinese opera”) contribute to every aspect of xiqu research. Accounts of religion and xiqu refer to practices that are variously identified with Taoist, Buddhist, or “folk-religious” systems of belief. However, both in- and outside Mainland China, Christianity has also had a deep influence on Chinese society. Among the various genres adopted by Chinese Christianity, xiqu may be the most intriguing, given that its reputation as representing essential Chineseness (or “Taiwanese consciousness”) must be reconciled with subject matter drawn from scripture or missionary history. By marrying Christianity to this emblem of Chineseness, Taiwanese Presbyterian groups integrate their beliefs into traditional representations of Chinese and/or Taiwanese culture. This paper considers three Taiwanese Christian performance projects. *A Great Wave Strikes the Shore* enacts the love of Canadian missionary George Mackay for Taiwan, while *Exodus* ties the Old Testament to local Presbyterianism’s discourse on national self-determination as a god-given right. Taiwan Gezaixi Troupe’s productions (*The Book of Ruth* and *The Book of Esther*) for the Christian television channel GOODTV produced deeply localized versions of Hebrew Bible narratives, making gezaixi a vehicle of religious pedagogy. These examples show that xiqu, as an emblem of “tradition,” can serve as a legitimizing force for religion. If temple-sponsored festivals have traditionally generated performance in Taiwan, the currency of “authenticity” assigned to these genres can serve as vehicles for Christianity to insert its institutions and narratives into established and “authentic” performance.



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The Megachurch and the Synagogue: a Case Study of Intertraditional Performative Borrowing

At the 2015 biennial conference of the Union for Reform Judaism in Orlando, Florida, one of the progressive Jewish world's largest gatherings, attendees were offered the chance to take a field trip to Northlands Church, a local evangelical megachurch known for its innovative and polished style of worship. The visiting Jews experienced a Sunday service, took a tour of the Northlands facility (including its substantial 'backstage'), and joined the Church community for lunch and discussion. Unsurprisingly, this was most of the visitors' first time experiencing megachurch-style worship. Perhaps more surprisingly, they were quite taken with it, even joking that it was powerful enough to convince them to convert to evangelical Christianity. Amongst the group that attended were a small number of British rabbis who hold responsibility for the ongoing development of the worship life of their congregations. Some were sufficiently inspired by their experience at Northlands to try to integrate some of these 'megachurch techniques' into their own communities, at least on special occasions. Both (British) progressive Judaism and (American) evangelical Christianity have their own distinct theological traditions, and these traditions have come to define performative traditions of worship and devotion that are equally distinct. The performative iteration of these traditions is not static, but does give considerable weight to the stability of its past. How, then, can the practical techniques of a 'foreign' tradition be brought in to serve a religious tradition constructively and in a way that does no violence to it? This paper will examine the way in which one particular community— Northwood and Pinner Liberal Synagogue—attempted to answer these questions in practice. Interreligious dialogue often seeks to avoid contentious issues of theology and doctrine through practical cooperation in service or worship. This case study will suggest the limits of such an approach.



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An Empire of the Lifelike Dead: Fossils, Taxidermy and the (Re)Staging of the State in Kenya's National Museum

Nairobi's Coryndon Memorial Museum – now the flagship campus of the National Museums of Kenya – was a para-theatrical site of nationalist meaning-making. Generations of curators staged the non-human animal and pre-human hominid remains in its collection in such a way as to instill in visitors an appreciation of the grandeur of Kenya's natural-historical heritage. This heritage was both imagined into being and extensively instrumentalized by the British colonial government, which pursued first-hand knowledge of "the bush" with something approaching mania. The majority of the taxidermied and plasticized remains of non-human animals and pre-human hominids housed by the Museum reflect the signal desire of colonial governance in Kenya and elsewhere: to master the wild and its beasts. But this layer of colonial meaning-making has been deliberately overlaid since Kenyan independence in 1963 with signs of the postcolonial. Chief among these are the bones of Ahmed, the bull elephant that Kenya's first president – Jomo Kenyatta – had guarded around the clock in order to foil the ivory poachers who made repeated attempts on his life. Ahmed's bones – he died peacefully in 1974 – stake a claim on the inviolability of independent Kenya's sovereignty. In this paper, I read Ahmed's, and others', remains as sites of an extra-human dramaturgy that speaks to Kenya's fraught transition from colonialism to self-rule. In other words, I construe the fossils and taxidermied animals in the Coryndon's collection as an performative archive of African state-making, before and after decolonial independence.



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Juan Manuel Aldape Muñoz is a Ph.D. student in Performance Studies at the University of California, Berkeley (USA). As practitioner and researcher, his current work focuses on movement, migration and mapping discourses related to undocumented bodies and choreographic processes. He is co-founder of A PerFarmance Project, site-specific collaborations between farmers and performers researching the concept of food security from rural and urban perspectives. He is the e-resource convener for the International Federation for Theatre Research's Performance as Research working group. He has shared his choreography in Serbia, Ireland, and Mexico, as well as been featured at the Walker Art Center's Choreographer's Evening (Minneapolis, MN) and Festival of Latin American Contemporary Choreographers (San Francisco, CA). He holds an MA in International Performance Research from the University of Warwick (UK).

Picking Grapes, Pulling Histories: Teatro Campesino's Genealogies and Performance Practices of Food Security and Labour

In this paper, I examine California-based Teatro Campesino's genealogies in relationship to the collaborative practices in PerFarmance Project's methodologies. Both companies use creative and performative practices that deal with food, labor, and security, and both use devised and verbatim-like methodologies to address the concerns of rural communities. However, whereas Performance Project focuses on the concerns of farm owners, Teatro Campesino's early productions develop plays based on the field worker's rights. Responding to the conference's theme, I will evaluate the characteristics of the two performance troupes with the objective to consider the ecologies of production and practices that they individually address. More over, I will consider how Teatro Campesino's 1960s productions resonate across time since they no longer produce productions in agricultural fields. In 2015, Teatro Campesino celebrated its fiftieth anniversary as the premiere theater troupe associated with the 1960s farm workers strikes in California. Luis Valdez's troupe produced theatrical productions in grape fields during social protests that demanded justice for migrant field workers. Valdez and his collaborators wrote play-texts focusing on the working conditions and the maltreatment of immigrants. The goal of these productions was both to educate workers about their rights and mobilize workers to unionize. In 2013, I co-founded the performance as research project A PerFarmance Project. PerFarmance Project is an exchange platform between farmers and performers workshopping the concept of community to produce site-specific performances. The performance troupe uses diverse methodologies to address local concerns about production and food security within agricultural and livestock communities. The group has collaborated with communities in Ireland, the United States, and Mexico. I find it appropriate to consider what might be gained by looking at performance practice through the analytics of "picking" and "pulling" being that Teatro Campesino and PerFarmance Project deal with issues of food and farm fields. What do these practices do, look like, and unearth in performance practice? In the context of Teatro Campesino, what does the act of reaching into the ground to pick grapes unearth regarding histories of labor, justice, and performance practice? In the context of PerFarmance Project, what social changes does this collaboration rehearse in the act of pulling corn, soy, and community histories?



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Julia Boll holds a doctorate in drama from the University of Edinburgh. She was a director of the Scottish Universities' International Summer School, a teaching assistant at the University of Edinburgh, and also worked for the Edinburgh Review. In 2013, she joined the University of Konstanz, where she is currently funded by the German Research Foundation and researches the representation of the bare life on stage. She has spoken and published on the theatrical representation of war and violence, on grief and pornography, theatre and transnationalism, questions of ethics in literature on science, neoliberalism in European playwriting, utopia at the theatre, the performance of knowledge, and the homo sacer on stage. Since 2012, she is also a member of the multi-disciplinary research project Fiction Meets Science (Univs. of Bremen and Oldenburg). She teaches in Konstanz and Zurich. Her monograph "The New War Plays: From Kane to Harris" was published by Palgrave Macmillan in October 2013.

Not Talking about Blackfacing

In 2012, Berlin Schlosspark Theatre produced Herb Gardner's "I'm Not Rappaport" (1985). In order to portray the role of African-American Midge Carter, a white actor appeared on stage, his face painted black. This was not an isolated incident. Against the backdrop of recent instances of blackfacing on German theatre and opera stages and the ensuing public discussion, which proved to be worryingly inconsequential, but which tied into a larger public debate on racism and racial stereotyping, I will return to The Wooster Group's 1992/2009 production of Eugene O'Neil's expressionist play "The Emperor Jones" (1920), in which the Group famously cast a white woman in the role of a black man in the attempt to undermine racist and sexist stereotypes by using masks and Kabuki theatre techniques. In particular, I will discuss this production in the light of the explanation some of the German theatres have given for their use of blackfacing in recent productions: that it was intended not as the perpetuation, but as the exposure of racial stereotyping.



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Reframing Transnational Exchange: Sundance Institute, South-South Networking, and the Kampala International Theatre Festival

This paper traces the evolution of the Kampala International Theatre Festival in Kampala, Uganda, now moving into its third year, from its emergence out of the Sundance Institute East Africa Theatre Lab, an American-run international theatre development and exchange program that wound down in 2014 after over ten years of activity. I articulate the ways in which the festival has managed the narrative of its relationship to this American-run program while seeking to intervene in Uganda's current performance landscape. Whereas the first edition of the festival prioritized the assertion of east African regional exchange—while deemphasizing Sundance's role in developing the featured performance work, the second edition affirmed a network of South-South connections based on shared themes of loss of agency in the context of war's aftermath and life under repressive regimes. I argue that the institution of KITF is engaged in selectively incorporating, rejecting, and reshaping values and methodologies from the globally recognized Sundance brand, positioning Uganda as a center of artistic exchange on its own terms—particularly in conversation with artists across the Global South. The festival thereby has important implications for the potential ethics and sustainable influence of transnational arts development work.



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Julia Guimarães is a Brazilian theatrical critic and PhD student in performing arts at the University of São Paulo (USP), supervised by Prof. Dra. Silvia Fernandes. Her research is supported by FAPESP agency. Her doctoral thesis addresses the relations of otherness constructed through the presence of non-actors in nowadays creations. Co-executive editor of the scientific journal *Aspas*, in Brazil, she has published several articles in Brazilian journals of scientific excellence in the area, as *Sala Preta*, *Art Research Journal (ARJ)* and *Pós*. She is also coeditor in the theatrical criticism website *Horizonte da Cena* (Brazil).

Non-actors in Boal and Bernat: A Comparative Study of Participatory Theatre in the 20th and the 21st Century

The purpose of this paper is to investigate some continuities and ruptures of participatory theatre in the second half of the 20th century and the beginning of the 21st century, from the comparative analysis of two case studies: the participatory performances “O Trabalhador” (“The Worker” - 1994), created by the Theatre of the Oppressed Center (CTO - Centro de Teatro do Oprimido, RJ/Brazil), with the Forum Theatre's technique, developed by the Brazilian director Augusto Boal (1931-2009); and “Numax-Fagor-Plus” (2014), created by the Spanish director Roger Bernat. Both focus on the context of the workers, with different theatrical strategies of participatory art.

The analysis will focus on three aspects: the artistic devices used to provoke audience participation in each case; the quality of participation that arises from the dialogue with these devices; the different conceptions of theatrical representation and the political project existing in each artistic proposition.

Drawing on the theoretical field of participatory art (Claire Bishop, Paul Ardenne, Óscar Cornago), my presentation will be guided by the following questions: how does the audience participation change in a context which prioritizes conflict and dramatic action (Boal) and in another that highlights performativity (Bernat)?

What kind of role does the viewer play in each case? How does the existence of a didactic component (Boal) affect the political meanings of audience participation? And how do the historical contexts reflect on the aesthetic and political propositions?

In general, the idea of this paper is to compare two different historical contexts of participatory theatre, from the analysis of emblematic examples of the last and the present centuries.



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Julia Pajunen, MA, is a postgraduate student in theatre research at the University of Helsinki. Her PhD thesis is about *The Unknown Soldier*. In her research Pajunen concentrates on the public discussion and the process of creating the theatre and media event. In addition, Pajunen has coordinated international MA programmes MAIPR (Master in International Performance Research) and ATCM (Art Theory, Criticism and Management) at the University of Helsinki 2009-2010, and the mobile train conference "Theatre and the Nomadic Subject" in the year of 2014.

Reshaping the National Collective Memory - The Unknown Soldier at the Finnish National Theatre 2007-2009

In this paper, I discuss *The Unknown Soldier*, by Kristian Smeds, from the point of view of reshaping the national collective memory. The performance was based on a novel (by Väinö Linna, 1954) that is considered as one of the most important books in the Finnish cultural history. The novel was considered a radical micro-historical narrative of the war Continuation War told from the perspective of an ordinary soldier who fought the war. In his adaptation, Smeds took the themes of the novel, incorporated elements of contemporary theatre into the work, and expanded its scope to address present-day issues. One way to understand the position of *The Unknown Soldier* in Finnish cultural memory is Arthur Koestler's term matrix. He uses it to describe cognitive structures, mental habits and abilities, which interlock a certain extent when an individual is solving problems. *The Unknown Soldier* can be seen as a cultural matrix in Finland, and it is interpreted that there are only limited ways to adapt the novel. In other words, it should be presented with respect towards the original text. Contrary to expectations, Smeds employed an associative way of interpreting the well-known novel and incorporating unfamiliar elements into this war classic, like sexual violence and mental challenges of soldiers. This created a chaos of signs and significations which opened up the classics to entirely new interpretations. This might also explain why the performance was seen as radical, and according to some, as a 'theatre revolution'. History, literature and performance can all be seen as representations of the past, which shape our understanding and identity. In my paper, I argue that the reactions to this adaptation were based on how the performance challenged the collective cultural memory about *The Unknown Soldier* and forced the audience to reshape the image of the national novel.



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The Play and the Passion: Early Travelogues to Oberammergau Between Theological Essay and Ethnographic Report

The paper focuses on how the nowadays worldwide known Oberammergau Passion Play evolved as a means of defining, reflecting, and doing religious as well as national identities in late 19th and early 20th centuries. First performed in 1662, the Oberammergau Passion Play has long been one of numerous analogous events not only in rural Bavaria but all over Europe. In contrast to other, similar local traditions it survived times of confessional struggle and political unrest and became a popular destination for tourists from mid 19th century on. Thus, continuous changes of the play, the communities self-image/self fashioning and the diverse visitor communities emerged out of shifts in the constellation constituted by religion, tradition, and community. In my paper, I will concentrate on historical travelogues and discuss the pictorial record since the enormous transformations of the performances and their function in mid 19th century, as well. I will elaborate on how after Eduard Devrients discovery of 'Oberammergau' as a paradigm of aboriginal German Volkstheater, the village became a typical model of negotiating the relation of theatre, history, religion and identity. Both the villagers and their play served as a well-led example of a – desirable or damnable – intertwinement of mere theatrical illusion/in-lusio, as *tromp l'oeil*, and what was estimated as real life or even eternal (religious) truth. The archival record under discussion will especially include the reports of ethnographer and traveler Richard Burton, his wife Elisabeth (both 1880), and the American reform rabbi Joseph Krauskopf (1900). Proposing a broader historical perspective, I aim to show how – however different – their respective perspectives on the play, the players and the venue are connected to early German reevaluations and exploitations of traditional religious community theatre.



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The Playwright at the Heart of 18th Kabuki Scenography: Namiki Shōza and his Machines

The visual record of kabuki theatre is perhaps the most extensive of any theatre form in the world, and the rapid development of digital archives in the past decade has rendered the abundance of kabuki ephemera readily available. Often used as a source for studying kabuki actors, plays, or woodblock print development, much can be also learned about the development of kabuki scenography by studying these rich visual sources. This paper predominantly examines illustrated playbills (ezukushi banzuke), contemporary publications about theatre (engekisho), and play texts, from the early to mid-18th century, to reconstruct details of key scenic developments during that time period in kabuki. Governmental mandatory building code changes in the 1720s resulted in the more permanent theatre buildings that enabled the rapid advancements in scenic design and machines in the subsequent four decades, including the advent of two-story sets, large stage lifts, the revolving stage, flying machines, techniques for casting shadows, and much more. Circumstances of the publishing industry, as well as hereditary theatre licensing in the city of Edo (present day Tokyo) during the Edo period (1603-1868) are largely responsible for the focus in kabuki scholarship on Edo and its three major kabuki theatres (the Edo "sanza"). However, the theatres of the Kamigata (Kyoto-Osaka) region, and in particular those of Osaka, were at the heart of this incredible period of innovation. Furthermore, it was not the designer (as yet non-existent in kabuki), but the playwright who originated these advancements. At the heart of this paper are the theatrical experiments of playwright Namiki Shōza (1740-1773), a prolific and inventive man of many talents, fueled by artistic rivalry and emulated by his peers, stands above all, his 18th century inventions still at the heart of kabuki staging and stage spectacle today.



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Theatre Restoration and Contemporary Activism: Reperforming the Past

In the act of restoring a theatre building, as well as in the current practice of repeating/reperforming/re-enacting past events in contemporary protest, groups of people come together to enact their thoughts and beliefs about some past moments into a current form. When a building is restored, attitudes towards its past are made physical and permanent; when a past event is re-done in a protest, that event is invoked to further the political goals of those who are marching, dying in, retweeting, and otherwise re-presenting the past. As I explore the intersections between these two areas of research, I am often asked - and often wonder myself - what the benefits are of bringing these two areas together. The ethics of working with activists are complex due to the political nature of their goals, which may not line up with a researcher's academic and publication goals. I have been working to address these concerns, primarily considering the potential benefit that memory and restoration theory might offer to activists. The other side to that, though, is the potential benefit to thinking and writing about restoration that could be offered by carrying over the radical ethics and political consideration of working with activists. What happens when we approach a restoration project as deeply politicized, bearing that same attentiveness to the goals of the people and organizations conducting the restoration? What could an ethnography of restoration activists become? This paper will consider this potential through an interrogation and continuation of two past research projects of my own: an historical analysis of the restoration of Cesky Krumlov's Castle Theatre, which framed that project as a struggle between the internationalist goals of UNESCO and the nationalist intentions of the local parties; and an accidental (auto)ethnography of my own TA union's strike at York University in March of 2015.



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http://www.maticasrpska.org.rs/stariSajt/casopisi/knjizevnost_59-1.pdf [TN: Julija Pesic, MA, THE TECHNIQUES FOR ACHIEVING TRAGICOMICAL EFFECTS USED IN DUŠAN KOVAČEVIĆ'S LARI TOMPSON – TRAGEDY OF A YOUTH, Published in the journal Zbornik Matice srpske /Matica Srpska Proceedings/, Novi Sad, 2011, p. 147-158, No. UDC 821.163.41-2.09 Kovačević D. 792.027.2] 2009 Јулија Мајсторовић, „Душан Ковачевић: Модели драмске илузије“ у: Књижевност и језик, Друштво за српски језик и књижевност Србије, Београд, 2009, LVI 1-2, стр. 47 — 65. [TN: DUŠAN KOVAČEVIĆ: MODELS OF DRAMATIC ILLUSION Published in the journal Književnost i jezik /Literature and Language/, LVI/1-2, Belgrade, 2009. p. 47-68, No.: 821.163.41.09-2 Kovačević D.]

Marina Abramovic: Re-creation of Tradition in the Performance Balkan Baroque (1997)

“Marina Abramovic: Re-creation of Tradition in the Performance Balkan Baroque (1997)” explores how cultural legacy referencing the old Balkan heritage and Christian tradition inform the work of one of the most striking representatives of performance art. Primary research includes Abramovic’s performance *Balkan Baroque* (1997) for which the artist won the Golden Lion for the Best Artist at the Venice Biennale in 1997. More concretely, the project aims to demonstrate, inter alia, that the rejection of modernism as one of the main characteristics of contemporary performance art is not a simple and linear process, especially if we consider the aesthetics of Marina Abramovic. Namely, Abramovic tends to create an aesthetics that very much relies on the cultural heritage of the Balkans, while not simply imitating folkloric tradition. Instead, she reinterprets such a tradition, gives it new meaning and ties it into the new contexts in which the tradition is actualized. In other words, by deconstructing the traditional cultural pattern and its ritual paradigm, Marina Abramovic subverts the original reference system. By doing so, *Balkan Baroque* rethinks and re-examines aesthetics, religious, social taboos and political authority. Therefore, the function of the traditional patterns and cultural heritage in its new form, structure, and reinterpretation is not only a mere repetition of the familiar motifs, but also an authentic creation within performative language, and aesthetics of the author’s vision. Even though could Abramović be accused of cultivating something like a cult of personality performed in her recent works, she displays sardonic and anarchic views towards the global culture and its reception in totality. Consequently, this research project naturally deals not only with performance art per se, but also with cultural anthropology and cultural theory. Therefore, the research methodology has an interdisciplinary underscore.



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Julius Heinicke studied Culture and Drama at Humboldt-Universität in Berlin. In 2012 he finished his PhD-thesis on Theatre in Zimbabwe at the Department of African Studies. In December 2012 he started his postdoctoral research on theatre in southern Africa in the ERC-Project "The Aesthetics of Applied Theatre" at the Department of Theatre Studies, Freie Universität Berlin.

Applied and/or Democratic? Questioning Democratic Strategies of Applied Theatre in Southern Africa

Applied Theatre on democratic issues in Africa conjures many connotations, some of which have a bitter aftertaste: Theatre for Development, NGOs, Aid for Developing Countries ... It is met with a critical eye not only because it is often associated with injustice, and social challenges, but also because the terms 'democratisation and development' – and other concepts connected with them – are implicated in (neo)colonial power structures. Nevertheless, in the last few years, applied theatre in southern Africa has departed significantly from typical international 'democratisation' strategies, first and foremost in projects realized by local organizations, such as the Amakhosi Theatre in Bulawayo and Magnet Theatre in Cape Town. In these cases, theatre practitioners develop new forms and methods that engage issues of democracy and concern to local children and teens and combine aesthetic strategies and techniques from different theatrical traditions. With this orientation in mind, the paper will focus on the following questions: Which different concepts and versions of democracy are hidden behind applied theatre projects? What socio-political interests and strategies are masked by these theatre projects? Which elements from different theatrical and performance traditions are being used? How are they combined? Are these interests and strategies also confronted by the use and combination of different aesthetic techniques?



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Junggyung Song 622-22 301 Yuksamdong Gangnamgu, Seoul, South Korea 06128 | (82) 10-9194-9807 | sidof@hanmail.net HONORS Outstanding Doctoral Paper Award in the Humanities & Social field, Yonsei University, May 2015 EMPLOYMENT: Head TA of the Graduate School English Language and Literature, Yonsei University Mar 2015-Present PUBLICATIONS: Publications of Journal Articles - Korea Citation Index (KCI) Journals - □ Reconstructing East-West Disparity in David Henry Hwang's Golden Child, 21(English21) 27(2), 2014 (English paper) - □ Competing Authorities: A Typographic Study of John Bunyan's The Pilgrim's Progress, (The New Korean Association of English Language and Literature) 57(2), 2015 (English paper) - □ Women Judge Women: Disagreement amongst Women about Women in Wendy Wasserstein's The Heidi Chronicles, (The British and American Languages & Literatures Association of Korea) 117, 2015 (English paper, coauthor: Narim Kim), Ernest as a Modernist in The Importance of Being Earnest, (The Modern English Society of Korea) 33(3), 2015 (English paper)

The Diasporic Trauma as a Cornerstone of Julia Cho's The Architecture of Loss

In Julia Cho's *The Architecture of Loss* (2004), Nora does not appear on stage but her non-existent existence surrounds the whole play. Despite her being a victim of the Korean War, she once found herself capable of healing others spiritually. She seems to fail when it comes to her husband, an American veteran, who abuses her after their move to Arizona because of his guilt from the war, and her diasporic trauma remains even after her death, influencing other character's psychological dislocation. This presentation focuses on the trauma of Nora's experience of diaspora which acts as a cornerstone of the "architecture of loss" in her home, the trauma of other family members built on it, and the possibility of their healing through the statement of remembrance. To investigate this, I will trace Cho's representation of the Korean war and culture, exploring it from the perspective of diasporic trauma, and I will analyze the potential of her play as a healing drama via grafting it onto psychoanalysis.



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Junko Okamoto is Assistant Professor of Graduate School of Language and Culture Department at Osaka University in Japan. She received her Ph.D. in Language and Culture (Spanish Literature) from the Osaka University for Foreign Studies in 2007. The title of her doctoral thesis is "The Dramaturgy and Resistance of Antonio Buero Vallejo". Based on the doctoral thesis, in 2014 she published a book titled *Modern Spanish Playwright Antonio Buero Vallejo – His Dramaturgy and Resistance*, which received an incentive award of KAWATAKE PRIZE from the Japanese Society for Theatre Research. Her teaching and research fields include Theater Studies, Spanish Literature and Spanish Drama. Her main research interests at present are censorship during the dictatorship of Franco, and contemporary Spanish dramas such as works of Paloma Pedrero, Laila Ripoll, Alfredo Sanzol and Juan Carlos Rubio.

The Spanish History of the 20th Century Seen Through the Censorial Archives – In the Case of 2 Major Spanish Playwrights under the Dictatorship

Generally the official history is established with the results of censoring and editing the facts. The best way to know the true history would be to fill in gaps of the official history with literary and theatrical artefacts. However, anytime and anywhere some kind of censorship has an effect on the created works, that can prevent them to speak the facts; and even more so during the dictatorship. In Spain, almost all the censorial documents of the published materials and scripts for representation of the General Franco's era are kept in the General Sub-direction of State Archives (Subdirección general de los archivos estatales) in Alcalá de Henales, Madrid. In the documents we can see so many evidences of a naked use of power and buried truth. This paper analyzes the censorial documents about the scripts which two major playwrights of Franco's time, Antonio Buero Vallejo and Alfonso Sastre presented to the Censorship Office to obtain permission for representation. The analysis focuses on the reports written by the censors, which include estimation of theatrical value, possibility of representation, recommendation for under-ages, words and sentences to be deleted, and arguments about the concerned play. As a consequence of the above analysis, we will see how the Spanish government intended to control freedom of expression and made the official history more convenient for them. However, whether or not the works actually lost its value is a different story. The authors were intelligent enough to take strategic dramaturgy within the limitation and their works still talk about what are slipped out of the official history.



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Dr. des. Jurgita Imbrasaitė (LT/D) is a research assistant at the Institute for Theatre Studies at the Ruhr-University Bochum (D). She also works as a free dramaturge, translator and organizer of academic events. In 2003 Ms. Imbrasaitė moved from Lithuania to Germany to study Media and Theatre Studies. After graduating in Bachelor of Arts she continued with Dance and Performance studies in Germany and Belgium and gained her Master of Arts in 2009. She was co-curator of the 2004 and 2005 editions of the student theatre festival "megaFON" in Bochum. Between 2004 and 2013 she participated in different theater and dance projects as initiator, dramaturge and performer. Most recently she worked as a dramaturge for the dance project „Experiment on Chatting Bodies“ (2011, Tanzhaus NRW, DE) and for the theatre production „Nathan der Weise“ (2013, Schlosstheater Moers, DE). In 2011 Imbrasaitė organized the interdisciplinary Summer School designated to psychoanalysis by Jacques Lacan: "Lacanian Summer 2011". 2015 she finished her dissertation project with the title „Die révolution im Tanz. Vom König zum modernen Subjekt“ and defended it with the grade: summa cum laude. Her research foci are: dance epistemology, contemporary dance phenomena, discourse analysis, psychoanalysis and French post-structuralism.

The Revolution in Dance

Dance is not only a sequence of steps or a rite; a specific teaching of movement or a distinct body of aesthetics. Dance is also a discourse. Like all discourses, it is determined in a historical and geographical sense as well as being pervaded by power relations. Although dance as a rhythmical movement exist since primeval times, dance as an autonomous stage art is a rather young field and (historically) a Western discourse. My paper reevaluates the emergence of the Western autonomous stage dance on the threshold from the monarchical sovereignty to the modern society of knowledge and sketches the continuity of the modern episteme in dance. Stage dance as an academic autonomous art form counts its birth at the same hour as the historical empowerment of knowledge and the persistent demand of progress; as the discovery and shaping of the body in the mechanism of disciplines; as well as the precarious condition of the subject in our modern epoch. When Louis XIV "the Sun King", founded the first dance academy in the Western world immediately after he took over absolute rule in 1661, he laid the foundation for ballet as an early modern knowledge discourse and an academic discipline. The gesture of founding the autonomous stage dance is a symptom for an enormous societal shift that is signified the strongest with the French Revolution. In this paper I will speak about the révolution – a not centered and only punctually graspable but manifold shift from the historical „discourse of the master“ to the modern "discourse of the university" (J. Lacan). Furthermore there is an epistemological update to be found in the modern discourse of dance until today that sheds different light upon the discursive cultural and socio-political conditions of the present age in its art.



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Jurgita Staniškytė heads the Faculty of Arts and is a Professor at the Department of Theatre Studies, Vytautas Magnus University. She has published numerous scientific and critical articles on contemporary Baltic theatre as well as performative aspects of post-Soviet Lithuanian culture. Jurgita Staniškytė serves as a member of the Committee of the Social Sciences and Humanities of the Research Council of Lithuania. She has been a Fulbright scholar at the Department of Performance Studies, Northwestern University, Evanston and a visiting scholar at the Illinois University in Chicago and Columbia University. Jurgita Staniškytė has published three monographs: "Changing Signs: Lithuanian Theatre between Modernism and Postmodernism" (Vilnius, 2008) and the most recent – collective monographs "Post-Soviet Lithuanian Theatre: History, Memory, Identity" (Vilnius, 2014), "Communicating Culture: Institutions, Audiences, Strategies" (Kaunas, 2015).

(Re)imagined Pasts: Performing Histories and Reinventing Identities on Lithuanian Theatre Stage

In recent years the increasing number of performance on Baltic theatre stage are trying to escape the dominant understanding of "performing history" as a repetition or reinforcement of the monumental representations of historical past or as a production and reproduction of "mythistory" (Joseph Mali). In the paradoxical condition when, according to trauma theories, the past is inescapably "tattooed on the present" and yet is always constructed retrospectively, the creators of performances about history increasingly choose hybrid approach of representation, merging imagination and fact, documents and speculative inventions, fiction and testimonies, seriousness and play as a form of engagement with the past. Historical figures intermingle with imaginary characters, their actions are complemented by real and invented memories of the actors, factual documents as real traces of the past are mixed with imaginary narratives – this playful re-imagination of a historical past transcends the binary logic of either / or in favor of both / and. However, this ambiguous both / and attitude of the analyzed performances of historical past is paradoxically projected onto its perception, thus generating criticism based on two different claims: on the one hand, the employment of playfulness for representation of trauma is deemed disrespectful; on the other, the performances are criticized for the lack of a critical attitude towards the official version of national history. In my paper I will examine the ways in which historical events have been represented on Lithuanian theatre stage at the same time addressing the larger issues about the political and social implications of this particular staging of history on the notions of identity and the current understanding of the subject of history.



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Justine Nakase is a PhD candidate at the National University of Ireland, Galway. Her thesis looks at second-generation intercultural theatre and performance as well as race and identity in contemporary Ireland. She is an Irish Research Council Funded Scholar and a playwright.

'I Am Your Like': Ruth Negga, Pegeen Mike and Embodying the Irish Canon

In June 2004, Irish citizens overwhelmingly passed a constitutional referendum amending the right to citizenship from *jus soli* to *jus sanguinis*. Arguments for the amendment charged that heavily pregnant African women, seeking to claim citizenship through their Irish-born babies, were flooding Irish maternity wards. The threat to the nation was anthropomorphised in the image of the reproductive black body, conversely implying that the 'Irish' body was white. Yet just two months earlier the black-Irish actress Ruth Negga played the role of Antigone at the Abbey, Ireland's national theatre. Negga then travelled with Druid Theatre as Pegeen Mike for their Australian tour of *Playboy of the Western World*, one of the most iconic roles for Irish actresses. How are we to read this simultaneous acceptance and rejection of the black-Irish body? This paper will investigate how the corporeal presence of othered bodies on stage can shift understandings of national identity, using as a case study Negga's performances as Pegeen Mike with Druid (2005) and the *Old Vic* (2011). Negga, who was raised in Limerick and London and is of Irish and Ethiopian descent, has used her Irish identity to access roles that would usually exclude minority ethnic actors. Indeed when portraying Pegeen Mike, Negga's ethnicity is never mentioned or commented on. Is this omission an acceptance of Negga as Irish, with Negga's body successfully challenging monolithic and essentialist understandings of Irish identity and belonging? Or, as Charlotte McIvor argues, by making her blackness invisible does her 'colourblind' casting 'in fact [bind] whiteness more closely to Irishness'? If the latter, are there ways to cast minority ethnic actors in productions of a national canon that can redefine the relationship between race and national identity?



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Ka-eul Yoo is a PhD candidate at Yonsei University of English Language and Literature department. She primarily focuses on 20th and 21st cultural products of ethnic minorities in U.S. which redefines American identity and multiculturalism. Her current interest is examining literary works which deal with epistemological and/or actual violent historical scenes within American history. She has recently published two articles to South Korean major academic journal about contemporary Asian American theatre, Asian theatre and Korean multiculturalism and works on the issues of military camp towns, adoptions, and North Korean defectors in South Korea.

Politics of Remembering the Dynamics of GI Towns in Korea in Ilgopzipmae

Since the U.S. military has been stationed in South Korea, the presence of Korean women in U.S. military camp towns called “kijich’on” and kijich’ons themselves have been symbols of the shameful aspects of Korean modernization and historical symbols of subjugation to the U.S. imperialism. Adding to these negative stigmas Korea’s patriarchal culture have labeled women in GI towns as foreigners’ whores, because they are considered voluntary sex workers who benefit from the U.S. military presence. In the same vein, kijich’ons have been considered red-light districts which are a ‘necessary evil’ for earning foreign money and sustaining the presence of GIs in Korea. As a result, the identity of women in GI towns and kijich’ons has been undervalued subjects of the study compared with other historical violence in Korea such as the issues of comfort women under Japanese imperialism. Yang Gu Yi’s play *Ilgopzipmae* (2013) is one of the plays that aims to shed new light on the identity and life of women in GI towns, and the dynamics of this diasporic space of kijich’on that belongs neither to the U.S. or Korea. By unearthing silenced and ignored voices of women in kijich’on, especially by utilizing excerpts from the oral history of women in kijich’on, the writer describe the complex discourse that intersects with political and economic collusion between the Korean and U.S. government that underlie their ‘voluntary’ choices and explain this phenomenon in a transnational paradigm. In this paper, I will investigate how the play delves into the violence and trauma embedded in the narrative of progress and liberty. Concentrating on the way the play portrays women in kijich’on in the relationship with the diversity of kijich’on on stage, I will inquire into how this emblematic place effects, represents, enforces, and/or heals the psychological trauma of the residents in kijich’on.



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From Epic to Romance: Adaptation of Classical Chinese Drama with a Commercial Sensibility

This paper shows how commercial interest and patrimonial approach to theatrical heritage shape the adaptation of a canonical play, *Peach Blossom Fan* (1699), in 2006 in China. The case exemplifies how innovative stagecraft is carried out within a politically conservative framework in adapting pre-modern classic drama in contemporary China. Selective adaptation and stage design turn out to be telling evidence to illustrate on this mode of interaction with the past. Through a poignant love affair disturbed by war, the play represents the trauma of a dynastic change in 1644, which marks the end of Chinese rule in the region. During its three hundred years of adaptation, productions of *Peach Blossom Fan* were deeply loaded with political message, which reveals itself in the particular acts to be performed. I argue that the 2006 adaptation prioritizes commercial concern over political reflection in its dramaturgical structuring and more importantly in the elaborate stagecraft which mobilized considerable amount of resource and expertise to create a spectacle addressing both domestic and international audience. By analyzing two aspects in the unconventional appropriation of stagecraft from spoken drama and cinema, I show how this adaptation, though blurring the political edge, oddly explores the potential that the ekphrastic fascination with artifacts in the original play entails. First, the pursuit of illustrious and historically significant props, especially a fan, a monumental painting, and costumes, led the designers to closely collaborate with museum specialists and master artisans. Second, the international directing group (China, Korea, Japan) shows significant presence of women experts trained in modern theater instead of pre-modern Chinese theater, which in turn, shapes the dramaturgical selections. In summary, the analysis of the theatrical artifacts in the adaptation shows the temporal entanglement of the demise of a Chinese regime, the diminished political reflection, and the contemporary aspiration for commercial success.



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Nilu Kamaluddin is one of the leading theatre directors of contemporary Bangladesh theatre and founder Director of Centre for Asian Theatre (CAT), Dhaka who has directed plays in India and many other countries across the world. He is former Chair Professor in Theatre Arts at University of Hyderabad (India), currently a researcher at Centre for Ibsen Studies, University of Oslo and an acclaimed Ibsen scholar constantly working in the area of theory and practice of theatre with an objective to amalgamate the both in theatre academics.

No Local is Anymore Local: A Transcultural Adaptation of Ibsen's Peer Gynt

In this presentation I will talk about the approach to my recent theatre production *NativePeer*, based on Henrik Ibsen's text *Peer Gynt*, which I have directed with the final year students of National School of Drama, New Delhi. The premier was on 28 September, 2015. In my discussion I will focus on the process of transcultural adaptation of Ibsen's text through negotiation with colonially mediated modernity, which represents the juncture of tradition and modernity of contemporary India. In my attempt to create a new artistic expression, it was essential to negotiate with the interlocking of socio-linguistic plurality, ethnicity-based cultural diversity, growth of strong Hindu nationalism, religious hegemony despite the declared secularism of the Indian state, the swift growth of a capitalistic and market-based economy, power politics, cast and class inequalities, lack of women empowerment as well as the sexuality and body politics characterizing the Indian social fabric. Moreover, on the basis of my own observation and work experiences in various states of India, I had a clear impression that true local cultures did not exist anymore. Life patterns had changed due to land disputes and displacement, introduction of new technology, industrialization, migration and urbanization, all based on the backdrop of colonially mediated Indian modernity.



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I am a lecturer in theatre at the University of York, UK. My current book project explores moments of resistance to staging in modern European theatre, and other ongoing research projects focus on the teaching and facilitation of site-responsive practices in UK-based contexts, and the articulation of ownership and loss in Irish contemporary performance.

Feminist Pedagogies and Site-specific Practices – Strategies of Documentation and Display

In her analysis of the role of emotion in teaching in *The Cultural Politics of Emotion*, Sara Ahmed suggests that 'feminist pedagogy can be thought of in terms of the affective opening up of the world through the act of wonder' (2004, p. 181). The relationship between emotion, personal experience, teaching, and an engagement with 'opening up...the world' seems nowhere more relevant than in conversations about how we craft relationships with space and site in the creation and development of site-specific practice and performance, and the ways in which this is passed from teacher to student. My current research project explores methodologies for teaching site-specific practices in UK university contexts through interview discussions and site visits with scholars and practitioners. Scholars and practitioners of site-specific performance very rarely write about their teaching in this area, which has the effect of creating a closed set of individual pedagogies. This paper teases out an interesting set of tensions that have emerged in the early phase of the project. So far, the approaches to teaching site-specific practices I have encountered tend to align themselves with what we might consider to be traditionally feminist pedagogies, and thus I find my project catching on the relationship between multiple feminist pedagogies of site-specific practices, and a resistance to their synthesis or conflation. Wary of the development of a set of fixed characteristics for teaching site-specific practices, or to the construction of a dominant narrative in this regard, I take inspiration from oral history practices and heritage studies, negotiating the traditional and the contemporary, attempting to bring an abundance of valuable pedagogical practice together in a manner that remains cogent of the political and social dimension of the individual scholar/practitioner.



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Kalle Westerling is a performance and theatre scholar, currently working on two dissertations, one for Stockholm University in Sweden on the formation of the Swedish brand of drag show. His other dissertation project, for The Graduate Center, CUNY in New York City, concerns male-identified bodies in 20th century burlesque and boylesque. He also co-directs the Scholars project for the The Humanities, Arts, Science, and Technology Alliance and Collaboratory (HASTAC). He is on the Board of Directors for CLAGS: The Center for LGBTQ Studies.

Mapping the Roots and Routes of Boylesque

Self-identified male bodies in burlesque has a history that goes further back than is normally considered in accounts of burlesque history and are an under-theorized absence in the many accounts of burlesque. My born-digital dissertation project, overall, addresses the history and political aspects of boylesque—a fairly new genre growing out of the neo-burlesque movement, and in response to male striptease at large. I contextualize the genre and the employment of the term boylesque in the larger history of male striptease in New York, the US, and globally. The dissertation's parts "chapters" will come together in a born-digital, non-linear dissertation constructed through the open-source platform Scalar, which allows me to integrate video-recorded interviews, maps, timelines, and other media into the more traditional text of my study—but also for my informants themselves, to annotate and comment on the material itself. In the "Digital Humanities in Theatre Research" Working Group, I'd like to showcase my geographic and conceptual mapping of patterns of social media usage around the boylesque genre. I am developing new digital ways to clarify the assemblage-formation of the historical and contemporary subjects of my dissertation. These assemblages are part of what I have called the "boylesque digital media circuit," transient movement pattern across the United States, and potentially beyond its borders, compared to male striptease culture generally. This both ethnographic and archival project is thus situated in the intersection of Public and Digital Humanities.



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Tradition as Factors of Organization Systems Theaters in Europe

Contemporary theatre organisation systems in Europe are determined by several factors. Apart from economics, political environment and administrative systems, one should pay attention to the crucial role of the tradition. In my presentation I am going to discuss a few examples demonstrating a significant influence of the tradition on the present theatre organisation systems as well as evidences indicating a decreasing role of the tradition in organisational changes of modern theatres, for instance national or independent theatres. In my presentation, I will focus on the results of the research project *Development of Theater Systems in Europe* pointing to the differences in the systems development of theater in the post-communist countries.



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Kasia Lech is a Senior Lecturer in the School of Music and Performing Arts at Canterbury Christ Church University. Prior to her arrival at CCCU in 2013, Kasia worked as a guest Lecturer in Drama at University College Dublin in Ireland and as an Assistant Lecturer in Verse Speaking at the Ludwik Solski State Drama School in Wrocław in Poland. She holds a PhD from University College Dublin; her research on the function of verse structure in theatre was supported by the Irish Research Council. She has published on verse and verse drama in contemporary performance, Spanish, Polish, and Irish theatres, translation, theatre and animal rights, and puppetry. Her research interests also include actor training and performance of poetry; Kasia's translation of Kate O'Shea's poems has been published by Translation Ireland. Kasia trained as an actor and puppeteer at the Ludwik Solski State Drama School in Wrocław in Poland. She has performed in numerous productions in Poland and Ireland, including starring as the Grey Cat, a puppet that co-hosted the awarded live TV show for children *CyberMysz* on Polish national television. Kasia is a co-founder and the Artistic Liaison of Polish Theatre Ireland – a multicultural theatre company based in Dublin.

Acting as the Act of Translation: Domesticating and Foreignizing Strategies as Part of the Actor's Performance in the Irish-Polish Production of "Bubble Revolution"

The metaphors of translator-performer are, to say the least, recurring. Willard Trask famously remarks that both the actor and the translator require the same type of talent as they both 'take something of somebody's else's and put it over as if it were their own'. If we can talk about translating as acting, can we consider acting as the act of translation? The issue seems to have particular undertones in contemporary theatre that engages in inter-contextual and multi-contextual creative processes and has the actors increasingly taking control over their creative destiny and claiming authorship of the theatre event. This paper discusses a very particular example of that. The 2013 Irish-Polish staging of "Bubble Revolution" by Julia Holewińska was directed by an Irish director John Curran and co-created and performed by Polish actor Kasia Lech. Holewińska's text is a manifesto of thirty-something year old Poles who were growing up when Poland emerged from the communist to capitalist era. The text was translated into English by Artur Zapałowski, however the process of staging also focused on translation, including linguistic translations of songs, adjustments of the translation, and the actor translating the contexts to the director. The latter was transformed into a pre-performance exhibition and performance multimedia that translated the cultural contexts to the audiences. Finally, the actor herself engaged in active processes of translation during the performance. This paper will focus on the last aspect and explore the performance of the actor in "Bubble Revolution" as the act of multilayered translation that is both linguistic and contextual and simultaneously domesticating and foreignizing. In particular I will discuss elements of the creative process and strategies used to incorporate acts of translation into my performance of the character. I would like to be also considered for a WG sponsored panel for the main programme.



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Bartha Katalin Ágnes was born in Sf. Gheorghe, Romania, 1978; she earned her PhD in Philology Babeş-Bolyai University, Cluj-Napoca, Romania. Presently she is a postdoctoral fellow at the University of Debrecen, Hungary with an individual project entitled *The Hungarian National Theaters from Budapest and Kolozsvár in the Last Third of the Nineteenth Century: Artistic Productions and Space*. From 2005 she has been visiting lecturer at Department of Hungarian Literary Studies, Babeş-Bolyai University, and since 2003 she has been employed as a researcher at the Szabédi László Literary Museum (supported by the Hungarian Cultural Society from Transylvania, Cluj). She has completed several research fellowships in theatre history/studies at the Hungarian Academy of Sciences, Domus Hungarica Scientiarum et Artium, (Budapest, Hungary) and participated at several international conferences. Her publications include *Shakespeare Erdélyben*. [Shakespeare in Transylvania. The Hungarian reception of Shakespeare's works in the 19th century], Argumentum Publishing House, Budapest, 2010; *The Merchant of Venice in Pest and Cluj (Kolozsvár) During the Habsburg Neo-Absolutism*. In: Keith Gregor (ed.): *Shakespeare and Tyranny: Regimes of Reading in Europe and Beyond*. Cambridge Scholars Publishing, 2014. 77–104.

Lilla von Bulyovsky and the Hungarian Theatrical Discourse

By looking at the career of Lilla von Bulyovsky (1833–1909), a Hungarian actress who became famous also abroad, the presentation explores what is revealed and what remains hidden in dominant nationalistic theatre history discourses of the era concerning criteria of talent and national acknowledgement. By approaching heterogeneous facts related to the actress's life the presentation draws attention to the ruptures and tensions of her life history, to the invisible terrain between what was 'recounted' and what was 'lived' (M. Foucault: *The Archaeology of Knowledge*. 1972). Such points of rupture were the leaving the Hungarian National Theatre of Budapest (where she had been performing dramatic roles until 1857) for various German stages, but also her return to Hungary in 1875, when, although she enjoyed quite a fame (and consequently a fortune as well) she wasn't given any contract in her home country. Throughout the analysis I will argue that, on the one hand, 19th century theatrical discourse as well as 20th century Hungarian theatre historians set the performances on Hungarian stage as the exclusive conditions for achieving Hungarian celebrity status; as such, emigration for professional purposes was highly depreciated. On the other hand, the microhistorical approach of using various source documents (J. Revel ed. *Jeux d'échelles. La micro-analyse à l'expérience*. 1998) reveals that possibilities and consequences of individual choices relate not only to the professional actress's life story but also to the plurality of contexts.



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Katalin Cseh-Varga holds a Master's degree (2010) in Theatre, Film and Media Studies from the University of Vienna. She is currently working as a research assistant and PhD candidate at the Graduate School of East and Southeast European Studies at the Ludwig-Maximilians-University in Munich and as a lecturer at the Department of Theatre, Film and Media Studies at the University of Vienna. Katalin is from February 2015 until January 2018 a member of the Young Academic's Network "Action Art Beyond the Iron Curtain" funded by the German Research Society (DFG). Between August and December 2015 she worked at the University of California Berkeley as a Visiting Scholar Researcher. At present Katalin is writing her doctoral dissertation entitled "Rebelling (Play)Spaces and Underground Networks. The „Second Public Sphere” of the Hungarian Avant-Garde". With Adam Czirak she proposed the international and interdisciplinary research project "Performing Arts in the Second Public Sphere" (2013-2015) where Katalin works as a project co-ordinator. Besides her administrative duties Katalin presents and publishes extensively (amongst others) on the theory of public spheres in the former Eastern Bloc, creative practices of Hungarian samizdat respectively archiving, respectively performative and medial spaces of the late 1960s to the early 1990s.

The Revival of Marcel Duchamp´s Spirit: Performative Moments in the Hungarian Neo-Avant-Garde of the 1960s and 1970s

Charles Tamko Sirato, when reporting about the birth of the Manifeste Dimentionste (1936), remembers Marcel Duchamp as an artist who already around 1913 added a new element to the arts, namely the motion, circulation, which was integrated into an art of fixation and stasis. But this is only one aspect of the revolutionary and performative perspective Duchamp´s creation brought into being through the re-invention of the visual and fine arts. In my paper I am interested in the detection of performative moments in Duchamp´s art philosophy and practice which could have influenced Hungarian experimental artists of the 1960s and 1970s. I would like to outline how important the French "master´s" approaches were to later avant-gardists, like e.g. Miklós Erdély and György Galántai, in order to promote a performative/immaterial turn in the unofficial art scene beyond the Iron Curtain.



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GOAL To generate knowledge, understanding and appreciation of creative practice and corresponding academic fields, specifically within or from the perspective of performance and disability. EDUCATION 2013- present PhD Theatre and Performance (full-time) Macquarie University Thesis: "The "liveness" and presence of performers: a disability perspective" supervised by Dr Julie-Anne Long (co-), Dr Diane Hughes (co-) and Dr Nicole Matthews (associate). 2011-2013 BA Creative Arts (Hons) (part-time) Macquarie University Thesis: "Mediating Weeping Woman: a live/digital performance study" Supervised by Dr. Yuji Sone 2006-2010 BA Creative Arts (International) (full-time) Macquarie University AWARDS Dec 2013 Macquarie University Research Excellence Scholarship (MQRES) PUBLICATIONS Dec 2012 Journal article "Mediating Weeping Woman: A live/digital performance study" Macquarie Matrix. Mar 2010 Review "Dancing at WOMADelaide" Ausdance SA's "aDm" magazine CONFERENCES Jun 2015 Presented paper on doctoral research

Accessing the Past Through Bodies Baring the Present

In Sydney, an inclusive agenda is surfacing in contemporary dance. One exemplar project, inspired by the lived experiences of its acclaimed cast and its theme, "revealing", is the developing work *Off The Record*. The project is an Australian first for pairing a major independent dance theatre company (Force Majeure) with an integrated dance company (Dance Integrated Australia). A Deaf actor, an actor with Down syndrome and two dancers disclose their pasts with spoken word, Sign and movement. Through the slur of speech, the mimicking of body spasms and offended reactions, personal histories materialise in the bodies of these artists. While the past sits still in a medical report, journal entries and newspaper cuttings – artefacts of these past lives – the past comes alive in its iteration by those who lived it. The creative team documents, selects and reassembles stories of success and heartache, constructing a counter-narrative of human experiences brimming with contradiction. Within these contradictions, disability finds powerful expression because of, and in spite of, its vulnerabilities. In this paper, drawing on fieldwork conducted during the first-stage creative development of *Off The Record* in December 2015 – rehearsals, observations and interviews – I propose this particular process of performance-making necessitated suspending judgement based on an ethics of "unconditional positive regard" (Rogers, 1956). I draw on a "key incident" (Emerson, 2004) during my fieldwork epitomising an emerging theme "crossing the line" and related themes, notions of "respect" and "care", to highlight how this specific case of performance-making is nourished by extreme personal disclosure of one's past and interpersonal care of one's present. I also explore how Australian histories of "being locked up" and "men in white coats" move the past into the present. I discuss findings in light of my thesis rethinking performance debates on presence and "liveness" from a disability perspective.



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Kate Newey is Professor of Theatre History at the University of Exeter. She is an historian specialising in women's writing and nineteenth century British popular theatre. She has published widely on Victorian women's writing, particularly playwriting. Her recent books include *John Ruskin and the Victorian Theatre* (Palgrave, 2010) and *Women's Theatre Writing in Victorian Britain* (Palgrave, 2005). She is a contributor to several reference texts on Victorian literature, most recently the *Cambridge Companion to Victorian Women's Writing* (edited by Linda K. Peterson). She is currently finishing a book on Victorian pantomime, emerging from her Arts and Humanities Research Council-funded project 'A Cultural History of English Pantomime, 1837-1901' with Jeffrey Richards and Peter Yeandle.

British Theatre and Visual Culture in the Long Nineteenth Century

Having asked the question elsewhere: 'What might it mean [...] to think of the Victorian theatre existing not just in parallel to the visual arts, but as a cultural product which is part of [...] visual culture?' I am starting to make a reappraisal of the relationship of visual culture – and visibility – with the theatre, and popular culture more generally, in Britain, in the long nineteenth century. Ways of seeing are, of course, historically and culturally constructed. The work of Jonathan Crary on visibility offers possibilities for repositioning representational practices within a much expanded field of cultural production. In *The Techniques of the Observer*, Crary says that he's not concerned with shifts in conventions of representation so much as with the 'massive reorganization of knowledge and social practices that modified the human subject' (3) at the beginning of the nineteenth century. Crary's challenge to previous historiographies of the nineteenth century offers new freedoms in escaping some of the more hegemonic or hierarchical structures of literary studies (and drama always fits within that category, even if it overflows it) and to give me a way of looking at systems of representation and cultural production as an exchange of observations, of looking, of seeing and being seen, which acknowledge the body at the centre of that economy. For me, this offers the possibility of positioning theatre and theatricality in the political and cultural history of the nineteenth century in ways that make it more legible than simply the afterthought '... and then there was the theatre.' That is, thinking about visual culture and visibility in a more holistic way, enables me to recalibrate the balance and the shape of this field with active performing and spectating bodies at its centre, suggesting its cultural and ideological heft.



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Katharina Pewny is Professor of Performance Studies and director of the Research Center S:PAM, Studies in Performing Arts and Media at Ghent University. For her habilitation, she has been awarded with an APART grant by the Austrian Academy of Sciences and with an Elise Richter grant by the Austrian Research Fund (FWF). A former research fellow at the University of California, at Free University Berlin and at the University of Hamburg, she specializes in the ethics and aesthetics of contemporary theatre. She holds a PhD from Vienna University and a *venia legend* for "Dramaturgie und Theaterwissenschaft" from the University of Music and Performing Arts Graz. She is a convener of the Working Group "Dramaturgie" within the "Gesellschaft für Theaterwissenschaft" and a member of the Elfriede Jelinek research centers board (Vienna University). She is an editor of the publication series S:PAM (Studies in Performing Arts and Media)/Academia Press Ghent and AGENT. New Research in Performance Studies (Tectum Verlag). Her second book on the "Drama of the Precarious / The Return of Ethics In Theatre and Performance" has been published in 2011. Her current research projects span Greek tragedy as well as contemporary theatre, dance and performance.

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Precarious Communities: Traces of Ritual and Religion in Contemporary Theatre (in Germany and in Belgium)

The proposed contribution is part of the research process for the monograph *Spirits of Performance* (working title), on which work has recently begun. The idea for this project originated in the observation that there is a striking presence of performative practices that go beyond secular dimensions in contemporary theatre in Europe. Many theatre and performance pieces refer to implicit beliefs, ideologies or convictions about what it means to be human, to relate to each other, to share time and space; in short, they deal with transcendental issues that have, in former times, been contained in religious convictions and practices. Whereas most current discourses on contemporary theatre stress its political and ethical dimensions, I am interested in tracking the religious values, norms and traditions that lie hidden in these performances. In the proposed lecture, I will therefore focus on the ritualistic practices and their implicit religious traces that inform performance art today. I will analyse two performances that share the theme of cooking and dining together in order to create and/or overcome conflicts between diverse social and religious groups. These are the staged community cooking and dining in Christoph Meierhans' *Verein zur Aufhebung des Notwendigen / A Hundred Wars to World Peace* (Art Center Vooruit, Ghent, Belgium) and Yael Ronen's *The Situation* (Maxim Gorki Theater, Berlin, Germany), where the eating of hummus dramaturgically functions as a conciliating activity between the formerly hostile members of different religious communities.



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Katharina Schmidt studied Dance Studies at Freie Universitaet Berlin, Cultural Scientific Media Research at Bauhaus-Universitaet Weimar, Film and Media at Københavns Universitet and "European Media Studies" at Universitaet Potsdam/Fachhochschule Potsdam. Her research focuses on theories and aesthetic modes of repetition in dance as well as practices of media in the theoretic context of aesthetic and cultural history. Katharina Schmidt works as a research fellow in the research project "On Remnants and Vestiges. Strategies of Remaining in the Performing Arts" located at Freie Universitaet Berlin. Within this theoretical framework, Katharina Schmidt realizes her doctoral thesis entitled "Tracing Quotation. Phenomena of Recurrence in Dance". Her master's thesis, already, focuses on experiences of repetition and remaining in dance. In her bachelor's thesis, she questioned modes of movement and time in photography.

Tracing Quotation: Hypothetical Connections of Trace and Quote in Dance

The early work of Jacques Derrida illustrates how the concept of trace can be contemplated beyond tangible certainties in a non-reified way, without condensing the past in materialized artifacts. Hence, any tracing encounters merely further traces and implies the paradox of a beginning without origin. Accordingly, repetition is always pre-inscribed in any occurrence. Additionally, German philosopher Sybille Krämer postulates the need to identify trace, above all else, as trace. In the context of her remarks regarding trace and testimony, presumed tangible certainties therefore require an act of interpretation. Ultimately, this challenges dance studies to confront the past of its own subject of research – for instance, by asking how a performance's past could be recaptured. In my paper I will focus on the phenomenon of a recurrently present past within the spectator's individual perception of dance performances. I will examine the peculiar experience of an unanticipated recognition of something as already familiar in the act of observing a dance on stage. Based on personal déjà-vu experiences during dance performances, my paper discusses the possibility of framing instances of a recurrently present past as a quote in the mode of the déjà-vu understood as a particular manner of repetition. Following this line of reasoning, the experience of this kind of quote establishes a beyond-the-present within the present. Consequently, the beyond-the-present enables us to think of a different type of temporality: the possibility of a recalled absence. From there I will connect the concept of trace to my understanding of quote outlined above. My aim is to locate the trace between a seemingly accidental experience and an intended perception via the specific experience of a quote in the mode of the déjà-vu. In that sense, my paper contributes to the academic discourse on phenomena of repetition and recurrence in the performing arts.



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Studied Theatre, Film and Media Studies at the University of Vienna; 2004/05 Junior_Fellow at the IFK (Internationales Forschungszentrum Kulturwissenschaften), 2005 Theodor-Körner-Preis for the dissertation project; 2006-2009 Austria-Lecturer at the Institute for German Studies of the Philosophical Faculty of the Masaryk University Brno; 2011-2013 Marie-Curie-Fellow at the Institute of Theatre Studies at the University of Bern; since 2013 Research Fellow at the IASH (Institute of Advanced Study in the Humanities and the Social Sciences), University of Bern Principal Investigator (together with Prof. Cristina Urchueguía) at the SNF research project "The emergence of 20th century 'musical experience': The International Music and Theatre Exhibition in Vienna 1892" Project Leader and Principal Investigator for the research project "Actor Autobiographies as Sites to Negotiate Cultural Identities"

Between Back Province and Metropolis: Actor Autobiographies as Sites to Negotiate Cultural Identities

In this year's working group meeting I want to discuss my current research project that takes a closer look at how autobiographies of actors and actresses construct their authors' identities as well as the theatre landscape. I want to present how autobiographies portray different towns and regions and how they depict their significance for acting careers. Special focus will be put on how the texts address the issue of mobility since it is due to their 'cultural mobility' that the actors and actresses played an important role in connecting individual theatres to form a specific theatre landscape. In the German-speaking countries of the 19th and 20th century, a temporary engagement at a provincial theatre was considered as an unavoidable but necessary step for actors/actresses to train their skills and gain a position at an eminent and respectable theatre in Vienna or Berlin. At the same time, a teleological idea of an ideal acting career developed: The provincial and fringe theatres were interpreted as scenes for learning the art from scratch, and a few metropolitan theatres were considered as the peak of an actor's/actress's life. In their autobiographies, actors and actresses not only narrated and thereby constructed the story of their artistic and psychological development, but at the same time construed a theatre landscape where every geographical spot that hosted a theatre corresponded with a location in a hierarchically structured network of theatres, and with this a step on the employment ladder. Since acting careers implied a constant change of workplace, these autobiographies can be read as crossing-points of the time-centred narration of personal development from devotion to success, and the space-centred narration of artistic ascent from provincial ham-acting to the Viennese Burgtheater.



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Katherine Graham is a PhD candidate at the University of Leeds. Her research explores the agency of light in performance through Heideggerian concepts of being and disclosure. She has also worked extensively as a lighting designer for theatre and dance; most recently *No's Knife* (Lincoln Centre, New York) and *Blind Man's Song* (Jacksons Lane).

Chiaroscuro, Perception, and Expression; A Pre-history of Scenographic Light

My research into contemporary scenography positions scenographic light as an independently expressive actant in performance. However, the claim to independence is complicated by the fact that light is –simultaneously– both an object and a means of perception. Responding to the invitation of the conference theme, I investigate the seeds of this tension through the European theatrical and philosophical practices of the eighteenth century. Although staggered throughout Europe, the emergence of chiaroscuro techniques of scene painting was a significant development in relation to the expression of mood through design (Brockett, 1991: 317). While this practice, of suggesting atmosphere through the depiction of light and shadow, was an important precursor to later developments of light itself, it prompted an experiential contradiction between the illusion of painted light and the sensation of actual light (Palmer, 2013: 59). Contemporaneously, within the emergent field of philosophical aesthetics (Kristeller, 1951), there was significant debate around the relationship between beauty and utility (Guyer, 2002). I argue that the split introduced between representations of light and sensations of light in performance encapsulates the debate around beauty and utility. Chiaroscuro scene painting presented aesthetic suggestion in light, without practical utility, while the practical lighting of the stage provided a utility in conflict with the painted light. This historical practice, in which the beauty and utility of light were served through different media, offers a lens through which to investigate the expressive mediation of light in contemporary theatre.



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PROFESSIONAL APPOINTMENTS --Research Fellow, Global Shakespeare. University of Warwick/Queen Mary University of London, United Kingdom Fall 2014-present --Visiting Assistant Professor of Italian Language and Literature, 2013-Summer 2014, Sana'a University, Sana'a, Yemen. --Fellow and Researcher in Residence, 2010-Summer 2014, American Institute for Yemeni Studies, Sana'a, Yemen. --Assistant Professor of English Literature, Fall 2008-2009, and Adjunct Professor of English Literature, Spring 2008, Bethlehem University in the Holy Land SELECT PUBLICATIONS Books --2016. Shakespeare on the Arabian Peninsula. Forthcoming from Palgrave Macmillan's 'Global Shakespeares' series, ed. Alexa Huang. --2014. *Instants of Enchantment: Short Stories from the Literary Heritage of Yemen*. Ed. Fatima al-Baydhani and Zayd al-Faqih, ed. and trans. Katherine Hennessey and Howeida al-Shaiba. Sana'a. Kindle edition published 2015. Articles --2015. "Staging the Revolution: The Drama of Yemen's Arab Spring," *Arabian Humanities* 4. --2014. "Explosions and Ill Omens: On the Stage at World Theatre Day in Yemen." *Middle East Report* 273. HONORS AND AWARDS -- Fulbright scholarships in France and Italy --Beinecke fellowship --Mellon Foundation Grant --Co-Convenor, with Fintan O'Toole and Clair Wills, of the Ireland and Shakespeare Symposium at Princeton University, 4-6 March 2016.

Seven Countries in Search of an Historiography: The Challenges and the Potential of Theatre History on the Arabian Peninsula

Pop quiz: Name a famous playwright, actor, or director from a country on the Arabian Peninsula. If you said British-Kuwaiti director Sulayman Al Bassam, congratulations—you have an uncommon knowledge of the region's theatre world! You may proceed to the lightning round, for which the question is: Name another. That these questions would stump most scholars demonstrates the degree to which theatre on the Arabian Peninsula is absent from scholarly analysis and historical accounts of the region. There exists a sadly common misperception among critics of contemporary culture in the region that the nations of the Arabian Peninsula have no performance history worthy of mention, or that theater as a genre is incompatible with Gulf culture. In reality, over the course of the 20th century and particularly in the 21st, the Arabian Peninsula has witnessed the development of local and national theater movements. Bahrain, Kuwait, Oman, Qatar, the United Arab Emirates, and Saudi Arabia are home to government-sponsored and "national" theater companies, independent theater groups, school and university dramatic productions, and community troupes with both citizen and expat members; annual, biennial, and occasional theatre festivals take place across the GCC. And in Yemen, at least until the outbreak of sectarian violence in late 2014, theatre was a powerful outlet for the expression of frustration and anger at a corrupt political system, a stagnating economy, and an increasingly rigid patriarchal substructure. This paper proposes that the region requires a new type of theatre historiography, one that is a) capable of addressing the polyglot, multi-cultural complexities of the region's theatre and its audiences, b) sufficiently nuanced in its interpretive framework to investigate multiple levels and types of censorship, and the myriad strategies that can be used to circumvent it, and c) able to navigate the idiosyncrasies and contradictions of existing sources and texts.



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I am an associate lecturer in Performance for Stage and Screen at Sheffield Hallam University, U.K., having also taught Performance Studies at the University of Sydney, Australia. Currently completing my PhD, my research complements creative practice in directing, writing and applied performance. My academic publications include 'Performing pasts for present purposes' in *History, Memory, Performance* and 'Rethinking (re)doing: re-enactment and/as historiography', *Rethinking History: The Journal of Theory and Practice*. I have presented papers at a number of international conferences in Australia, the U.S., Canada, Ireland and the Czech Republic. I have a number of performance criticism pieces published in *M/C Reviews: Culture and the Media*. In 2014, I was a visiting researcher at the University of Edinburgh, and conducted research with the Scottish Storytelling Centre.

Performance of/as History: Live, Living and Online

The ephemeral liveness of performance is often deemed beyond the grasp of the tangible endurance of the archive. But what if the archive itself was live, and living? Live, in the sense of being created (and re-created) continually, as the performance occurs, and re-occurs. Living, in a figurative sense – a record that continues to evolve – but also in a more literal sense – an archive animated with/in the performance repertoire, oral and corporeal. An archive enlivened with a touch of the ephemerality of the performance it seeks to retain. This paper interprets the work of Edinburgh's Beltane Fire Festival – a modern, intercultural re-interpretation of a historic practice – in this vein; as performance of, and as, history, and historical record. Through this case study, I consider the possibilities and challenges of utilising performance as (embodied) archive. To do so, I draw on my experience as both performance practitioner and performance ethnographer. Repeated each year since its re-conception in 1982, the Beltane Fire Festival in Edinburgh is, I argue, a living tradition that functions as an ephemeral, and yet potentially enduring archive of itself. Its digital archive – an ever changing web of online conversations, photographs and video footage that form part of the annual cycle of rehearsal process, performance and reception – mirrors this. How can social media function as a form of archive, and could the open, international contributions it facilitates help to democratise performance history? What is the relationship between this online record, and the embodied repertoire of performance? As academic and practitioner, performance studies theorist and historian, I seek to bring these differing, yet potentially complementary strands into more active communication. An ethno-historiographic methodology is enhanced by performance theory on the relationship between performance and archives, between theatre and history, and between the digital, the mediatised and the live.



KATHERINE MEZUR

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Katherine Mezur is a freelance dance, theatre, and performance studies scholar, dramaturg, choreographer and director. Mezur holds a PhD in Theatre and Dance from the University of Hawai'i Manoa, (MA Dance Mills College, BA Film Hampshire College). Her research and teaching focuses on transnational East Asian performance practices, histories, and theories. Mezur writes on Japanese traditional and contemporary performance, girl cultures and their live and mediated performance, and gender performance from kabuki to J-pop. Recent books and articles include, *Beautiful Boys Outlaw Bodies: Devising female-likeness in Kabuki*, "Stranger Communities: Art Labor and Berliner Butoh," and in progress: *Radical Aesthetics: Performing Cute and Deviant in Contemporary Japan*. She has taught at Georgetown University, CalArts, McGill University, and the University of Washington, Seattle. She is a co-curator for the Performance Studies international (PSi) Fluid States, Tohoku conference, core member of the Butoh research unit [<http://www.portfolio-butoh.jp/>] at Keio University Art Centre, Tokyo. She was a Research Fellow at the International Research Center, Freie University Berlin. Current projects focus on girl/animal technologies, *Dramaturgies of Migration*, on women butoh artists, and *Dancing East Asia: Corporeal Nationalisms, Aesthetic Politics, and Radical Choreographies*, (co-editor Emily Wilcox). She "archives" at the SF Museum of Performance and

Cracking History's Codes in Crocodile Time: The Sweat and Glitter of Migrating Women Butoh Artists, Ashikawa Yoko and Furukawa Anzu accompanied by SU-EN

In this presentation, I examine on the work of two major women butoh artists, Ashikawa Yoko and Furukawa Anzu, both born in the 1950s post-war/occupation Japan, who were central to the evolution of the Japanese avant-garde performance art, butoh, from the 1970s to the 2000s. Official butoh histories have minoritized these major women performers by naming their presence in the history and works of male butoh artists. I argue that their extreme physical labor created the forms and theories that were assimilated into the legacy of Hijikata Tatsumi's *Ankoku Butoh* (Dance of Darkness). The crisis here, in this tiny corner of butoh, reflects the skewed-alignment of historiographic methods that fail to recognize the migrating power of physical art practices, especially those created by women performers in collective works. Through an examination of their physical performance practices in major works, interviews with their dancers and co-choreographers, I suggest that their performances and training methods extend the parameters of sensuous bodies through physical and philosophical de-familiarization processes, which contrast with butoh founders, Hijikata Tatsumi and Ohno Kazuo. Ashikawa's and Furukawa's genealogies of butoh training and choreography demonstrate posthuman practices in motion over time: durational migrations of signature gestures. I draw on examples from Ashikawa's solo and group work from Hijikata's *Hosotan* (The Story of Small Pox) her own, "Nagareru Kubi" (Floating Head) and Furukawa's solo *The Crocodile Time* and group work, *A Diamond as Big as the Ritz*. Ashikawa and Furukawa press butoh's physical politics beyond notions of a single subjectivity towards a physical repertoire of migrating posthuman others. This analysis demonstrates how these artists developed their radical kinaesthetic imaginaries through collective collaborations with their performers, all of whom drew on popular and traditional characters, imagery, fashion, pop idols, and politics from their migrations through Japan, Europe, and the United States.



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Kathrin Stocker received a M.A. diploma in Musicology and Medieval and Early Modern History from the University of Heidelberg in 2011. She works on her PhD in Theatre Studies at the University of Leipzig and concentrates on the significance and use of structural figures in ballets of the 17th and 18th centuries in an international perspective. She currently is part of the Emmy Noether-Project "Ritual Design for the Ballet Stage: Constructions of Popular Culture in European Theatrical Dance (1650–1760)" where she deals with the subproject "Choreographic Structures". Research interests: body and movement in history, historical dance and its connections to political and cultural history.

Dances and dancing in Molière's/Lully's *Le Bourgeois gentilhomme*

To know how to dance in the correct manner had become one of the most important skills of European nobility during the late Middle Ages and early modern era. In 17th century France the dance loving king Louis XIV established noble dancing as an art of highest importance and meaning. Likewise, he was interested in supporting arts (dancing, painting, architecture, etc ...) as expressions and representation of French cultural supremacy. This is the background where we meet Molière's and Lully's bourgeois who wants to become a noble man. My presentation will discuss the significance of dancing and dances in "*Le Bourgeois gentilhomme*" (1670) with a particular focus on the famous Turkish ceremony. As an example for the new genre of comédie-ballet, the play reflects both how dancing skills are used as a sign for social affiliation, and how easily the representation of noble behavior on stage can become ridiculous. Monsieur Jourdain and his transformation into a mamamouchi will be analyzed with regard to its dramaturgical function, contrasting the contemporary perception of style and grace (as codified in various handbooks on dancing throughout the 17th and 18th centuries), and, on the other hand, the stereotypes of ritual dance movements in a Turkish ceremony performed in the mockery scene.



KATHRINE SANDYS

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Dr Kathrine Sandys is a scenographic practitioner and academic, working across live performance and the visual/audio arts. She uses predominantly light, sound, space and illusion within live performance, gallery installation and site-specific events. Commissions and collaborations nationally and internationally have included: Opera North; Liverpool International Biennial of Contemporary Art; Harare International Festival of Arts; Royal Liverpool Philharmonic Orchestra; Churchill War Rooms; Ignite Futures; Tate Liverpool; Aldeburgh Music; FACT; Stephen Berkoff; Prague Festival Ballet; Video Positive; Realworld Records; Oxford Stage Company; Hemingway Design; New York ICFF, Glaxo Neurological Centre; Discover Childrens Story Centre and Liverpool's Everyman and Unity Theatres. In 2002 she created the light environment for the award winning "52 Degrees South" - opening presentation of the Imperial War Museum North and was more recently the Production and Lighting Curator for Vintage at Goodwood 2010, winner of the "Best New Festival 2010". In 2011 she was selected as one of 13 designers to represent the UK at the Prague Quadrennial, receiving the "International Award for Excellence in Sound Design". She has directed devised work with performing and non-performing students in the UK and USA, blurring the perception of conventional performance and production roles.

'I Want a Big Disco': Animating the Museum

This provocation explores the use of light and sound, as scenography in the museum/gallery, to animate displays. What I propose is the distinct difference between light and sound as display devices to just illuminate or play back descriptions, compared to incorporation as animated scenography. Engaging the audience is a key challenge for any museum. Success relies on how well the stories within the displays are told. Parallels we find within performance making. With the rise of dynamic museum/gallery displays in the last 15 years, driven by both curatorial decision making and visitor targets, creators of these displays, increasingly include scenographers, particularly lighting and sound designers. Light and sound have been a part of the modern public museum display for over 300 years. However, for the majority of this history, this has been within the capacity to either illuminate or narrate the acquisitions. In the last 20 years, the advance in lighting and sound developments has opened up opportunities for adventurous and dynamic displays, becoming theatrical works within their own right. So where we find lighting and sound supporting the storytelling of a display, as much as the artefacts, what does this threshold territory open up for those scenographers working with light and sound and what does that mean to the presentation of the archive and therefore the archiving of the archive? The questions I would like to raise within the seminar include curatorial decisions around displays and IP of the work. Within this, notions of scenography as the work and therefore offering a blurring of lines when the space itself becomes the animated body? Examples used in the presentation include: Museum of Electricity, Lisbon; Sculpture Remixed – Tate Liverpool, 2009; David Bowie is...?, V&A London, 2013; Apocalypse, Tate Britain, 2011; TBC, HMS Belfast Imperial War Museum London, 2016.



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Since March 2007, Kati Röttger is professor and chair of the Institute of Theatre Studies at the University of Amsterdam. She had completed her doctoral studies at the Freie Universität Berlin, Germany, in 1992, on Collective Creation in the New Colombian Theatre, after having spent two years in Colombia for fieldwork. Between 1995 and 1998 she was postdoc at the Graduiertenkolleg „Gender-Difference and Literature“ at the Ludwig-Maximilians-Universität München (Germany), followed by an appointment at the Johannes Gutenberg Universität Mainz (Germany) as Assistant Professor until 2005. Here, she completed her Habilitation on *Fremdheit und Spektakel. Theater als Medium des Sehens*. Her research activities are currently affiliated to Amsterdam Center of Globalisation Studies, the Amsterdam School of Cultural Analysis and to the Institute of Culture and History. Her actual research topics are Image Cultures and Globalisation, Politics of Performance, Spectacle and Spectacularity (in the 19th century) and Intermediality. She is co-founder of the Master of Arts of International Performance Research that was running in close cooperation with the Universities of Warwick, Helsinki and Belgrade between 2008 and 2013. Currently she is dean of the department Arts and Culture Studies at the UvA.

The Time of The Spectacle

General Theatre Histories rarely consider spectacular performances. In fact, a History of the Spectacle does not exist. The negative connotations of this term as a cheap, easy, seductive, shrill instrument of mass-entertainment seem to resist any sort of need of memorization. The superficially attractive, black-and-white, manipulative effects of the spectacle are considered threatening to the autonomy of the modern individual by lulling one into a false sense of reality and thereby leading to alienation. In his famous 1967 analysis of modern societies Guy Debord used the term ‘spectacle’ in this sense to describe a moment of crisis: by producing an increasing amount of false images the cultural industry and the new technical visual media enclose the modern individual in a permanent cycle of passive consumption and in a time of still-stand. It is not the aim of this lecture to present an approach towards a History of the Spectacle. Instead, it will offer some critical thoughts about the close connection between spectacle and modernity (as plurality) through the lens of time. This angle will allow to perceive the historicity of the spectacle as deeply anachronistic, because it is closely linked with the “becoming-industrial of memory” (Stiegler). Bringing the modern individual on stage to life, it affects at the same time individuation itself, because the spectacle itself is subsumed into industrialization. The lecture will explore to which extent this claim throws another light on the resistance of the spectacle against history.



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Adaptation as Rewatching

We have all watched adaptations, whether on the small or big screen, as theatre, musical or opera. Some of us have chosen theatrical events because they are adaptations of texts we know while some of us are not even aware that what we are witnessing is an adaptation. Sometimes, the adaptation precedes our engagement with its source and sometimes it does not; either way, like the proverbial egg, we can't always be quite sure what came first. This paper will argue that adaptation is a dramaturgical process as well as an act of reception and it is, at its core, a very democratic creative and communal process. It depends upon an audience to claim ownership over its existence. It questions the very idea of singular authorship and chronological relation of texts. This is never more obvious than in the theatre where ownership and authorship is shared and embodied by both makers and spectators of the performance. By considering a number of examples ranging from children's theatre, to West End musicals and early twentieth-century popular performance, this paper argues that what adaptation in the theatre makes very clear is that adaptation is, what Regina Schober calls "a process of forming connections" and anything but a stable and fixed entity. Adaptation is, of course, a dramaturgical act, but also a process of reception, which stands in a messy, multifarious, collaborative and, importantly, a reciprocal relationship with its source(s). Performance and source, text and rewriting, watching and re-watching make up a dynamic and reciprocal network, an unstable event, which is firmly located within its specific yet diverse reception. Adaptation in performance then is everything and nothing, a dramaturgical act and a process of reception, it exists only in the eye of the spectator yet it is a democratic process of shared ownership.



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PD Dr. Katja Schneider (born 1963 in Munich), senior lecturer at the Institute for Theatre Studies at the Ludwig Maximilians University in Munich. Habilitation 2013 ("Dance and Text"). Her studies focus on dance theory and history, intermediality of contemporary dance and theatre, performance art. Current research projects: "Embodied Archives: Contextualization, Dance Aesthetics, and Democratic Agency", "Choreographies of the Immobile in Contemporary Dance/Performance and on the Media Representation of Civil Protest" and "Amateur Cultures". She worked as a writer and editor of several dance magazines and is the dramaturg of the Munich festival "Dance".

For the Day after Tomorrow: Passing on Pina Bausch's Work

Last April, Pina Bausch's piece *For the Children of Yesterday, Today and Tomorrow* (2002) was presented in Munich by the Bavarian State Ballet. For the first time, a typical work of „Tanztheater“ was performed by a company other than the Tanztheater Wuppertal. In opposition to early Bausch pieces like *The Rite of Spring* or *Orpheus and Eurydike* (which was choreographed in a so-called traditional way and inherited by the ballet of the Paris opera), the work *For the Children of Yesterday, Today and Tomorrow* was conceived following Bausch's famous method of asking questions and collecting material from the dancers' answers. Here, a piece was created from scratch and in close and personal relationship to the dancers of Tanztheater Wuppertal. The strong correlation of the dancers' input and the dancers' personality posed an enormous challenge for a company not familiar with Bausch's way of working. What does it mean when "all 14 dancers from the original cast will personally pass their parts to the colleagues from Munich" as the Pina Bausch Foundation states? My paper examines modes and strategies of transmission in the rehearsal process and the problems of documenting this procedure. Beyond that my paper investigates how artistic productions transport their historicity and their presence. How do they belong to the past and how to the present? Which questions arise from the transmission process for scholars as well as for artists?



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With a background in Literature and Linguistics (MA English Studies, Zurich University) and a formation as a modern dancer (Ballet Arts, NYC), Katja is a freelance dancer and choreographer. She has recently finished her PhD at the University of Roehampton UK, Dance Department, on Baroque intertextual and intermedial references in Jiří Kylián's works. Her other research interests are dance in literature and the comic in dance. She was awarded the Selma Jeanne Cohen Award November 2014.

Quoting/Referencing History: The Baroque in Jiří Kylián

Following the thought of the historian Edward Carr, we (researchers, but I argue also the lay person) are in constant dialogue between past and present. We impose our contemporary perspective on events occurred in the past. Historical researches are often driven by research questions that are formulated so to apply to our current situation rather than to past periods. This is mainly a paranthocentric perspective on history (Bal, 1999, 18) – a fallacy that considers one's point in history as neutral. The past becomes thus our historical Other that we use to describe our position in history. This of course does not only happen in research: what do we make of references to previous artists, practices or periods in contemporary artwork? Examples are Susanne Gottborg's painting *Untitled* (2012) based on Robert Campin's *Woman's portrait* (1420 – 30) or Alan MacDonald's *The Candy Man* (2013), but also the photographic works by Ori Gersh, and the dance works, *Caravaggio* (2008) by Mauro Bigonzetti based on Caravaggio's life, and Marco Morau's *Siena* (2013), with its reproduction of Titian's *Venus of Urbino* (1538). These quotes/references are a way of paying homage to the past but also of rewriting it promoting transhistorical and transdisciplinary dialogues with the sources. I will look at the references to the Baroque proposed by the Czech choreographer Jiří Kylián in some of his later works and explore how open and covert references influence our perception. As a turning point in history, Kylián identifies the Baroque arguing, "we are children of the Baroque". As a child of the Renaissance as I have always considered myself coming from South Europe, his affirmation ignited my interest. Besides talking about our contemporary moment, are these narratives less valid or do they help to shed a new light, in a preposterous approach to history, on their sources?



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Katrin Sieg is Professor of German and European Studies at Georgetown University. Her areas of research are modern and contemporary German theater, and European cultural studies. She is the author of three monographs on twentieth-century German theater and performance. Among her ongoing areas of interest are German and European popular culture, Turkish-German theater and literature, and Afro German film and performance. She is currently working on a project about Colonial Remains, which asks how cultural institutions (especially museums, theater, and performance) commemorate and work through Europe's colonial past.

Refugees in German Theater

Cultural institutions in Germany, one of the two European countries that have received the largest share of asylum seekers in 2015, have sought to spur public discussions concerning the reception and treatment of refugees. Theaters have sought to position themselves as venues for rigorous public debate concerning the duties of hospitality and the rights of the vulnerable and dispossessed. While sympathetic media, activist associations, and community theater are dominated by a humanitarian discourse that revolves around autobiographical narratives of flight and survival, the state-funded German theater's intense aesthetic ambition generally leads it to spurn documentary forms. Two additional factors have made theaters' efforts particularly challenging: firstly, the traditional orientation of theaters in all German-speaking countries towards directors' original reinterpretation of classical drama (as opposed to playwrights' creation of new and topical plays), an orientation that results in a dearth of available scripts that could help dramatize urgent political and moral quandaries. And secondly, the recent public criticism of theater managements and directors concerning the politics of racial representation, which has resulted in heightened sensitivity about casting white actors in black or Arab roles (which had long been the norm). In my paper, I propose to analyze two productions, *The Suppliants* (Thalia Theater, Hamburg/Germany, 2014), the other *In Our Name* (Maxim Gorki Theater, Berlin/Germany, 2015), which thematize the much-vaunted 'welcome culture' in Germany and integrate actual asylum seekers into their casts. I argue that what German theater artists often regard as constraints or even censorship (namely, pressure by watchdog groups to address racial stereotyping and diversify ensembles) has in these instances helped theaters to position themselves as relevant to topical concerns, bridge the purported opposition between activist and aesthetic priorities, and link the focus on refugees with reflections on the role of theatrical representation in multiracial democracies more generally.



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Narrative, Memory, and the Acts of "Reading" as Theatrical Devices in Chiori Miyagawa's Thousand Years Waiting

In Chiori Miyagawa's *Thousand Years Waiting* (2006), the acts of "reading" are visibly and theatrically conducted by the two protagonists, a woman living in present-day New York City and the author of *Sarashina Diary*, who lived in a world separated from today by 1000 years. The audience sees them exchanging their thoughts and recounting their past experiences to each other not through words but through the act of reading *Sarashina Diary* and *Tale of Genji*. As they engage in their reading, they begin to transform themselves into the characters of those narratives on stage. They also recount how those narratives, as works of literature, have shaped and influenced their lives and relationships with their family. Miyagawa, as a Japanese-American playwright born in Nagano, Japan, and who calls herself an "outsider" both in the U. S. and Japan, tries to make her protagonists go beyond every boundary by blending the works of classic Japanese literature such as *Tale of Genji* and *Sarashina Diary* into modern American theatre and employing the acts of reading itself as her main theatrical device on stage. With these points in mind, I would like to explore how the act of "reading" and memory created by the act function as an element which goes beyond the boundaries of time and space in *Thousand Years Waiting*. I would also like to articulate how Miyagawa transgress the boundaries of literary genre by blending Japanese literature in novel and diary form into her dramatic work.



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Theatre as philosophy: Romeo Castellucci's staging of Oedipus the Tyrant

In my paper I will discuss how a contemporary theatrical performance of a classical tragedy can be perceived philosophically. In his staging of Oedipus the Tyrant in 2015 at Schaubühne in Berlin, Romeo Castellucci used the German poet-philosopher Friedrich Hölderlin's translation of Sophocles' Oedipus Tyrannos as textual point of departure. With this translation, which in fact was a reworking, and other texts dealing with tragedy, Hölderlin can be considered one of the founders of the modern exploration of tragedy as a philosophical topic. This modern philosophical tradition is known from among others Schelling, Hegel, Nietzsche, Benjamin, Heidegger, Deleuze, who actually all were influenced by Hölderlin. However, Hölderlin's approach to the philosophy of tragedy was according to the French philosopher Philippe Lacoue-Labarthe, more theatrical than was the case for influential philosophers like Hegel and Heidegger, who treated tragedy philosophically in pure literary terms. By using Hölderlin's text, Castellucci connects with the foundational notion in German romanticism of art as vehicle for philosophical, religious and political knowledge, and with the specific theatricality in Hölderlin's approach to tragedy. Through analysis of Castellucci's staging, comprising acting, stage arrangements and dramaturgy, I attempt to clarify some of the philosophical motives which can be perceived from it. The Oedipus tragedy is according to Hölderlin – and Castellucci – about knowledge, the possibilities and limitations for knowledge. The decisive scene in Hölderlin's text as in Castellucci's staging is the one between King Oedipus and the prophet Tiresias. In this is Oedipus' self-confident human reason confronted by divine knowledge and truth represented by Tiresias. However, Castellucci adds theatrical, philosophical and historical complexity to this by letting the tragedy be performed by nuns in a monastery using Christian references and attributes. This creates an estrangement effect that makes the mythos distant and simultaneously present for perception and philosophical reflection.



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Reconstructing BENT Identities: Performance, Gay History, and the Present Past

Through an analysis of Martin Sherman's hit play *BENT* this paper investigates the reconstruction of queer identities through theatrical performance. As a Foucauldian genealogy, the paper simultaneously represents a continuation of historical practice—the historiographical approach of reconstructing the past in order to infer meaning relating to the present—and an investigation of said practice thereby understanding it as fundamentally ideological. Methodologically, the paper searches for meaning in the slippage between theatrical performance and reception through an analysis of the frozen moment of the present in any review of the past theatrical event. It utilizes the artifacts of the review to understand the reification of lived identities through theatrical representation and commodification. "Reconstructing Bent Identities," analyzes performances in Germany and New York City of Martin Sherman's play *BENT* (1978) in order to argue that the theatrical performance—particularly in the case of marginalized identities (be it in terms of sexuality, race, class or any combination thereof)—can only be understood in relation to the material nature of local culture. Based in Raymond Williams, "Reconstructing Bent Identities" proposes that understanding history as a structure of feeling allows us to understand how Sherman uses performance to reconstruct the past in an attempt to provide what Foucault identified as the "history of the present." "Reconstructing Bent Identities" argues that through the analysis of the "local" performances of the reconstructed past in two cultures with very different relations to—and understandings of—the gay Holocaust, we can understand: the function of theatrical performance in historical identity formation, the way in which theatrical performance—through reconstruction of historical events—fictionalizes and thus disciplines the past and the present simultaneously.



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'Once Upon Four Robbers': A Parable for Social and Political Change in Nigeria

Military adventurism in politics as manifested in over three decades of martial rule and dictatorship in Nigeria appear to have ended with the transition from military to civilian rule in 1999. However, the democratic regimes that emerged since then have failed to institute governments that are accountable to the people. Femi Osofisan's *Once Upon Four Robbers*, first produced at the Arts Theatre, University of Ibadan in 1979 during the first of many transitions from military to civilian rule, continues to be relevant today. The play not only underscore the ideological thrust of Osofisan's dramaturgy, but challenges the citizens to take their destiny in their own hands or risk continued pillaging by a corrupt elite represented by the four robbers. This paper examines how the play uses the four robbers as a metaphor to underscore Osofisan's ideological position and his desire to confront Nigerian with the stark realities of the unhealthy balance of power between them and the political elite. The paper touches on the key difference between first generation and second generation Nigerian playwrights, and considers how Osofisan typifies the latter and their desire to locate the audience at the heart of their narratives in ways that often undermine ethnic and religious affinities in order to elicit affirmative action towards social and political change. It argues that the change advocated by Osofisan's drama is for a new type of politics that is people-centred, and which engages profoundly with the idea of Nigeria as a nation-state made up of ethnicities united by a common interest in the success of project Nigeria.



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KEN CERNIGLIA is dramaturg and literary manager for Disney Theatrical Group, where he has developed over fifty shows for professional, amateur and school productions, including *Aladdin*, *The Hunchback of Notre Dame*, *Peter and the Starcatcher*, *Newsies*, *The Little Mermaid*, *High School Musical* and *Tarzan*. He has adapted several Broadway scripts for young performers, including *Beauty and the Beast JR.*, *The Little Mermaid JR.*, *The Lion King JR.* and *The Lion King KIDS*. Current freelance projects include *Oliverio: A Brazilian Twist* (Kennedy Center), *Monticello Wakes* (Fisher Ensemble), *Bridges* (Berkeley Playhouse), and *Hadestown* (New York Theatre Workshop). Ken holds a Ph.D. in theater history and criticism from the University of Washington and is co-founder of the American Theatre Archive Project, artistic director of Two Turns Theatre Company, and president-elect of Literary Managers and Dramaturgs of the Americas (LMDA). He has published several articles and book chapters and is editor of *Peter and the Starcatcher: The Annotated Broadway Play* (2012) and *Newsies: Stories of the Unlikely Broadway Hit* (2013).

Historiography and Archive Creation

On a balmy morning in San Juan, Puerto Rico, during the American Society for Theatre Research conference in November 2009, a small ad-hoc committee convened to discuss archival preservation. We had become aware of the loss of a number of theatre company archives due to accidents, natural disasters, and neglect, and were also familiar with the financial difficulties of libraries and archives that prevented them from surveying and processing theatre-related holdings. Some theatre companies – typically larger, established companies – have professional archivists on staff who maintain their archives on site, or who have a relationship with an archival repository, and work together to preserve and provide access to theatre records. But as most theatre companies are underfunded, understaffed, and overworked in frequently cramped spaces, just trying to get the next show open, it is not surprising that the records of their past, even the recent past, are maintained in a somewhat haphazard manner, or often lost altogether. Within the next year, the American Theatre Archive Project (ATAP) was created. Its mission is to support theatre makers in archiving records of their work for the benefit of artists, scholars, patrons, and the public. This paper examines the politics and ethics of production and preservation in the creation of theatrical archives. I interrogate the historiographical assumptions of ATAP and theorize how assisting active theatre companies establish archival plans can benefit art and scholarship. How are theatres selected for inclusion in the project? Are some theatres more important for cultural legacy than others? How are a theatre's archives perceived and received by artists, administrators, patrons, funders, and scholars? Among all available records of contemporary production, what should be saved and represented in the archive? How can we determine in the present, with limited resources, what will be important to preserve for future research?



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Kaisika Natakam, 13th Century Ritual Dance Theatre from Tamilnadu, India

Ketu Katrak and Anita Ratnam discuss the multiple dimensions of a 13th century ritual dance-theatre work, KAISIKA NATAKAM of Tamilnadu in Southern India. This performance tradition with Hindu religious roots had fallen into abeyance since 1955. However, with the collaborative efforts of scholars, musicologists and theatre directors, Dr Ratnam, a dance practitioner, revived it from archival sources on palm leaf manuscripts, musical information from living descendants memories including dancing and acting styles. KAISIKA NATAKAM is performed annually since 1999 in the village of TIRUKURUNGUDI, which is the village from which Dr Ratnam's ancestors were born. We discuss 3 unique aspects of KAISIKA NATAKAM: 1) challenging the caste system; 2) gender reversal since in the original story male roles are played by females; and 3) the uniqueness of the expressive arts of music and dance that are required in Hindu worship exemplified in the KAISIKA NATAKAM narrative -- a low born devotee of Lord Vishnu who is forbidden from entering the temple, nonetheless performs his devotional singing outside the temple walls. The depth of his devotional music transforms a demon. Dr Ratnam comments : In the original source story of KAISIKA NATKAM, from the Varaha Purana (Hindu Scriptural text) Lord Vishnu tells his wife Goddess Lakshmi that of all the modes of worship directed towards HIM, the paths of music and dance are what pleases Him the most". The presentation will be accompanied by photographs and video footage of the revival process as well as scenes from the actual re-enactment. She will discuss the challenges of reconstructing this ritual for 21st century audiences. Overall, we explore the problems faced in reviving ritual dance theatre such as temporality and reconstruction, and the relevance of such ritual forms of worship expressed in dance, drama and music .



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Kevin is one of Australia's most distinguished conductors & musical directors, having conducted all over the world for the past thirty years. With a life-long passion for musical theatre in all forms, Kevin's introduction to West End theatre came courtesy of Cameron Mackintosh and the Really Useful Group, when invited to take over musical direction of the long-running production of CATS at the New London Theatre in the mid-90s. In July 2003, Kevin renewed his association for RUG, as musical director for the South Korean premiere of this show. More recently, Kevin has conducted WICKED at London's Apollo Victoria Theatre and was the initial musical director for the first national UK/Eire tour (2013). His own musical, THE MAPMAKER'S OPERA, received rave reviews in its first limited-season Off-Broadway production in July 2014. He is currently writing CASTLE GILLIAN, based on the novel by the famous Irish novelist, Maurice Walsh. He has previously held professorial and directorial posts with several Australian universities and continues to undertake applied research in Transmedia Storytelling in relation to entertainment futures for Classical Music, Opera and Theatre in the digital sphere as part of the Internet-of-Things.

Reconstructing The Past in Musical Theatre: Foregrounding History in New Transmedia Musicals

Re-awakening stories of past fictional and non-fiction histories is a powerful mechanism in storytelling. One only needs to consider the latest Broadway phenomenon, Hamilton, to be reminded of the potency of such an historiographical approach in making new musicals. But are there other approaches we can employ and how do we design them? Transmedial applications in devising and deploying theatrical narrative is in its infancy, but provides writers with an approach to incorporating historical artefacts and objects as source material in entirely new ways. Moreover, by scraping away at the patina of historical events, relevance to similar or comparable events depicted in the present is foregrounded. This presentation uses an experimental music theatre piece in development: *The Thirty-Nine Steps: My Search For Hannay and The Secret War* to demonstrate how historical narratives can intersect with modern-day narrative in a blurred fictional-reality world. By employing a transmedial approach to multi-platform narrative; thereby providing a mechanism to move between past and present, the presentation explains how storyline and interactive elements coalesce to move seamlessly between part augmented-reality game, part digital opera, part musical, part social-media conversation, and part video curated performance. As the story unfolds across time and space, not only do interactive users/audience not know what is real and what is contrived (both conditions apply) but are left continually wondering whether the secrets and revelations revealed are simply the machinations of one man's imagination, or a more sinister reality masquerading as fictional espionage? This project is a fusion of immersive 3D game play, website interaction and live stage play. Players gather clues during the 3D game-play and use these clues to solve puzzles, ciphers and traverse mazes. The information gained from each challenge, in turn, allows the player to progress through each level of the



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Abled Until Proven Disabled: Crippling Women's Representations In Art History Through Performance, Problematizing Cultural Contexts of Crippling

How does one apply the principle that society deems a human representation "able-bodied" until proven otherwise to examples in art history? Through an intersectional, postcolonial feminist lens, this paper highlights how performance may provide new interpretations to familiar representations of women in photography and paintings by crippling them. Using Robert McRuer's Crip Theory to extend, elaborate on and problematize Tobin Sieber's work in *Disability Aesthetics*, particularly on the possibilities inherent in invisible disabilities' representations. Among other examples, we examine Paul Gauguin's painting *Annah La Javanaise*, and the hypothetical impact that presenting her as belonging to different disability communities might be on its reception in "the art world". As one possible ethnicity for Annah was Javanese, we use observations from Slamet Tohari's *Disability In Java*—that there are disabled deities in Javanese mythology, and that disabled people were seen as possessing supernatural, admired abilities before the influx of institutionalized Western colonial medicine—to in turn rupture notions of universality in what it means to "crip".



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Kiki Gounaridou is Professor of Theatre Studies at Smith College. She's the author of several books, articles, and translations, and former editor of *Text & Presentation*, the book series of the Comparative Drama Conference. She's also an award-winning theatre director in Europe and the USA.

Swiss-French Absurdism: Translating Isabelle Sbrissa's *Barbie and Ken*

Switzerland has four distinct official languages and cultures: French, German, Italian, and Romansch. While Swiss-German theatre, as part of the Swiss-German culture, has received international attention after WWII with such playwrights as Friedrich Dürrenmatt, Swiss-French theatre—the theatre of Swiss Romande, mainly from such Swiss French-speaking cities as Geneva, Lausanne, and Neuchâtel—has been relatively unknown to English-speaking scholars and theatre audiences. It is represented by different styles of theatre, from the absurd to domestic realism and from the poetic to the outright political. Isabelle Sbrissa's *La Traversée du désert* (*Crossing the Desert*) is the first in a series of Swiss-French plays that I'm currently in the process of translating. Isabelle Sbrissa is the 2007 winner of the Swiss Theatre SSA Award for her achievement in playwriting. *La Traversée* premiered at the Pullof Théâtres in Lausanne on September 8, 2009, followed by its premiere at the Théâtre du Loup in Geneva on October 1, 2009. Sbrissa's motto in *La Traversée du désert* is that "the voyage is much more beautiful than the arrival." The play is written in the absurd style, as Martin Esslin defined it in the 1960s, partly Pinter and Beckett, with a contemporary twist, where specificity is denoted by abstraction and stillness, and where the audience is emotionally touched by the universality of the characters' predicament. There are four characters on the desolate stage, the desert of the play's title: Barbie, Ken, and their doubles, who appear on stage, anxious and disoriented, after having received contradictory instructions and orders for action by someone powerful and unnamed. Nevertheless, there is no clear resolution at the end of the play, as the characters bicker, while still searching for clarity and purpose. Sbrissa's play is an incisive comment on culture, language, identity, gender, theatrical representation, and the post-modern human condition.



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Kim Baston has spent many years working as an actor, director and composer in theatre, circus and film, in the UK and in Australia. She is currently Senior Lecturer in Theatre and Drama at La Trobe University, and also lectures on circus history and culture at the National Institute of Circus Arts (NICA) in Melbourne, Australia. Her research interests include popular entertainments in the eighteenth century, postmodern circus, and the intersection of music and theatre. Her recent publications include "And now, before your very eyes: The Circus Act and the Archive" in *Performing Digital: Multiple Perspectives on a Living Archive*, eds. David Carlin and Laurene Vaughn, Farnham: Ashgate, 2015 ; *Harlequin Highlander: Spectacular geographies at the Edinburgh Equestrian Circus, 1790-1800* *Early Popular Visual Culture* 12:3 (2014) and "Transatlantic Journeys: John Bill Ricketts and the Edinburgh Equestrian Circus" *Popular Entertainment Studies* 4:2 (2013).

The 'Dromedary Wars': Ambition, Ineptitude and Theatrical Rivalry in Eighteenth-century Edinburgh

In the last decade of the eighteenth century Edinburgh had two theatrical ventures; the established patent theatre, the Theatre Royal, and the first permanent circus in Scotland, the Edinburgh Equestrian Circus, or Jones Royal Circus, which had been built in 1790. The two establishments existed in close proximity in Edinburgh's growing New Town. The early popularity of the circus had an adverse impact upon the fortunes of the Theatre Royal, and rivalry between these two establishments culminated in a game of one-upmanship that became particularly vicious at the end of the decade. The Theatre Royal, under the management of Stephen Kemble, and the circus under the management of James Cartwright Cross, came increasingly to resemble each other. This paper will investigate how this rivalry contributed to the downfall of both managements, resulting in the closure of the circus in 1800, and the termination of Kemble's management of the Theatre Royal amidst a litany of complaints of mismanagement that had become impossible to ignore.



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Kim Skjoldager-Nielsen is a Danish PhD student in theatre studies at Stockholm University. His dissertation is about spiritual experience in staged events. He earned an MA in theatre studies from the University of Copenhagen in 2009. 2010-2013 he was coeditor of the journal *Nordic Theatre Studies*, and he is the current president of the Association of Nordic Theatre Scholars. Since 2010, he is a member of the Norwegian-based research network Aesthetics, Natural Sciences and Theology under the governmentally supported research area Religion in Pluralistic Society. With the International Federation of Theatre Research he serves as founding co-convenor of the working group Performance and Religion. Among other subjects, he has published on theatre and ritual, performativity, spirituality and religion in research anthologies and in journals including *Performance Research*, *Ecumenica – Journal of Theatre and Performance* and *Kritisk forum for praktisk teologi*.

Historiography of Development: The Danish Theatre System

The presenters have done research on the development of the Danish Theatre system, from the Age of Enlightenment to this day, with its main concern the history of building theatres, primarily from 1870s until the modern trend of building cultural centers. The paper discusses the historiography of the development as it uses concepts such as the theatre building as an object/infrastructure for the performing arts, mapping as a way of locating theatre activities and relate them to local socio-geographical conditions, identifying (social) actors and structures (Keldstadli) in terms of cultural drivers, as well as structuration (Giddens) to register the interplay of constituents in this particular development. Mapping Denmark's culturally active regions reveals a diversity of components that make cultural initiatives possible, namely that of socio-geographical conditions, which most interestingly are initially set by the very natural landscape of the country. In spite of the development of the theatre system from first depending on private initiative to becoming the responsibility of the state, the research indicates that history repeats itself in that the social actors and structures unremittingly prevail in the same areas through all times. In a Danish cultural policy context, this historical study could be important for the planning and situating of future cultural centers. The presenters will elaborate on two cases to demonstrate that presently the driving force for cultural building as much lies with the local politicians' quest for immortality as it does with the community's need for structures supporting social activities. In the historiographical context, we propose that the study's theoretical and methodological approach may inspire new conceptual ways of understanding the development of theatre systems: that not only structures conceived by humans but also non-human structures such as landscape and ecology might have to be considered a factor in the historical development of theatrical activities.



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Kim Solga is Associate Professor of Theatre Studies, Western University (Canada), and Visiting Senior Research Fellow, Central School of Speech and Drama (U.K.). Her recent publications include *Theatre & Feminism* (Palgrave, 2015), *Performance and the Global City* (Palgrave, 2013), and *New Canadian Realisms* (2 vols, Playwrights Canada, 2012). She writes about teaching, performance, and activism at theactivistclassroom.wordpress.com.

"Precarious Naturalism"

As our feminist research colleagues know, I've been harping on realism and naturalism for a while now. I'm in the process of preparing a book chapter on British auteur Katie Mitchell, and in this chapter - from which this paper is drawn - I'm specifically interested in the way Mitchell disrupts "naturalist time" in two productions - *A Woman Killed With Kindness* (2011) and *The Cherry Orchard* (2014). My theoretical framework for the chapter will centre on the notion of "precarious time" - articulated variously by Jonathan Crary (24/7), Tavia Nyong'o ("The Scene of Occupation"), and others collected in Ridout and Schneider's special volume of TDR on precarity and performance - as a means of disrupting the narrative time signature we associate with naturalist stagecraft. Modernist naturalism operates on a parabolic arc, moving toward a series of minor climaxes at the "top" of which the conclusion begins to loom, for savvy spectators, into view. What I am calling "precarious naturalism" disrupts that arc with alternative time and space "signatures" that bring the very structural progressions of modernist naturalism into view, in the process posing questions about how the manipulation of time and space frames not (or not just) spectatorial experience under naturalism, but also the affective work of characters as well as actors operating within the constraints of the genre. Drawing "precarious time" as the time of labour and living under neoliberalism into conversation with the temporal and spatial conventions of naturalist dramaturgy and performance praxis, I will argue that a contemporary naturalism attuned to the arcs of precarious labour holds a unique power to disentangle naturalism from its "naturalized" relationship to linear forward momentum, and in that disentangling poses questions about the nature of human labour in the (con)strained world of the neoliberal "performance economy" today.



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Kirstin Pauka is Professor of Asian Theatre at the University of Hawaii at Manoa, USA, full-time faculty in the Asian Theatre Program and Director of the Center for Southeast Asian Studies. Her primary area of specialization is theatre of Southeast Asia. She has done groundbreaking research on Randai theatre of Sumatra, and has published books, multimedia titles, and numerous articles on Randai and related topics. Dr. Pauka has produced and directed several Southeast Asian Theatre productions at UH Kennedy Theatre. In 2001, 2005 and 2011 she directed the US premieres of English language productions of Indonesian Randai theatre which included 6-month intensive artist-in-residence training programs with guest artists from Indonesia. Dr. Pauka has given workshops and lectures in Wellington (New Zealand), Sidney, (Australia), Padang (Indonesia), Amsterdam (Netherlands), St. Petersburg, (Russia), Chicago, Seattle, San Francisco, Hawaii (USA), and Toronto (Canada). In Spring 2016 she directed a production of Balinese Wayang Listrik (Shadow Theatre) in collaboration with Balinese artists.

Contemporary Balinese Wayang Listrik (Shadow Theatre) as an Reinterpretation of the Theatrical Past: A Case Study of the UHM Asian Theatre Program production of "Subali-Sugriwa-Battle of the Monkey Kings"

The presentation will provide an analysis of the creative process involved in the artistic collaboration between Balinese traditional puppeteers, composers and choreographers with University of Hawaii students and faculty in the creation of the UHM Asian Theatre Program production of "Subali-Sugriwa-Battle of the Monkey Kings" in January 2016. Interweaving traditional wayang kulit puppetry and elements from the classical Balinese dance repertoire with modern elements such as shadow actors and new gamelan compositions, this production engages with the historical past on several levels. It critically engages the dramatic narrative in the context of the story material used by focusing on a lesser known episode from the Ramayana set in Kiskanda, the monkey kingdom of Subali and Sugriwa. It then analyses the process of developing the artistic expression of this narrative through Balinese music, dance, and puppetry. Sections of a documentary on the "behind-the-scenes" creative process will accompany the paper.



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Kirsty Johnston is an associate professor in the Dept. of Theatre and Film at UBC. Her book *Stage Turns: Canadian Disability Theatre* (MQUP 2012) received the 2012 award for "Best Book in Canadian Studies" from the Canadian Studies Network-Réseau d'études canadiennes. Her book *Disability Theatre and Modern Drama: Recasting Modernism* is forthcoming with Methuen Press.

Building an Archive of Inclusion: Three Canadian Theatre Projects

Several recent initiatives from within Canada's professional theatre community have aimed to address the exclusion of disabled people in its past and current practices. In this paper I compare the historical frameworks invoked by three such initiatives as well as their forms, aesthetics and political impulses. The first, entitled, "The Republic of Inclusion," was part of the PROGRESS International Festival of Performance Ideas at The Theatre Centre (Toronto) and was co-sponsored by the National Arts Centre English Theatre. Co-curators Alex Bulmer and Sarah Garton Stanley organized the one-day event as a call for "a rigorous and provocative discussion about the state of inclusion in our theatre community." The second is Vancouver-based Playwright's Theatre Centre's "ACK Lab: a hacker approach to inclusion." As a test case for this initiative, the PTC, mentored by Jan Derbyshire, converted its annual Writer's Colony program to experiment with inclusive design and feature 3 disabled playwrights. The third is Newworld Theatre's collaboration with the Luminato Festival, the National Arts Centre English Theatre, Banff Playwrights Colony, and the Down Syndrome Research Foundation of British Columbia, to develop *King Arthur and his Knights*, a play involving Marcus Youssef, Niall McNeil, James Long and Veda Hille that explicitly aims to challenge professional collaborative theatre traditions in pursuit of a more inclusive approach. How do these initiatives invoke the past in service of their activism? What common impulses do these republicans, hackers and knights share and where do they break from each other in language, approach and aim?



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Kornélia DERES (1987) is currently a senior lecturer in the Institute of Arts Studies at Károli University, Budapest. In 2015 she earned a PhD in Comparative Literature at Eötvös University, Budapest. Her dissertation focuses on intermedial aesthetics in contemporary Hungarian and European theatre. She is also a poet and an editor.

Performing Intermedial Spaces of Claustrophobia

In 1986 Hungarian artists György Árvai and Yvette Bozsik premiered their piece *Living Space*, which now is considered an iconic production in the history of Hungarian (dance) theatre. The solo performer (Bozsik) was set in a small glass casket during the whole show, suggesting the claustrophobic atmosphere and space of the country which at the time of the premiere was still under Soviet control in the Eastern Block, behind the iron wall. Although the production ran only five times in Hungary, it had a more obvious international success, and was played in Europe almost 50 times at various festivals, supposedly even inspiring some scenes of Luc Besson's film *The Fifth Element*. 26 years later the director Árvai reapproached the above mentioned piece with his company, the Collective of Natural Disasters, which is known for productions challenging the boundaries among various art forms, genres, and media (dance, performance, film, video, music). The 2012 piece entitled *(In)Finit* hence partly restaged the 1986 production by placing the solo performer in a similar glass casket. However, it reformed its main question about human freedom by offering a mediatized landscape on stage, where the dancer's body was rewritten not only through a new artist and her personality (Rita Góbi), but also by the approximately three decades of social and medial changes. The phenomenon of claustrophobia was seen through technical innovations forming new systems, and new forms of regimes in the renewed production. As a consequence, *Living Space* (1986) and *(In)Finit* (2012) address the change in thinking about the manipulation of human body and restricted lives from a cultural-historical-medial perspective. My aim is to investigate how the productions continuously (re)interpret and transform the spaces and times of claustrophobia, and each other as theatre events in the light of intermedial and posthuman discourses.



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Surabhi – The Pioneer in Stagecraft

Theatre or Drama has a special place in the lives of Telugus. From traditional plays on the footsteps of Dasarupakas to present day modern theatre, it has a long history. Many eminent theatre personalities and theatre groups rendered their yeomen service to this field, but one theatre company surpassed them all. It is Surabhi, the one and only single family artiste group. Prior to evolution of Cinema in Telugu, Surabhi was the only company to have cinematic effects performed on the stage. In a later period the special effects Surabhi performed on stage gave inspired many classical films of Telugu Cinema. Most of the south Indian mythological films are based on the Surabhi renderings of the classical mythological themes. Surabhi, the treater company has long history of 127 years and is the only surviving theatre company with such a long track record. Surabhi has enthralled the audience with its staging techniques. The name Surabhi stood synonym for theatre in Telugu. With many rarities to its credit, even today Surabhi attracts the audience to its performances. The staging techniques is the foremost of these specialties. Starting from erecting the stage, convenient to apply techniques to the special sound and light techniques, Surabhi is different from other theatre companies. From the inception, Surabhi tried at introducing new techniques into staging of the dramas. The present paper emphasizes on the stagecraft Surabhi engaged in performance like the erection of stage, designing sets, preparing costumes, using special effects on the stage, using gimmicks and trick scenes on the stage. Other trivial information like allowing women on stage, introducing ticket system would also be covered.



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Current Position: Chair and Associate Professor, Department of Popular Culture at Bowling Green State University. Education: PhD in Asian Studies from the University of Texas, Austin in 2007; MA in Religion from the University of Chicago Divinity School in 1999; BA in Religion from Bryn Mawr College in 1997. Publications: Currently completing book manuscript "Honeymoon Couples, Jurassic Babies: Identity and Play in Chennai's Post-Independence Sabha Theater" and looking for publisher for "Three Plays by Cho Ramasamy," a collection of translations with an introduction. Articles include "Evolution of the Mahalakshmi Ladies Drama Group 1989-2015," forthcoming in *Samyukta* in 2016; "Storytelling for Change: Women's Activism and the Theater of Pritham Chakravarthy" In *Women and Asian Religion* edited by Zayn Kassam, forthcoming 2016; "Pritham Chakravarthy: Performing Aravanis'. Life Stories," in the *Asian Theatre Journal*, 2015; "Everyday Flamboyancy in Chennai's Sabha Theater," *Asian Theatre Journal* 2012; "My School Rocks! Dancing Disney's High School Musical in India," *Studies in Musical Theatre* in 2009; "A Traditional Tamil Brahmin Marriage in Washington DC: Performance of Culture and the Ideal Self," in *South Asian Popular Culture*, 2009; and "Mohammad bin Tughlaq: A Fourteenth Century Muslim Sultan in 1960s South India," In *Text and Presentation* 2008.

Teaching Good Taste: A Tamil Adaptation of Shaw's Pygmalion

Taste is a difficult concept to define, partly because everyone already thinks they know what it means. Any individual will say that he or she has "good taste" and can identify people whom they would argue have "bad taste," so in some ways the concept is completely subjective. However, we do have cultural contexts within which we develop our individual hierarchies of taste, and most people within a particular culture can basically agree as they categorize different cultural products as being in good or bad taste. Intercultural performances, then, which draw on at least two distinct cultural mythologies and are typically pitched at mixed audiences, must do extra work in order to negotiate the multiple registers on which they must operate. In this paper, I do a close reading of a 1969 Tamil play by renowned playwright and political thinker Cho Ramasamy called *Manam Oru Kurangu* (The Mind is a Monkey), which is an Indianized adaptation of George Bernard Shaw's *Pygmalion*, a play that is inherently about teaching the idea of good taste in order to raise the social status and level of respect for the student. In order to make the concept of what constitutes good taste relevant in the Indian context, this intercultural drama employs specific linguistic, performative, and cultural strategies in order to embody the development of taste through the changes witnessed in the character of Marudhayi over the course of the play.



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Education: 2007 – 2011 History and theory of arts bachelor programme in Vytautas Magnus University. Graduated with Bachelor of Art Criticism qualifying degree (BA thesis: Dramaturgy of Spectator: Strategies of Communicating Meanings in Contemporary Lithuanian theater). 2011 – 2013 Theatre Studies and Management master's programme in Vytautas Magnus University. Graduated with Master's degree in History and Theory of Arts (MA thesis: Theatricality and Performativity of Political Rituals in Public Spaces). Since 2015 – PhD studies in Vytautas Magnus University, Faculty of Arts' Department of theater studies. Intended PhD thesis: European Identity in Contemporary Baltic Theater: Aesthetics, Dramaturgy, and Politics. Other activities: Active theater critic since 2010. Published reviews and contemporary Lithuanian theater processes' overviews in all main cultural press in Lithuania. Read papers in 2011, 2012 and 2013 in International Theater Students Conference, in Vilnius, Lithuanian Academy of Music and Theater. Held two public lectures: in Vytautas Magnus University in 2011, and in Lithuanian National Drama Theater in 2012. Was jury member in international students' theatre festivals (2012, 2013), Kaunas city theatre awards "Fortuna" (2014, 2015, 2016), National theatre awards "Golden cross of the stage" (2016).

Contemporary Baltic States Theater and European Identity

Since Baltic States regained independence in 1990, Europe (mostly represented by EU) was an ambiguous place or all three societies. On the one hand it is a place of desired freedom and opportunity (acclaim, funds, prizes), on the other it is a place of constant conflict, discomfort, critique, where national identities and values have to step aside. The same perspective transfers to culture, where changing identity becomes one of the most recognizable topics. My research focuses on this change in construction and representation of identity in theater field. Though my research will deal with all three Baltic States (i.e. Lithuania, Latvia, and Estonia), in the conference I would like to present my findings about Lithuanian theatre, focusing mainly on Lithuanian National Drama Theatre. In the presentation I would like to cover: 1) Continuation of the discussion about national theatre from interwar period into 21st century; 2) Changes of identity representations in Lithuanian National Drama Theatre's repertoire in last decades. It would include analysis of changes in repertoire's (national theatres in Baltic states all are repertoire theatres) themes, authors, and plays, as well as changes in aesthetics; 3) Lithuanian National Drama Theatre's integration into international theatre networks and its possible influence to performances staged.



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Kristina Trajanovska is currently a doctoral student at "Ss. Cyril and Methodius University" in Skopje, Macedonia. Her thesis is entitled "The Poetics of Contemporary British Drama". Since the theatre/drama has always been her passion, she dedicated herself to numerous activities as a drama researcher, literary critic and translator. Since 2013 she has been a member of the executive committee of the International Theatre Institute - Macedonian Centre. Her research areas include: interdisciplinary studies, Shakespeare, intertextuality, translation, cultural studies and cultural materialism.

Rewriting Shakespeare: Subversion in Tom Stoppard's *Dogg's Hamlet (,) Cahoot's Macbeth*

In the two short complementary plays, Stoppard rewrites his linguistic and cultural predecessor by creating an artificial language called 'Dogg'. In *Philosophical Investigations*, Ludwig Wittgenstein explores the ways we attribute meaning to the words. By determinedly separating the structure of the language from the perceivable world, Wittgenstein postulated that any investigation into human language would not give access to reality; on the contrary, language is a "projection of the mind rather than a picture of the world, in a sense created reality" (Brassell: 1985, 33). Wittgenstein further points out that language is a living organism, and we, as the users of that language, should discover the life of that organism. Whereas *Dogg's Hamlet* is concerned with the learning of a new language based on the theoretical framework of Wittgenstein, *Cahoot's Macbeth* shows how the learnt language can be practically used as a tool of power and subversion through a rewriting of the Shakespearean texts. The subversion of language reaches its peak point as the actors start reciting *Macbeth* in *Dogg's* language. The resistance towards Shakespeare and his cultural agency is provided by the subversion of language and by defamiliarizing the meaning of English words.



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I am registered as an M.Phil research scholar at the Department of Theatre and Performance Studies, School of Art and Aesthetics, Jawaharlal Nehru University, New Delhi. My M.Phil research focuses on the performative potential of political Acts. With a background in social science research and a keen interest in aesthetic theory and performance studies, I choose to focus less on the political role of aesthetic experiences. Instead, my research concerns range from exploring the aesthetic attributes of political Acts, studying the broadening linkages between theatre, performance and cultural studies, aesthetics and politics. I have also been the student participant of the collaborative workshop between JNU and University of Cologne visiting Cologne in May 2015 for a theatre history workshop.

Political Performance of Fasting: A Case Study of Yerawada Fast of 1932

The McDonald Award constituted by the British in 1932 for its Indian colony, obliged to the demands of the leaders of the untouchable communities and granted separate electoral representation to untouchables. However, popular nationalist leader M. K. Gandhi disagreed with the decision and pressing for his demand of common electoral representation, on September 20th, 1932, embarked on a fast until death till the Award was not withdrawn. Public threats of attempting to Fast, its pre-decided beginning and a list of appropriate spectatorial behavior circulated widely in advance, set up the political frame for the Fast, turning an intensely private and individual act like fasting into a public political act. Looking at the creation of this Fast in public imagery as a performance that helped the nationalists annex the political objective of common electoral representation, this particular paper aims to study the anticipatory buildup of the Fast, actual days of Fasting and affective efforts to mobilize public consensus to end the Fast. The paper shall focus on the circulation of news reports and editorial essays that describe the Fast and Gandhi's deteriorating body in graphic detail, posters, flyers and photographs that elaborate on his condition, reader reviews in newspapers which discuss and advise on grooming of the Fasting body; all drawing up an imagery of urgency required to avert the impending national crisis of his death. The affective potential of the Fast pressurized Dr. Ambedkar- popular leader of untouchable communities, to agree to Gandhi's demands and give up the demand of separate representation for his communities. The paper shall thus explore aspects such public visibility, collective affect and strategy that help to interpret the Fast through performance idioms.



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Krysta Dennis is a performance-maker and lecturer at Siena College in New York. She holds a dual PhD from the University of Kent and the Sorbonne Nouvelle Paris III, and trained at l'Ecole Jacques Lecoq and the Wine and Spirits Education Trust. Krysta's research interests include how globalization is reflected in the theatre, and the relationship between performance and the non-cognitive senses. Krysta is a co-founder, along with Roanna Mitchell, of Through the Grapevine Performed Wine Tastings and Allied Productions.

Tasting the Atmosphere: On the Performance of Wine

This workshop presentation to the Special Panel on Indian Theatre engages with the process of creating performance from the experience of taste: specifically the taste of wine. The presentation uses as its case study the creation process of Through the Grapevine, a series of performed wine tastings devised by the presenters with an ensemble in 2013-15. In Through the Grapevine audiences are invited to experience a live performance created from the taste and smell of a wine, whilst simultaneously tasting — taking in — the wine itself. The genesis for these performances lies in the understanding that the olfactory encounter with wine is specific amongst foods and liquids, in that wine particularly clearly holds in its taste and smell the memory and essence of everything it has experienced. We will argue that key to a shared experience between audience and performers in Through the Grapevine is a 'gut' response to the essence of a particular wine, the atmosphere of which is made manifest in responses of imagination and feeling that go beyond the recall of personal memories. In reflecting on what was initially an intuitive process, we will discuss the influence of Michael Chekhov's notion of 'objective atmosphere' and 'individual feelings' on our work with performers and wine, also acknowledging the parallels these have with what Philipp Zarrilli labels the 'bhava/rasa aesthetic', the principles of which, as Jerri Daboo argues, are likely to have reached Chekhov through his exchanges with Uday Shankar in Dartington in the 1930s. The presentation, whilst discussing the above, will also give participants a practical 'taste' of the process.



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Having more than 15 years of experience in Theatre arts Practice/Theory to his credit Dr.G. Kumara Swamy is the first Indian Theatre actor who performed with Peking University, Institute of World Theatre in Beijing. Also Worked as Guest faculty at NACTA and Honghu College in Beijing was born in a Traditional folk Theatre family (Oggu Katha) in Karimangar Telangana. After Bachelors in Computer Applications, with the strong passion in Theatre Arts was done a PG-Diploma in Theatre Arts and Master's Degree (M.P.A), PhD in Theatre Arts with UGC/JRF/SRF. Acted and directed more than 100 Theatre productions and 11 short films, 4 feature films is an active member of Indian Society for Theatre Research (ISTR), Asian Theatre (ATWG) and IFTR. Participated in UNESCO- International and European Symposium on ART&CULTURAL EDUCATION in PARIS-2007 and INTER-ASIA SUMMER CAMP at SEOUL in 2008, later trained in Beijing opera Physical, As practitioner and Researcher he has presented 12 research papers in International & National Conferences and performed in Beijing, Singapore and Malaysia. Presently working at TSS -Government of Telangana and giving guest lectures, workshops with CCRT/IIT/IIIT-Hyderabad and other reputed Institutions in India and abroad, having several Awards and few publications in account.

Mythical Narratives Clad in Ritual Performance, Configuring Community Identity: A Study of Mallanna Katha(Stories) of Komuravelli in Telangana, India

Theatrical Past of Yadav Community in Telangana state of India is Oggu Katha, which is as old as the community's evolution. The re-telling of Mallanna(God) stories (Caste myths) shaped and re-shaped telangana yadav's identity. Theatrical artifacts and the elaborate process of Mallanna stories became a tradition of its own with appropriating changes in the content and form through the ages where Komuravelli temple and the ritual performances of Oggu Katha plays a major role. Annual festivals of Komuravelli Mallanna is the symbol of Culture and Traditions of most Telangana people. Several versions are heard about the evolution of god Mallanna some say is impersonation of Lord Shiva and others say Mallanna is son of Lord Shiva. From past several centuries Mallanna Tradition is continuing only because of Oggu Pujarulu(minstrels) of Yadav Community preserving these Mallanna myths in Oggu Katha Folk theatrical form where there are more than 500 Oggu Katha teams exists in Telangana. The proposed paper after analyzing this theatrical tradition will focus on the Genealogies and traditions of Oggu Katha performance practice and critically evaluate how Mallanna Stories placed itself as the most prominent one and what are the socio political conditions constructed these phenomena? How does a traditional ritual theatre become a cultural heritage, and how does this affect performance practice of the different communities from the region? In what way these performances define this community's world view and stance? In short how a theatre history helps a community in defining their own self's?



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Kurt Taroff is a Lecturer in Drama at Queen's University Belfast. His primary area of research concerns Nikolai Evreinov's theory of Monodrama and its manifestations in music, theatre, and film, both before and after its composition. He is also currently serving as co-investigator for "Living Legacies 1914-18, From Past Conflict to Shared Futures," a First World War Commemoration Centre funded by the Arts and Humanities Research Council in the UK. He has published in the *Journal of Adaptation in Film and Performance*, *Forum Modernes Theater*, *Marvels and Tales* and *The Arthur Miller Journal*, among others. He was also the founder and convenor of IFTR's Translation, Adaptation, and Dramaturgy Working Group from 2007-2013.

Loyal to a Fault: Performing History and Playing Politics in the Ulster Volunteer Force Centenary Commemoration Parades

On 20 April 2013, several hundred men and women in vintage uniforms marched through the centre of Belfast to the cheers of up to 10,000 onlookers to commemorate the centenary of the formation of the Ulster Volunteer Force. Formed in 1913 by Edward Carson, the UVF was prepared to take up arms against the British Army to prevent the passage and enforcement of Home Rule in Ireland. With the onset of World War I, in a demonstration of their stated loyalty, Carson pledged the UVF to the war effort, where, as the 36th Ulster Division, they suffered heavy losses in the Battle of the Somme, a sacrifice that has become embedded in the mythology of Protestant Northern Ireland. It is this history, at least according to organisers, that the marches of 2013-14 are celebrating. Complicating this narrative of noble sacrifice is the re-birth of the UVF as an illegal paramilitary organization during the Troubles. The UVF commemorations of 2013-16 constitute a complex performance of Loyalism, time, sacrifice, control and resistance. Utilising Rebecca Schneider's work on re-enactment and the non-normative chronotope, this essay will explore how such commemorations "are more than 'mere' remembering but are in fact the ongoing event itself, negotiated through sometimes radically shifting affiliation with the past as the present" (32). Ultimately, I will suggest that the UVF parades, rather than simply retracing the past, represent a highly conscious performative act of laying claim (both symbolically, as well as in a palpably physical, geographical sense) to a still heavily contested present. In remembering 1913, the marchers of 2013 rejoin a fight over "Home Rule," extending through metaphor the paramilitary skirmishes of the Troubles of the 1970s-90s, using symbolic memory as a weapon on the less familiar battlefield of polite politics.



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Genius Loci: On the Logic of Space, Technology and Drama in Science Theatre Then and Now 'and the stars look very different today' (David Bowie, 1947 - 2016)

This paper addresses theatre as a platform for the popularization of science. It draws parallels between shows staged in Urania, an institution for popular education founded in Berlin in 1888, and two contemporary performances, an installation by CREW_Eric_Joris and a theatre play by Pieter De Buysser. Methodologically, this genealogy wants to identify key frames which chart connections between scenographic image, play text and stage technologies. As Vanhoutte is cooperating as a dramaturge for both productions respectively, the archival investigation into the Berlin context will be complemented with an inside view of the Belgian performances. For its part, Urania was an event and science centre where exhibitions, scientific lectures and experimental events were presented to an eager audience searching for a spectacular blend of entertainment and instruction. In the heart of the many-roomed building, however, was the theatre scene, where writer and director Wilhelm-Friedrich Meyer implemented new techniques, including electric lightning, Röntgen rays and projected pictures. The nineteenth century was the golden age of scenography, and by asking Fritz Brandt, the favourite technical director of Richard Wagner, to build the theatre Urania not only played an important role in the advancement of new technologies but also assumed prominence and prestige in modern stage design and practice. Contemporary theatre seems to reinitiate this tradition, continuing science and art's shared history and at the same time opening up new gestural spaces. Not coincidentally, *The Tip of the Tongue* (De Buysser) will be produced in the dome-shaped Zeiss-Planetarium in Berlin to premiere in the Brussels Planetarium at the occasion of the *Kunstenfestivaldesarts* in May 2016. Comparably, *Causerie Cosmique* (CREW) allows the user a thoroughly immersive exploration of the solar system through digitally re-enacting an orrery, a 19th century scale model of celestial bodies that could be considered prototypical of stage design in science theatre.



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Kyriaki Demiri has a B.A in French Literature and in Drama Studies, a M.A in Theory of Literature and Theatre (grade excellent) and she is a Ph.D candidate in the Department of Theatre, working on the political aspects of Elfriede Jelinek's plays. She is the only researcher in Greece of Jelinek's work. Currently she is teaching German and German-speaking theatre in the School of Drama, Aristotle University of Thessaloniki. She has made several publications and attended conferences and lectures. In 2014 she participated in the International Symposium « Machen Sie was Sie wollen! Autorität durchsetzen, absetzen und umsetzen», organized by the Universities of Lyon and Saint-Etienne and in the 5th panhellenic conference of theatre studies (University of Athens, 8-12 November). In 2015, in the 7th International Conference of Doctoral Studies in Theatre Practice and Theory (JAMU University, Brno, Czech. This March she will attend the Austrian Studies Association Conference "Artistic and Intercultural Dialogue" in Vienna.

Men and Sports in Elfriede Jelinek's play "Das Lebewohl"

2004 Nobel prize winning author, activist and intellectual Elfriede Jelinek has always had a conflict-laden relationship with Austria, resulting in her reputation as a denigrator of her own country. My paper proposes a critical lecture of her monologue *The Farewell* (*Das Lebewohl*), a play by which Jelinek attacks the Austrian coalition government, in 2000, between ÖVP and the extreme-right party, FPÖ, and its leader Jörg Haider. Based on cultural performance theory, I will examine the fascistic and narcissistic rhetoric that looms behind the protagonist speaker patterned on Jörg Haider. In this light, I will show how Elfriede Jelinek, by deconstructing ingrained pictures of a male, fit and strong body and by questioning gender stereotypes enacts a form of "Vergangenheitsbewältigung" ("coming to terms with the past").



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Telles' Tent and the XIXth Century Brazilian Popular Theater

This research aims to analyze the theater produced in a fair tent that called all attentions in Rio de Janeiro (Brazil's capital at the time) in the middle of the nineteenth century (1840-1860). The tent of The Threes Ciders of Love, whose owner was called Joaquim Augusto Telles, presented all kinds of popular shows in the fair that took place during the Holly Ghost Feast. Simply ignored by theater books, this tent was where the most spread Brazilian culture was represented, because the elite playhouses tried to reproduce European scenic languages. The show in Telles' tent was divided in two parts: in one there was the presentation of black puppets, that reproduced afro-Brazilian dances and rhythms; and in the other popular artists presented numbers of gymnastics, magic tricks, farces and all kinds of musical presentations that used popular references. The tent was visited by the most poor people and by the most illustrated and rich ones. Inside this tent, popular artists recreated the rhythms, the dances, and all kinds of collective amusements practiced by the poorest part of the population and by the slaves. Despite its importance, the Brazilian theater historiography does not present references about this theater. There is a difficulty in obtaining information about the tent, but this absence occurred mostly because of the strong misjudgment against popular culture that prevented scholars from seeing the aesthetical and cultural richness of the shows presented there. Recent and less restricted researches are beginning to break with some of those ideas. We know now how much the Brazilian erudite theater only built itself with originality when it started to exchange with popular theater, and this research aims to contribute with this discovers about Brazilian theatrical past.



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Dr László Stachó (b. 1977) is a musicologist, psychologist and musician working as a senior lecturer and senior research fellow at the Liszt Academy of Music (Budapest). His academic activity involves the teaching of music theory, psychology of music, chamber music, and twentieth-century performing practice history, as well as recently introduced subjects in Hungary, such as the psychology of musical performance and Practice Methodology. His research focuses on Bartók analysis, twentieth-century performing practice (especially the performing style of the composer-pianists Bartók and Dohnányi), emotional communication in musical performance, and music pedagogy (effective and creative working and practice methods and enhancement of attentional skills in music performance). His recently developed Practice Methodology – a detailed pedagogical methodology for developing the ability of real-time ‘navigation’ in the musical process by the performer – has been used with considerable success from the very beginning up to the most advanced levels of music education, yielding a uniquely powerful toolkit for the developing artist. As a pianist, he regularly performs chamber music and conducts Practice Methodology workshops and chamber music coaching sessions at international masterclasses (both in Hungary and abroad, including in Britain the King’s College London and the Guildhall School of Music & Drama).

Practice Methodology, a New Attentional Training for Musicians

The ‘magic’ we associate with a musical performance is often thought to be connected to altered states of consciousness. However, little is known about the ways how and at what points changes in consciousness in a performer’s state of mind may occur during improvisation, or the performance of a musical composition. I propose a theoretical framework, based on analyses of video recordings and on insights from recent music-theoretical literature and pedagogical practice, to account for subtle but significant and well-definable changes in the performer’s consciousness during an actual performance. These changes are connected to the real-time cognitive and affective ‘navigation’ in the musical process, at moments when the performer positions herself into different temporal perspectives. In the act of performance, positioning into the future involves the formation of a cognitive map of the forthcoming structural units (including estimating the durations of the forthcoming – usually hierarchically embedded – structural units through feeling their length), immersing in the present involves deep feeling of the sounding moment, whereas active recalling of the past involves the formation of a mental image of the preceding musical units to which the subsequent ones are to be measured. These imagery processes often trigger a distinct momentary change in consciousness in the performer’s mind. Based on the theory outlined above, I developed Practice Methodology (PM), a detailed pedagogical methodology for developing the ability of real-time navigation in the musical process by the performer. The acquisition of the PM toolkit enables the musician to ‘let go’ in the moment while performing, to be emotionally deeply engaged with music with full concentration, but also to take expressive risks and to deal with mistakes while performing. PM was gradually developed during the past five years and it has already been introduced at the tertiary level in several institutions in Hungary.



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Laura Gröndahl took her doctoral degree in 2004 and has thereafter published several articles on scenography, documentary theatre and practices of theatre making. She holds the title of docent in theatre studies at Helsinki University; she has acted as a university lecturer at the Universities of Tampere and Lapland, and as a regularly visiting teacher at the Theatre Academy. Before and beside of her research career, she has worked as a professional scenographer in several Finnish theatres in 1983-2002, and as a fixed-term professor of Stage Design at the Aalto University School of Arts, Design and Architecture in 2006-13. She is currently the editor-in-chief of the *Journal Nordic Theatre Studies*, and a board member of the association of Nordic Theatre Scholars.

Amateur Traditions as Part of the Development of the Finnish Theatre System

An important speciality of Finnish theatre is a strong and vital amateur tradition. In my proposed paper I will ask, what kind of artistic, social and political functions have been addresses to it. What kind of a role has it played in people's lives, and how has it been related to the professional theatre institution? Considered as an enlightened tool for education and social integration, amateur performances were at the core of the emerging national theatre culture at the beginning of the 20th century, and the professional system was built on their ground. A mixture of amateur and professional actors in the casting was usual in provincial theatres into the latter half of the 20th century. Still today, there are numerous active amateur companies, and their significance to the local communities is versatile. The recent popularity of participatory and applied theatre has added a new layering to the traditional conception of amateurship. While the non-professional performers previously were a kind of second-rate actors who tried to reach the formal artistic standards, they are now celebrated because of their (more or less imagined) authenticity as ordinary people, for whom theatre is a means of understanding their own lives and creating communities. I will discuss the position and function of amateur activities within Finnish theatre culture through three distinct cases: - Luvia Youth Society Theatre is a traditional, rural amateur theatre company, founded in 1895, and still producing large-scale performances on yearly basis. - Seinäjoki City Theatre is a typical provincial city theatre, which grew rapidly from a tiny amateur company into a big professional institution between the 1960s and 1990s. - Reittejä Kontulaan is a participatory project arranged by the Finnish National Theatre 2013-15. Inhabitants of a local suburb created performances out of their personal experiences in collective workshops.



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Laura Peja received her PhD from Università Cattolica of Milan in 2004. As an adjunct professor she taught Drama and History of the Theatre at Pavia University (faculties of Pavia and Cremona) and at Università Cattolica (in Milan and Brescia). Since 2012 she has been temporary research fellow at the Department of Communication and Performing Arts at Università Cattolica. In 2014 she obtained the National Qualification ("abilitazione scientifica nazionale") as associate professor of Performing Arts at Italian universities. Her primary areas of scholarly interest include Italian theatre between the 18th and the 20th century and contemporary dramatic literature. Many of her essays have appeared in national and international journals and books. She has published in "Biblioteca Teatrale", "Comunicazioni Sociali", "Drammaturgia", "Journal of Beckett Studies", "Revue des Etudes Italiennes", "Skené. Journal of Theatre and Drama Studies". Her books include: *Strategie del comico* (Firenze 2009); *Maria Brasca 1960. Giovanni Testori al Piccolo Teatro* (Milano 2012). She serves on the executive board of "Drammaturgia" (Firenze) and, as the coordinator, on the editorial board of "Comunicazioni Sociali. Journal of Media, Performing Arts and Cultural Studies" (Milano), both peer-reviewed and A-rated in the national scientific journals

Revolutionary Theatre or Means of Manufacturing Consent? Towards a Reconsideration of the "Teatro Patriottico" (Milan, 1796–1805)

This paper is based mainly on primary sources concerning the origins and early years of a theatre institution that is still active after over two hundred years, the "Accademia dei Filodrammatici", founded in Milan in 1796 as the "Teatro Patriottico" (patriotic theatre). The paper aims to show that what has long been celebrated as a revolutionary Milanese enterprise actually originated more as a strategic move prompted by the French establishment, which was finding it hard to balance calls for freedom with development that ultimately led to the Napoleonic Empire and a Kingdom of Italy governed by Napoleon's stepson. Because of its intrinsic power as a living art, theatre has famously been celebrated as revolutionary, frequently in contrast to the media, which are considered more "system-supportive". But the general truth underpinning this idea must not be applied too hastily to historical periods where theatre was the main medium and above all to periods that have proved complex, buffeted by opposing forces, such as every period of change, where conflicting narrative codes are at work. Focusing, as an example, on the history of a theatre institution to explore the real dynamics, political implications, and social and cultural forces at work at its beginnings can deepen our understanding of a multifaceted historical period that has been fundamental in shaping European history. Moreover, it is of the utmost importance to correct some biased historiographical interpretations of past turning points, reconsidering them from a current perspective, free from outdated ideologism, with the aim of understanding and building a common European culture.



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Laura Purcell-Gates is Senior Lecturer in Drama at Bath Spa University and Artistic Director of Wattle and Daub, a UK-based puppetry company. Her main areas of research concern puppetry for social change, with a focus on constructions of and artistic processes involving bodies, puppets and performing objects. She is currently researching intersections of puppetry, monstrosity and biomedical history in collaboration with the Wellcome Trust through Wattle and Daub's puppet opera *The Depraved Appetite of Tarrare the Freak*.

Staging Corpses: Disrupting Progressive Historical Narrative through Puppetry

At the beginning of Wattle and Daub's 2015 puppet opera *The Depraved Appetite of Tarrare the Freak*, a 'living' puppet cuts open the body of a 'dead' one: 18th-century French surgeon Baron Percy autopsies Tarrare, the polyphagist whom he had tried, and failed, to cure. The stage is Percy's autopsy room, littered with corpses and body parts that are reanimated/puppeteered by the human performers to tell the story of medical 'monster' Tarrare. The opening of the opera stages one of the first pathological autopsies in Western Europe, a case study of a shift within medical practice conventionally described, within the narrative of a linear progression of scientific knowledge, as the birth of modern medicine. Displacing this progressive historical framing is Michel Foucault's (1963) genealogical identification of the historical moment with the emergence of the medical gaze, in which patients' bodies are visible only as body parts and symptoms. The story is drawn from Percy's medical notes; Tarrare's voice is absent from the archive. Through collaboration with scientific and medical humanities scholars and practitioners, Wattle and Daub used puppetry to engage ethically with fragmented historical narrative and disrupt a progressive framing of the historical moment. John Bell (2014) links the uncanniness of puppetry with a 'tugging back' on modernism through its insistence on staging human/non-human, alive/dead hybridity. Extending Bell's analysis, this paper focuses on the materiality of puppets performing modernist historical narrative in *Tarrare*, arguing that puppets are uniquely situated to intervene in such performances through a hybridity of the performing object that foregrounds the construction/reanimation of history. These interventions are multiple: historiographic displacement of conventional historical narratives of the 'progress' of modern medicine; making visible the constructed nature of reanimating historical narrative; materialising the medical gaze; and ethical engagement with absence of voice in the archive.



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Laura-Elina Aho is a PhD student in Doctoral programme of Philosophy, Arts and Society in the University of Helsinki. Her dissertation research deals with the Finnish theatre history in the late 19th century and especially the nationalist representations produced by the Finnish Theatre. Along with her studies she has worked as a project assistant in Theatre Museum, Helsinki and as a research assistant for professor Pirkko Koski. Before her studies of theatre research, history and art history in the University of Helsinki she graduated from Jyväskylä Conservatory of music and was performing as a dancer, singer and actor in the productions of Jyväskylä city theatre during the years 1996-2007.

The Virginity of the Maiden of Finland: The Feminine Representation of the Nation in the Repertoire of the Finnish Theatre

In my doctoral thesis I will discuss how the Finnish Theatre (Fin. Suomalainen Teatteri, 1872–1902) participated in the construction of the Finnish national culture and identity by examining the ways the theatre produced the representation of “the Maiden of Finland” – the embodiment of the Finnish nation. The Finnish Theatre was found by the nationalist Fennomans and it was an institution deeply connected to its social environment and highly involved in the creation of the national imagery. Many social scientists as well as historiographers of present day understand nationalities as historical and cultural constructions and as results of a long term process in which the nationalities have been produced, institutionalized and naturalized by repetition. This phenomenon in the Finnish context has been studied for example by a historiographer Derek Fewster who sees the end of the 19th century as a foundation period of most of the ideological cornerstones of modern Finland. To create the understanding of a national ethnicity the nationalists needed to establish the concept of ideal 'Finnishness'. In this process narrations and myths had a strong role (Fewster 2006, 14–15). Nationalities can also be seen as constructions in which the power relations are built on genders. In my paper for the New Scholars' Forum I will focus on one aspect out of the many rising from the female characters and their storylines in the plays performed by the Finnish Theatre: the virginity. In my analysis, I intend to apply Johanna Valenius's idea of the female sexuality in essential role in building the representation of the Finnish nation (Valenius 2004, 15–16, 207). Inspired also by Nira Yuval-Davis's theory I will explore the physical and spiritual national boundaries that have been produced by using the (virgin) female body; what in the society is considered acceptable and not acceptable, natural and unnatural, pure and dirty – 'us' and 'the others' (Yuval-Davis 1997, 2, 23). Drawing these lines was (and is) essential for nationalist vision of how to build a homogeneous national culture.



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Laure Fernandez est chercheuse en arts du spectacle et chercheuse associée à Thalim-CNRS (Paris). Sa thèse, soutenue en 2011, portait sur la théâtralité dans les arts visuels (Université Paris 3 Sorbonne-Nouvelle). Elle a récemment terminé un postdoctorat de trois ans au département Drama, Theatre & Performance de l'Université de Roehampton (London), affilié au projet "Curating the Ephemeral" dirigé par Adrian Heathfield. Depuis 2014, elle codirige le séminaire NoTHx (Nouvelles Théâtralités) au Théâtre Nanterre-Amandiers, dédié à l'évolution des pratiques scéniques après 2000. Ses derniers projets de recherche portent notamment sur l'usage de la ventriloquie et de la voix dissociée dans les pratiques contemporaines, et en particulier dans le travail de Gisèle Vienne. Ses dernières publications incluent un essai sur l'artiste islandais Ragnar Kjartansson (Palais de Tokyo/Presses du Réel, 2015).

Danser l'histoire, mettre en scène l'histoire : la danse contemporaine et l'écriture de sa mémoire par l'usage de la scène

En 2009, Boris Charmatz et Jérôme Bel entament une correspondance, commande du Théâtre de la Ville alors que l'institution parisienne s'apprête à célébrer le 90e anniversaire de Merce Cunningham. L'enjeu est de taille : rendre hommage à l'un des plus grands chorégraphes du 20e siècle et à une œuvre toujours en cours. Bel entend donner la parole à l'un de ses danseurs, Cédric Andrieux ; Charmatz, quant à lui, décide de prendre pour point de départ un livre, Merce Cunningham: 50 Years de David Vaughan. Alors que les deux chorégraphes travaillent à leurs pièces, la danse contemporaine perd en peu de temps certaines de ses figures emblématiques – Pina Bausch, Michael Jackson, Vincent Druguet, Odile Duboc, Kazuo Ohno... et Cunningham lui-même. L'hommage se fait élogique, le projet finit par lier affect et distance, introspection et détermination à transmettre une modernité qui appartient, de plus en plus, au passé. Face à la disparition d'une figure majeure, le désir de prendre part à l'Histoire, ou tout du moins à questionner sa propre place, semble de plus en plus nécessaire. Une telle expérience n'est pas isolée dans les pratiques chorégraphiques actuelles, qui entendent repenser leur propre mémoire en retraversant les actes fondateurs d'un passé récent, d'une histoire contemporaine que les artistes de ce champ entendent examiner de manière performative, voire autoréflexive. Après un article pour la revue française *Agôn* dans le cadre d'un numéro dédié à la question de la reprise (Jan. 2014), je souhaiterais profiter du thème de la conférence de Stockholm pour tenter de poursuivre une recherche personnelle entamée récemment sur l'usage de la scène (dans musées et théâtres) comme lieu d'écriture et d'interrogation par les artistes de l'histoire de leur propre discipline, et de l'écriture de l'histoire de façon plus large.



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Laurelann Porter received her BFA in Independent Theatre Studies from Boston University, her MFA in Playwriting from Arizona State University, and her PhD in Theatre and Performance of the Americas from Arizona State University. Her dissertation focused on the lives of women in rural Bahia in an area where tourism has increased dramatically in the last 10 years. Part of the continued work of her dissertation will involve the creation of a series of short form ethnographic documentary films and a new performance piece entitled "Sympathy for Exú" and incorporates elements of Afro-Brazilian mythologies, in particular stories of the trickster figure, Exú. Laurelann is also a playwright and performer. As part of her dissertation research she performed her solo performance "How not to Make Love to a Woman" ("Como Não Fazer Amor com uma Mulher" in Portuguese) in order to understand how performance can contribute to public dialogue about difficult topics. Previous solo performance pieces include "Passion Fruit" about a blues singer caught in a bisexual love triangle, and "Idle Worship or the Day I Realized my Dad was Short" a fictionalized autobiography about growing up Mormon.

Diachronic Translation/ Translating Six Characters Across Time and Geography: Performance Process as Epistemic Access to Historiography

This essay will provide a descriptive account of the process I utilized for re-translating and updating Pirandello's modernist classic play "Six Characters in Search of an Author." This approach to translation, which I am calling a diachronic translation, will be articulated as a process-oriented approach that allows for the resulting text to be informed by all phases of pre-production, rehearsal and production. Particular attention is paid to the ways socio-political realities of the time period in which Pirandello originally created the play are in dialogue with the socio-cultural realities of the time and place in which this particular production was produced. I will elaborate the concept of "diachronic translation" by explaining the decision-making process for artistic choices involving postcolonial and feminist critiques of some of the problematic assumptions behind cultural and gender stereotypes apparent in the original script. The principal embodied metaphor that guided this production was the idea of a clash: a grotesque clash between low-brow comedy and deeply disturbing tragedy offered opportunities for processing the contradictory story elements as moments of discomfort that produce critical reflection. The dark humor serves less as comic relief and more as comic provocation. The characters themselves express the torture they have endured as entities that have been trying, for nearly 100 years since Pirandello first penned the play, to be born finally on stage. The final performance text speaks to both time periods and serves as a critical translation across time and geography.



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"Wake Me Up When Kirby Dies" or, The Art of Dying on Stage

The ultimate and most extreme transition in human experience is that from life to death. The decorum of classical aesthetics obviated the need for the actor to portray the dying moment on stage, while philosophic stoicism dismissed death's importance. Christianity, however, held the soul's departure from the body to be the critical moment of human destiny. Its depiction becomes paramount, and drama provides a formula of submission. Mystery plays may also be the first to pose the question of method. The representation of the act of dying had to convince an audience familiar with domestic death-beds and public executions. (There was also the practical problem of removing corpses from the uncurtained stage.) Later, the Cartesian notion of the body as a machine, which, divorced from its "ghost", is of no consequence, collides with the neoclassic avoidance of "ugliness" of form. How to die on stage becomes a matter of artistic discrimination. By the nineteenth century, the performance of death is often a demonstration of virtuosity, subject to critical analysis. Too much naturalism may provoke censure, too little, ridicule. At one extreme lies J. Hudson Kirby, whose protracted and athletic death throes inspired the catchphrase "Wake me up when Kirby dies." At the other stands Sarah Bernhardt whose carefully calculated amalgam of Eros and Thanatos satisfied her era's fixation on Liebestod. The death of the beautiful woman is made a subject for contemplation and admiration. The dissolution of the body occasions a celebration of the transience and the transcendence of beauty.



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Beckett and Technology in the Digital Era

In many a Beckett play technology is not only a means to communicate but almost one of the protagonists. It fulfils the role of prosthesis, though far from being a mere extension of the body technology subverts the notion of corporeality. Instead of being strengthened, the characters' individuality is increasingly emptied out as a result of the use of technology. The more spools Krapp collects in order to maintain himself more firmly, the more he turns 'Me, Krapp' into a waste product. The physical appearance of these spools, however, provides for the dramatic negotiation between presence and absence that is so typical for Beckett's writings. The motif of self-alienation that amounts to repetition and multiplicity and that deprives one of one's true self often finds its externalisation in malfunctioning bodies, such as Krapp's myopia, up to the physical fading out of the characters. Yet this development is often 'compensated for' by a multiplication of the prosthetic instruments that were meant to help bridge the lack of the character's self. Thus, the physical presence of these technological devices is crucial to an understanding of the dichotomy between presentation and representation, between self and other in Beckett. In addition, the eroticised, and thus corporeal, nature of these instruments shapes the characters' self-conceptualisation and lack thereof. However, today spools and tapes are no longer in use, and directors struggle to come to terms with these out-dated devices. My paper will focus on a few contemporary performances of Krapp's Last Tape that have radically chosen for a more digitalised storage on stage. I will ask what effect these interventions have on a Beckett performance. Can we come to a different understanding of Beckett's texts that deviates from the Derridean postmodernist readings?



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Lazlo Pearlman is a performance maker, theorist and lecturer in Performing Arts at Northumbria University in Newcastle, UK. Recent publications include: first authorship 'Arts and Artists' for Trans Bodies, Trans Selves, (Oxford University Press 2014), 'Dissemblage' and 'Truth Traps': Creating Methodologies of Resistance in Queer Autobiographical Theatre' Theatre Research International (2015), and 'Kisses Cause Trouble Le Vrai Spectacle: Queering the French, Frenching the Queer' for Queer Dramaturgies (Palgrave, 2015). Performance and film works include *Unhung Heroes* (Frameline 2002), *Fake Orgasm* (Zip Films 2013) *The Culture of Confession Booth* (2013) and *Dance Me to the End of Love* (2013-present).

Thoughts on a Transgender Performance Economy: Stripping My Way Through The Box

At 49 years old I started stripping my way through a PhD on Performance and the Transgender Body. After nearly 25 years of creating queer theatre, live art, cabaret and burlesque (and ten of those years making acts that involve the full reveal of my own transgender body) - typically for little money - I found myself entering the world of naked commerce. This article describes and looks at the experience of the/my transmasculine strip in the primarily heteronormative mainstream nightclub economy of the New York and London nightclubs known as The Box. Raising questions of commodity and (self) exploitation, of the locus and workings of capital and power and the possible uses and effects of the transgender body in performance, this article is an autoethnographic snapshot of (transgender) performance economies.



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Lena van der Hoven studied Musicology, History and German Literature at the Humboldt University of Berlin and the Newcastle University in Australia. In 2013 she finished her dissertation about the politics of musical representation in Prussia from 1688 to 1797, in which she analysed the different musical stagings of sovereignty at the Prussian Court. From 2014 to 2016 she was a Postdoctoral Research Fellow at the Max Planck Institute for Human Development in Berlin in the Research Group „Felt Communities? Emotions in the Musical Life of Europe“. In this Research Group she was working on „religious feelings“ in operas of the 19th century. Since June 2016 she is Research Assistant for Music Studies at the University of Bayreuth. In her new project she is working on operas in South African Democracy. Last November Lena van der Hoven organized an international conference on music and democracy in the philharmonic of Paris. She is as well the organizer of a series of annual symposia devoted to the history of the Staatskapelle Berlin, which celebrates in 2020 its 450th anniversary.

Tracing the Music-theatrical Past – An Approach to Historical Performance Research in 18th Century Prussia

Analysis of the musico-theatrical past at absolutist courts in the eighteenth century tends to rely on ideas of magnificence and patronage: through theatrical texts, networks of power, and spectacle. Such an approach often neglects the traces of performance (musical, and otherwise) that can be recovered from these occasions. In this paper, I propose to use aspects of the performance, space and notation of a pasticcio 'by' Frederick the Great (1712-1786) to expand the parameters of historical performance research. It is well known that the ambitions of Frederick the Great to make Prussia a great power were not established by war and ceremonial alone. Like Louis XIV, he shaped perceptions of his kingdom through the patronage of the sciences and arts, including music, and his policy of musical representation at the opera house he built in 1740 has been widely examined. However, the king's political display also took musical form in other venues within Prussia, which have been less well-documented. My paper examines musical theatre performances at one such venue: the Orangery of the Charlottenburg Palace, just outside Berlin. I concentrate on the performance of the pasticcio *Il re pastore* of the summer of 1747, the score of which named the king himself as one of the composers. By cross-referencing a variety of different sources and historical artefacts, this paper address key questions of source material and performance, notation and ephemerality as well as of performance venues and audiences. By taking the musical performance itself in account, I will examine the socio-political role of the pasticcios as a bridge between his musical representation in the opera house and his daily chamber concerts, where Frederick the Great played the flute.



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The Expressionless Mask and the Pedagogy of Neutrality

This work aims at presenting on the expressionless mask. We understand mask expressionless, a symmetrical mask, in a quiet state, with no apparent expression, a mask instead of doing "being actor" flow in the direction of a scenic character, requires the actor that he put into context on the game itself of scene. We try to make an understanding about how important is its technique to the XXI centuries actor's, emphasizing three major characteristics that arises from its work: neutrality, organicity and stage presence. This is done by considering the historical conditions that led to its appearance in the Western theatre and first applications until formatting a pedagogy for training actors, from the emergence of figure of Jacques Copeau. It is also approached Jacques Lecoq's work as a heir of this pedagogy, researching his principles, but also deepens the concepts in creating the neutral mask. This paper ends showing how, from neutrality and organicity, creates a present body which is not the final outcome of the actor's work, but the means to reach something closer to "be" in place of the character. Key words: expressionless mask; neutrality; organicity; stage presence.



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Lesley Delmenico is an associate professor of theatre at Grinnell College, Grinnell, Iowa. Her teaching, directing, and research focus on theatre's political roles in contemporary society, particularly the intersections of performance with urban spaces, the natural environment, immigration, gender, and culture. She is co-editing a book with Mary Elizabeth Anderson, *Mobile Publics*, addressing new, technologically-mediated ways in which audiences engage with spaces of performance. Lesley is also currently working with three London immigrant women's NGOs, staging community issues of sexuality, law, and changing identities in the metropolis. Her adaptation of a landmark rape trial transcript, *Pursuing Justice*, will be remounted in London in summer 2016. She has created community-based performances in Mumbai and Grinnell and studied community and intercultural performance in East Timor and Darwin, Sydney, and Melbourne, Australia. Lesley has published in theatre and sociology journals and has given thirty-six conference presentations on community-based and political performances. Her teaching includes an experiential, site-specific course, "London as Performance," for Grinnell and for the Associated Colleges of the Midwest. Lesley's M.A. and Ph.D. are in Theatre and Performance Studies from Northwestern University, where she began exploring post-coloniality in urban spaces.

Theatricalizing Urban Pasts: The Home Theatre Project's Simultaneous Stagings

The Home Theatre Project, exciting internationally-linked performances in Rio, London, Johannesburg, and Birmingham, interrogate connections between highly personal and public spaces. Hosts' stories are told in homes (however "home" is constructed) for invited audiences but are also disseminated to that most public of spaces, the Internet. Staged simultaneously on October 17, 2015 and subsequently posted on the Theatre Royal Stratford East's website, the intensely-devised and -rehearsed weeklong project encompassed single multi-site performances of individual histories in thirty diverse private and institutional sites across London. These micro-stories created a mosaic of experience, reflecting London's macro-composition as a complex global city. Thirty actors devised twenty-minute productions employing music, comedy, and verbatim elements to create vivid and uplifting performances. Thirty student film-makers collaborated, documenting performances on I-pads and posting to the theatre's website. The project brings home theatre relevant to the lives of non-theatre-going audiences. It is an innovative approach to managing the issue of multivocality in community performance, focusing on individual history while creating a mosaic of juxtaposed histories through technology. Since the 1970s, much has been written by Baz Kershaw and other community theatre theorists about the need to attract wider audiences, using performances in non-theatre buildings. Since 2000, theorists of site specific performance (Pearson, Turner, Wilkie, Tompkins, Holdsworth et al) have stressed the importance of audience interactions with specific non-theatre sites to foster compelling engagements with the built and natural environments. Simultaneous performances that bring theatre to people in the most intimate of spaces and disseminate it in the most public way are an innovative new response. In the long genealogy of theatre history genres, Home Theatre creates a cyber-twist on the medieval convention of simultaneous staging, in which all places and times cohere on a single stage.



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Lesley Ferris, an Arts and Humanities Distinguished Professor of Theatre at The Ohio State University, works on gender and performance and Caribbean derived carnival. Her most recent book is *Contemporary Women Playwrights: Into the Twenty-First Century* (Palgrave Macmillan 2013) co-edited with Penny Farfan. In 2015 she published "Re-dressing Women's History in the Special Operations Executive: The Camouflage Project" (with Mary Tarantino) in *Working Memory: Women and Work in World War II*, eds. M. Kadar and J. Perreault.

Staging Birth in the Face of Death: Women's Work on the Front

A mere week following the declaration of war by Britain against Germany on August 4, 1914, Lena Ashwell, actress, theatre manager and suffrage activist, began plans to support the war effort. She raised enough funding for over one thousand performances for the troops. Her friend and colleague Cicely Hamilton jumped into action by going to France as soon as she could. She volunteered for the Scottish Women's Hospitals, the only all-woman organization close to the front. She helped establish the hospital supporting its opening in January 1915 working as a clerk and organizing concerts and theatrical events for two and half years. For Christmas 1917 she wrote and directed a contemporary nativity play entitled *The Child in Flanders* in which patients performed. Despite considerable resistance from the British government to curtail these efforts, Ashwell and Hamilton pursued them believing the war provided an opportunity to demonstrate women's ability to work beyond the confines of pre-war proscribed and acceptable roles. Indeed the British government dismissed requests for funding and instead the hospital received support from numerous suffrage societies and public subscriptions from women's colleges. This paper examines the dual efforts of staging theatre while saving lives, a work ethic informed by the intermingling of suffrage and theatrical reform. Both women wrote significant accounts of their experience --Ashwell's *Modern Troubadours: A Record of the Concerts at the Front* (1922) and Hamilton's *Senlis* (1917)-- but their inclusion in the war's national narratives is virtually non-existent. Against this, I shall show that this unique episode in which women engaged at the front for the first time, performing theatre in the thick of war, deserves to be elaborated: not, as is the case, erased from the history of the Great War.



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Currently a 1st year PhD student at the University of Maryland College Park. MA from University of Oregon, 2014. Thesis Title: A Home You Can't Live in: Performances of the Black Body and Domestic Space in Contemporary Drama BA from University of North Carolina at Charlotte, 2012. Presented at the New Scholars Forum at IFTR 2014 in Warwick and Mid-America Theatre Conference in 2014.

The Resistant Background: Performing Subversion in the Public Sphere

In October 2015, the award winning Showtime program *Homeland* perhaps involuntarily explicitly broadcasted itself as perpetrator of problematic representation as the words "Homeland is racist" were found graffitied on set walls in Arabic during the show's airing. The graffiti was later revealed to be the work of "Arabian Street Artists" contracted to provide set decoration. The artists Heba Amin, Caram Kapp, and Don Karl published their own reasoning for their subversive artwork (which featured other contrary statements such as "Homeland is not a series," "The situation is not to be trusted," and "This Show does not represent the views of the artist") argue that *Homeland* has "maintained the dichotomy of the photogenic, mainly white, mostly American protector versus the evil and backward Muslim threat" ("Arabian Street Artist"). The Arabian Street Artists' political assertion occurs less notably in their sentiment, but more so in their inclusion of their viewpoints via a medium that is assigned to be background, orchestrated, and therefore assumed superficial. The artists capitalized on the use of Arabic as "a supplementary visual that completes the horror-fantasy of the Middle East." The show's invitation to creatively contribute to problematic scenery became a way in which the artists could assert their cultural and linguistic agency. I utilize this linguistically enabled resistant performative act in the cultural commons as an entry point into discussing embodied performative resistance that can be found in the public sphere as a result of racialized interpellation. What occurs when the evocative scenery is corporeal? To answer this question, I interrogate resistance through what I will term "Blackground," the orchestration of black political bodies as scenery used to facilitate an aesthetic of diversity. Finally, I argue that the black American body is never completely complicit as it is used to serve superficial ideas of difference or to



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I have published academic papers in *Asian Theatre Journal*, *Tamkang Reviews*, *Taipei Theatre Journal*, and *Popular Entertainment Studies*, which discuss various dimensions of theatrical texts and productions. My current research mainly focuses on the entangled relations between theatrical representation and post/colonialism. My continuous research into interculturalism and my teaching of contemporary British theatre has prompted me to engage extensively with postdramatic theories, which are crucial to the study of both fields. A key concern is to understand how cultural differences are evoked in the text and onstage, and the politics surrounding such constructions. Collaborating with Shakespeare Birthplace Trust and Taiwanese theatre groups, I recently curated "All the World's a Stage: Shakespeare in Taiwan" for National Museum of Taiwan Literature.

"March On, Join Bravely": Wang Chia-ming's First Journey with Shakespeare's Richard III

On 4 Feb 2013, it was confirmed that the skeleton found in a car park in Leicester was that of Richard III, King of England. How Richard III made his final journey into this spot remains to be clarified, yet this discovery once again ignited a vigorous debate about his personalities and legacies. Auspiciously entitled *Richard III and His Parking Lots* (Parking Lots hereafter), Taiwanese director Wang Chia-ming, known for his work with Shakespeare's Wild Sisters Group and the Winner of Taishi Arts Award, had work with students of the Taipei National University of the Arts to explore Richard III's journey as a King within and beyond Shakespeare's play. Yet, weaving both Shakespeare's *Henry VI, Part 3* with *Richard III* into this 2014 production, Wang's *Parking Lots* parted its way from Shakespeare's conventional narratives and presented an intercultural encounter with grand English Kings onstage. Drawing on Deleuze's reading of Camello Bene's *Richard III*, this essay provides a study of Wang's production in which story-telling no longer plays the central part in a theatre piece. Wang's previous Shakespearean productions had won acclaims for their deterritorialisations of the Bard's plays, and his *Parking Lots* took a similar approach to re-examine the character. Wang's production explored multiple narrations about King Richard III as manifested through costumes, languages, and acting styles. Fused with contemporary Taiwanese political anecdotes, Wang's direction piqued local audience's interests in a period of British Kingdom unfamiliar to them. Featuring several "war dances" throughout the performance, stories of foreign kings became merely part of Wang presentation of war machine, in which women, dinners, woos and woes played vital roles in the process of history-making. In conclusion, this essay assesses the usefulness of Deleuzian concepts, such as war machine, in the examination of contemporary non-West theatre and intercultural encounters.



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Liam is Lecturer in Drama in the Literature, Film and Theatre dept. (LiFTS) at the University of Essex. He recently submitted an AHRC funded PhD thesis (completed at Royal Holloway, University of London) examining theatre practices that incorporate science-inspired body transfer illusions to place audiences inside first-person simulations of neurological subjects. His inquiry draws on experimental neuroscientific research in self-attribution and body ownership to examine how this knowledge might inform new interactive modes of spectatorship. Liam is Co-director of Analogue, an interdisciplinary devising theatre company with whom he has been creating award-winning work since 2007, touring both the UK and internationally. Analogue is an Associate Company of Shoreditch Town Hall and Farnham Maltings. In 2012, Liam was appointed as a Fellow at Hanse-Wissenschaftskolleg Advanced Institute for Research (Delmenhorst, Germany).

'Time-sculptures of Terrifying Ambiguity': Staging 'Inner Space' and Migrating Realities in Analogue's Living Film Set 2.0'

In 1963, J.G. Ballard contended that because the 'synthetic landscapes' of the writer's childhood memories have their foundations in the most formative and confused period of our lives, they represent 'time-sculptures of terrifying ambiguity' (Ballard, J.G. 'Time, Memory and Inner Space'. *The Woman Journalist Magazine*. 1963). The confusion of my own childhood memories owes much to both the estrangement with my father and an unusual imbrication with the British cinema industry; in 1985, when I was 4 years old, my family had to vacate our home and move in with my grandparents who lived on a high density housing development that was built on the old Sound City Lot of Shepperton Film Studios. Our road name was a citation to its cinematic past ('Hitchcock Close'), but the estate itself was a stage-space in which give-way signs of cinematic artifice would continually reveal themselves; the battle of Agincourt was staged in the adjacent farmer's fields outside our back garden for *Henry V* (1989) and the gothic buildings of Ingolstadt was erected outside my bedroom window for the filming of *Mary Shelley's Frankenstein* (1994). My childhood was lived among the externalised 'inner worlds' of writers such as Ballard, rendered in fibre-glass by the machinery of the film studios. I intend to use Ballard's notion of 'time sculptures' as a framework to think through the porousness between fantasy, remembrance and re-enactment staged in Analogue's Living Film Set – an R&D project originally developed through iShed's Theatre Sandbox scheme in collaboration with Microsoft Cambridge and The Junction, and subsequently commissioned by Theatre Royal Plymouth. Living Film Set is an interactive performance that uses miniature film sets and telematics to explore autobiography and filmic confabulation. I will demonstrate how the audience are situated as an intermediary between the childhood memory of another and projected cinematic visions of a future reconciliation with an absent father.



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Lib Taylor is Professor of Theatre and Performance at the Department of Film, Theatre & Television at the University of Reading. She has published widely on the body in performance, women's theatre and contemporary British theatre and performance, including articles in *Theatre Research International*, *Performance Research*, *Studies in Theatre and Performance* and *Contemporary Theatre Review*. She is the co-editor of and contributor to the book *The Indeterminate Body*. She has also written on the boundaries of the perceptions of performance within extraordinary and unexpected events. She is a theatre director and deviser of research performances, including multimedia devised performances and recent stagings of Marguerite Duras's *Eden Cinema* and *Savannah Bay* and the theatre writings of Gertrude Stein. She has published on verbatim and documentary theatre including on the work of Alecky Blythe and on the politics of verbatim theatre.

Speaking to me: These Associations and the Spatial Politics of Para-performance

Currently, I am developing a project about the boundaries of performance; events and happenings that exist on the borders of - or occupy the spaces between - performance and reality. These events challenge analysis and instantiate political debates because they destabilize assumptions, perceptions and interpretation. Currently, I am calling them para-performances, referring to the Greek prefix 'para' meaning 'to one side of, beside, side by side, beyond', and by adopting this prefix, I aim to signify notions of something 'distinct from' performance. In this paper I will discuss my experience of *These Associations* (2012) as a 'para' performance. In the context of urgent concerns today about integration and belonging, my paper will address the phenomenology of alienation and upset in political performance, emphasizing the spatial dynamics of spectatorship. Tino Sehgal presented *These Associations* at the Turbine Hall in the Tate Gallery, London. It comprised a series of choreographed movements by about 50 performers. They ran and walked backwards and forwards, very quickly or very slowly, amongst the spectators. They played tag and darted back and forth, sometimes singing, but often changing direction or motion like a flock of birds, for no apparent reason. At intervals this performance mode transformed as performers engaged the spectators in conversation or told them stories. Then the performers rejoined the swarming figures. The dialogues between performer and spectator were personal, touching, funny, quirky or profound but their tone was warm and engaging. Despite my enthusiasm, and unlike my two rather resistant companions, I was never engaged in a conversation by a performer. My paper will analyse how a performance about encounters, community and the production of interpersonal connections amid a crowd, thematising dialogue and participation, can be deconstructed by its own acts of inclusion and exclusion.



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I am currently a lecturer at the Department of Theatre and Performing Arts, Ahmadu Bello University Zaria, Nigeria. I hold a Bachelor of Arts Degree (B.A Honors) and Master of Arts (M.A) in Drama from Ahmadu Bello University Zaria, Nigeria between 2001 and 2007. My PhD dissertation was approved after external assessment and public defense in June 2014. I have some exposure in Theatre Studies, Cultural Studies and Development Communication in Nigeria. I have been actively involved in continuous academic research, university teaching and supervision at the undergraduate level in the Department of Theatre and Performing Arts, Ahmadu Bello University Zaria, Nigeria. I have some articles/papers in Nigerian journals, in the area of dramatic performance/criticism and development communication. I have participated in several theatre productions as director, assistant director, actor and resource person.

Square Pegs in Round Holes: Architecture, Artifacts and Stage Performances at the Drama Village of Ahmadu Bello University Zaria

Theatrical performances in Nigeria have their origins in the cultures and traditions of the people. However, despite the overwhelming influence of history, theatre practice in the country is also strongly rooted in the current socio-political, economic and historical struggles waged in the context of postcolonial cultural revivalism. Ahmadu Bello University Studio Theatre, otherwise known as the Drama village, is a unique cultural artifact, which often showcases Nigeria's socio-political and historical realities through performances of highly imaginative and creative drama. Though the Drama village was built in 1975, its unique architecture, consisting of round huts, thatched roofs, open air performance arena and spaces, is designed to specifically symbolize Hausa traditional compound and, generally, to project the material culture of northern Nigeria, the region in which the theatre is situated. For three decades now, the stage performances in the Drama Village exhibit diversity in terms of thematic concerns, directorial approaches, gendered and ethnically plural audiences. In spite of its broad orientation, it is argued here that the unique architectural design of the Drama Village tends to culturally impact its diverse stage performances. Therefore, this paper contends that there is a correlation between the architecture of the Drama Village and the character of its performances. To prove this, selected stage plays will be analyzed in terms of their dramatic elements, visual effects, spatial relations, scenery and costume; and, how the architecture and other unique artifacts of the Drama Village impact upon those items.



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What's Left? : The Production of Subjectivity Through Rational Dialogue

This paper will focus on the dialogical methods employed in *What's Left?* a theatre performance which took place in the Durham Moot as part of the Durham Book Festival, England in October 2015. The Durham Moot was organised in association with the Miner's Gala (or 'Big meeting') which has taken place in Durham since 1871 and is the largest unofficial miners and trade union gathering in the United Kingdom. The intention of the Moot is to create space to continue the debates and arguments instigated by the political speeches central to the Gala. As such the Moot attracts a wide and varied audience including those with Marxist sympathies and those seeking to find efficacy in new political approaches beyond the traditional political party structure. As director/ collaborator of *What's Left?* I adapted performance strategies based on Habermasian processes of rational dialogue I have previously employed with groups of actors working in theatres in educational contexts. In *What's Left?* the actors engaged in an intense two week making process involving dialogues between each other and one to one dialogues with specialists and non specialists in an engagement with the opening question: 'if you were to form your own political party what would be its' manifesto, how would it be organised?' The final performance involved a staging of excerpts from the actors' dialogues and ended in an open dialogue with the audience. In their seminal text *Empire* Hardt and Negri argue that the 'constructive and ethico-political' seeks 'to lead the processes of the production of subjectivity toward the constitution of an effective social, political alternative, a new constituent power' (pp. 47-49). In this paper the making process (context of making) and performance of *What's Left?* will be analysed for the ways it offered a new dialogical



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Questions of Honour: Representations of Honour and Gender in 19th Century Naturalistic Theatre

This paper explores the representation of honour and its relationship to the patriarchal family and to gender in three plays by August Strindberg and Henrik Ibsen, dating from 1879-1890. The plays are Strindberg's *Miss Julie*, and Ibsen's *Hedda Gabler* and *A Doll's House*. Two of these are of course tragedies, ending in the suicides of the female protagonists. The events that motivate these suicides are a seduction/rape (which occurs off-stage and has been variously interpreted), and the blackmail threat of rape in *Hedda Gabler*: in both cases, the female protagonist faces dishonour. These plays are widely produced, filmed, and are central to the Western dramatic canon. They are also very present in feminist scholarship and in the feminist critique of realism and naturalism. The paper investigates the dramatic representation of honour and dishonour in recent productions as it appears both in the historical text and in contemporary productions. It seeks to consider the contemporary reception of the protagonists' suicides. It also considers the possibilities for feminist remakings of *Miss Julie* and *Hedda Gabler*, as opposed to recent adaptations of *A Doll's House* like *Mabou Mines 2011 Dollhouse*.



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Colonial Pantomime – The ‘First German Genocide’ on the Popular Stage

In this paper, I will investigate the (re)presentation of the ‘first German genocide’ on the popular stages in Berlin around 1900. In September 1904, Circus Busch opened its new season in Berlin with a grand pantomime called German South-West Africa. The battle that was staged in this pantomime took place only four weeks prior to the premiere in the former German colony South West Africa - what is today Namibia. It led to the extermination of about 80% of the Herero population and is today often referred to as the ‘first German genocide’. None of the gravity of these genocidal events reflects in the colonial pantomime of Circus Busch. Neither does it ignore the genocidal warfare nor the idea of extermination. On the contrary, extermination appears in many of the popular performances at the time as an ‘unconditional necessity’, of the colonial project as well as of the formation of a young German national identity. By scrutinizing the compatibility of the pantomime’s image of the war with other prevailing discourses at the time, I explore what kind of meaning about the war and its violence were circulating the public sphere(s). I argue, that, neither simply a tool of colonial propaganda nor merely a product of innocent entertainment, popular performances significantly helped turning the war into a ‘multi-media’ event and legitimised ideas of extermination that reached deep into the Wilhemian society.

This paper is part of my PhD dissertation on the phenomenon of Colonial Theatricality in the cross-cultural encounters between Germany and its colonial dominions around 1900.



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Lisa Warrington is an Associate Professor in Theatre Studies at the University of Otago, New Zealand. She is also a theatre director of many years standing, with over 130 productions to her credit. She is a long-time champion of New Zealand theatre, both as an educator and as a theatre practitioner. Her current research interests include Pasifika theatre, Shakespeare in performance, 19th century New Zealand theatre, site specific work and directing. She has published in all of these areas, and has directed several site specific works. She created and runs Theatre Aotearoa, a major database which covers theatre productions in New Zealand from the early 19th century to the present. It can be found at <http://tadb.otago.ac.nz>

Second Leads and Low Comedians: The Long and Occasionally Illustrious Careers of Mrs Walter Hill, Her Husband, and Children

In the 19th century, 'star' players often led their own companies on extensive tours of the colonies. In this paper, my focus is on the company rather than the star. What kinds of roles did supporting actors play, and how much opportunity were they given to shine? How did they sustain their careers? My focus is on an actor who was arguably successful in her own right, and capable of playing leading roles, yet was also willing to make a living as part of a supporting ensemble. Mrs Walter [Julia] Hill (c. 1835 – 1919) arrived in Melbourne in 1855, under contract to George Coppin, and had a long career (extending into the early 20th century) in Australia and New Zealand, playing with artists like G.V. Brooke, Joseph Jefferson and Walter Montgomery. She was a versatile and reliable performer, moving seamlessly between tragedy, drama, burlesque and comedy. While never quite a 'star', she was 'acknowledged as one who is ever judicious and pleasing in any part she may appear in.' Her husband, Walter Hill, was a low comedian and occasional playwright, whose career never really rose above the average. I will attempt to reconstruct the careers of this couple, and of their children, who also became actors, drawing comparisons with the arguably more successful careers of leading actress Robert Heir (aka Mrs George Darrell) and Irish-born comedian John Dunn, both of whom came to Australia in the mid 1850s.



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Dr Lloyd Peters has been a Senior Lecturer at Salford University since 1993, was Head of the Performance Division (2003-07) and is currently Programme Leader of MA Media Production at MediaCity UK. He was awarded a Vice Chancellor's Distinguished Teaching Award in 2011. Lloyd has been a professional actor, writer and director for 35 years. He has worked with many leading writers/directors including: Mike Leigh, Alan Bleasdale, Ken Russell, Michael Wearing and Philip Saville. Lloyd is a member of the editorial board of the Comedy Studies journal (Intellect) where he has published articles on Racism in Comedy (2010) and 20th Century Coyote (2013). Lloyd's other academic research centres on political performance, adaptation theory, radio drama and disability studies including his commissioned BBC Radio Four play *Bell in the Ball* (2010). The exploration and analysis of his research has been presented as chapters in international publications and articles in peer-assessed national journals as well as dissemination through BBC Radio broadcasts. Lloyd was awarded his PhD Through Publication in June 2014. The PhD investigates New approaches to 'mise-en-scene' and 'auteur' Theory exploring the inter-relationships between the form, content and production of radio dramas he was commissioned to write.

Reports of the Death of British Theatrical Comedy? Greatly Exaggerated or Sadly Accurate?

'Are satires on issues as large as racism or class considered too intimidating for new playwrights who are already accused of never thinking big enough? This could be a valid reason, albeit a disappointing one. Perhaps they simply don't feel that comedy is a serious weapon any more. But as it stands, one thing is certain: for a nation so proud of its famed quick wit and irony, the British seem to be continually losing out to the Americans on this one'. (Honour Bayes, freelance arts journalist *The Guardian*). Since Honour Bayes wrote these words in her 2011 article: 'Stage fright: why is theatre afraid of satire?', I argue in this paper that original satirical comedy (as opposed to musical comedy or pantomime) has even further diminished on the UK stage. It is true that exceptions can be found e.g. James Graham's *This House* (2013, National Theatre), *The Duck House* (Patterson and Swash 2013) and *Red Ladder's Big Society* (2012). However in recent years it appears that contemporary satirical comedy rarely attracts commissions from British theatres and has virtually disappeared from the UK stage. Although there has been no shortage of political theatre over the past few years, thanks to venues such as the Tricycle theatre, the trend has been towards verbatim theatre rather than comedy satire. This is puzzling, especially against a back drop that has seen UK satirical stand-up and solo performance flourish. To complement a major AHRC research bid aimed at exploring the evolution of the television situation comedy, I am seeking to address questions concerning the disappearance of the satirical play: Is it too difficult to write? Has the audience deserted comedy in general and satire in particular? Why in the context of a troubled world is contemporary theatrical comedy not more popular?



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Lonneke van Heugten studied Arts and Culture at Maastricht University (MA, 2006) and International Performance Research at the Universities of Amsterdam and Warwick (MA with honours, 2011) and has worked as a researcher, festival and theatre producer, marketing manager, director's assistant and dramaturge in the Netherlands and abroad. Her thesis 'Theatre as a Vortex of Behaviour in Dutch Multicultural Society' (published with Tectum Verlag) was awarded the 2011 Theatre Thesis Prize in the Netherlands. Currently, she is in the final stages of her PhD at the Amsterdam School for Cultural Analysis (UvA) focusing on the EU as a curator in the European theatre world.

Curating the Archive, Re-staging Events in a European Public Sphere: The Cancellation of Golgota Picnic in Poznan

In June 2014 Malta Festival Poznan cancelled the performance of the play *Golgota Picnic* by Argentinian director Rodrigo García, which was to be part of their international programme. Nation-wide controversy arose over this decision, which was a response to increasing pressure from Christian and hooligan groups and estimated risks to the safety of audiences and performers. During this tumultuous time, the festival kept a record of the events, letters, press coverage, as well as alternative events such as screenings, publication and readings of the script throughout Poland. This 'contemporary archive' was subsequently published in Polish and also translated to English as *Golgota Picnic in Poland. An Account of the Events May-July 2014*. In absence of the original performance, the archive - as a curated re-staging of events - becomes one of the actors in a theatrical public sphere.

While the cancellation and its reverberations seem at first a local affair, Malta Festival also operates in a transnational sphere, for example as a partner in the House on Fire network that connects ten theatre organizations across Europe and receives funding from the European Culture Programme 2007-2013. Another partner in this network, théâtre Garonne in Toulouse, had faced similar protests in 2011, but managed to let the performance of *Golgota Picnic* happen with the support of the local authorities and police force. In what ways, then, does the cancellation in Poznan make visible the negotiations between, on the one hand, implicit cultural scenarios in local discourses on the role of theatre in society, and, on the other hand, European cultural policy discourses that promote transnational cooperation and exchange? Moreover, can the act of archiving the events be seen as a tactical policy to let *Golgota Picnic* continue to perform in a wider public sphere, and produce a positionality of the festival itself?



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The Tragedy of the Commoner and the Suspended Revolution

In political theatres whose citizens shared the experience of a dramatic (abrupt as well as intense) expectation of freedom and prosperity after the demise of authoritarian regimes around 1990, the darkness of tragedy appeared initially to fade in the light of comedic resolution of long-standing conflicts, but the reality that governs the post-dictatorships in the name of normalization has made of this promise an ideological shadow. The achievement of democracy in the post-dictatorship era might appear to have escaped the threat of catastrophe and thus the grasp of tragedy but the appeals to national unity, whether the single Volk or the rainbow nation" have, as we know, given way to disappointment and, more strongly, the sense that sacrifice for liberation has led not to resolution of conflict but to tragic loss. The pervasive sense of the failed revolution brings us, through the struggle of invisible people against powerful agents and the sacrifice of those people in the name of freedom, to tragedy of a distinctly modern kind, tragedy that is not remote from but enabled by history and historical crises in our time, and enacted not by kings or nobles but by commoners. This paper argues that the tragedy of the commoner provides a compelling form for representing the struggles of ordinary people at this pivotal point in world history and for understanding the failed, incomplete or suspended revolutions for which they have sacrificed much, as tragedy. My examples on this occasion will focus on post-apartheid South Africa, in particular dramatic responses to the tragedy at Marikana but the tragedy of the suspended revolution might apply to other post-dictatorship contexts in for example Chile or East Germany



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Not Yet Finished – or: Performance as Apparatus - An Analytical Sketch for the Historical Analysis of Theatre

What is the time of performance? The production of a performance has a predominant and historic grounding that is defined by aesthetic, economic and social regimes. Whereas the task of the show itself is mainly to actualise its more or less fixed elements, to set its subjects and forms in an evolving play that henceforth shapes a reality for the audience. Performance is grounded on the past, working on the forthcoming – to be experienced. Hence the time of performance is not the present, but the contingent gap between past and future. This gap, conclusively defined as absence, becomes obvious in any performance and can be specified referring to the apparatus theory of Michel Foucault. A closer look on Heiner Goebbels' *Black on white*, a likewise historical and prospective performance, will deepen this methodological approach. Composed in 1996 as an avant-garde statement, the music performance meanwhile turned historic, became a part of the repertoire of Ensemble Modern. Nevertheless it is presented in different contemporary music and performance festivals and, because of its evolving composition, is still received as new and fresh, as an example for an upcoming aesthetics. Due to its long lasting success, *Black on white* provides insight into the shifts in the production, the showing and the reception of the performing arts in the last two decades in Central Europe. Please note: this paper is part of a joint submission with Georg Doecker, with whom I currently collaborate. We would therefore like to propose two interrelated lectures. Georg's paper introduces a methodology for the research of the recent history of theatre, this paper investigates in a performance analysis which exemplifies the possible use of the methodology.



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I am a current PhD candidate at the Theatre and Performance Studies department of the University of Warwick, UK (2014-2018). I have an MA degree in International Performance Research (MAIPR) – UK and Serbia (2011-2012) - for which I have received distinction and an undergraduate degree in Arts License – Qualification: Performing Arts, from the State University of Santa Catarina (UDESC), Brazil (2008). Academic awards: Warwick Chancellor's International Scholarship (2014-2018) – Mphil/PhD; Overseas Erasmus Mundus Scholarship (2011-2012) – MAIPR; Academic Training Scholarship (PROBIC/UDESC, 2007) - Undergrad. I have two published papers on the online magazine DApesquisa: "Women's Experimental Theatre and Monstrous Regiment: two representations of the 1970's Feminist Theatre" (2008) and "A vision of theatre in Florianópolis in 1922 and 1923" (2006); and two papers published on the proceedings of the Latin-American Journey of Theatre Studies (Brazil): "'Method' and feminist actions: actors' training reviewed by feminist artists" (2011); and "'That band from the performance': a feminist practice?" (2008). I presented the paper "Performing the Nation: Music, Ideology and Discourse in the Performance of Brazil" in the 2015 IFTR Conference 'Theatre and Democracy' in Hyderabad, India. My current research focuses on the interrelations of music and performances of national identity in Brazil.

Reflexions on Brazilian Identity: Baila Brazil Re-negotiating History

Referencing a particular turning point in Brazilian history (1930's), this paper analyses how a specific narrative of nationhood was formulated in the country and coded in the embodied repertoire of the musical genre of samba. It then questions how the interconnection between such narrative of history and embodied memory may be challenged when transposed to contemporary performance in a transnational setting. To address such inquiry, the paper examines the performance Baila Brazil (Dance Brazil), by the Brazilian dance group Balé de Rua (Street Ballet), performed for ten consecutive days at the Southbank Centre in London in August 2015. An analysis of the group's official standpoint in relation to narratives of identity and Brazilian history in contrast to their selection of music, performed live in the show, is offered in order to explore how the meeting point between the individual and the collective conception of the nation is not only variable but also fluid, considering that what remains, is a constant (re) negotiation between personal and collective identity. Following Diana Taylor's "The Archive and the Repertoire", this work suggests that the dialogue between the archive and embodied musical practices comprising Brazilian social memory, has the potential to not only create and perpetuate specific histories related to the country's national identity but also to destabilise fixed narratives of nationhood. Brazilian history thus can be inscribed and destabilised through embodied performance and repertoire and be further challenged when displaced to international stages.



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Dramaturgy as a Spatial Design Strategy

This provocation will examine the intersections between scenography and broader spatial design practices. The intersection or closeness of scenography and dramaturgy is now well-established – scenography not only deals with the spatial but also the temporal: the staging elements in motion at the moment of performance. As a practice scenography arguably incorporates dramaturgy and dramaturgy, in turn, incorporates scenography, through their mutual concern with the relationship of time and space in performance. Many have also noted the temporal qualities of architecture. Notably, Hannah, through a reading of Tschumi's notion of 'Event-Space' (Hannah, Dorita. 2011. "Event-Space: Performance Space and Spatial Performativity," *Performance Perspectives: A Critical Introduction*, Edited by Jonathan Pitches and Sita Popat. 54-62. Hampshire: Palgrave Macmillan), discusses the performative potential of the built environment. Turner (1, 2015) discusses the 'commonalities between dramaturgy and architecture', and uses architecture as a lens through which to understand dramaturgy. She suggests that dramaturgy can test and interrogate 'the spatial aspects of lived experience' (23), by its potential for utopias and heterotopias that can provide models for the real (Turner, Cathy. 2015. *Dramaturgy and Architecture: Theatre, Utopia and the Built Environment*, Hampshire: Palgrave Macmillan). In this provocation I will speculate about what this dramaturgical potential could mean for practice in spatial design. I argue that dramaturgy, as a practice, could be integrated as a strategy in the design of the interiors and public spaces of daily life, outside of contexts of performance. In the same way that contemporary scenographers utilise dramaturgy to facilitate, constrain and prescribe certain actions within a space, broader spatial design practices could utilise dramaturgy as a deliberate means of curating performative everyday acts through the design of the spaces which contain them. This will be discussed as a provocation to future practice-led inquiry in broader spatial design practices.



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Luiza Banov (1985) Dancer, Choreographer , Researcher , Bachelor (2006) and Licensed in Dance UNICAMP (2007) , Master of Arts - UNICAMP (2011) has worked as an independent dancer and teacher and taken part of scenic projects in diversified core research , having worked in Brazil and abroad. Pre Coach of GYROKNESIS® method , and trainer Gyrotonic . Directs the movement in search of NúcleoDéDaLOs located in the city of Piracicaba , which currently holds the job creation "In the heart a seed"; in partnership with the Australian group Polyglot Theater (www.polyglot.org.au/) . Areas of interest: modern dance , body education, the process of creation , movement awareness, collective creation , ancestry among others

Choreography: A Knowledge Beyond History

Movements drawn in space. A secret, a text, a way. How people move has been researched and developed through centuries, in different levels and path of knowledge, with many approaches. The present article intends a reflection about the choreography and "transmission" of movement; how body responds to movement learning and understanding of time, intentions, space, and can elaborate a dance for itself and others. The body as we understand is a space of going through, a place of meeting, the end either the beginning of internal knowledge, of the researches and inherent dialogue of relations. In this way, to illustrate our reflexion we point to the work of Susanne Linke (1944) in special the piece Wandlung (1978); this solo work that has been revival trough the bodies of other younger dancers such as Roxane D'Orleans Juste in 1992 and Mereike Franz in 2006. Through a brief interview of these two dancers we can start to analyze how dance can actually transpose time and relive beyond history. For the weaving of the text found support in authors such as from Pereira (2011), Brandestetter (2007), Lunay (2013) among other. Key words: movement; choreography; history; masters; dance



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How Do We Conceptualise Innovation?

Continuous processes combine with discontinuous ones in the cultural history, and the picture is further complicated because different layers of culture change at different rates. To model such complex artistic processes, theatre historians need a wide range of concepts (partially metaphorical). Granted that the historian's view relies on „retrospective transformation“, we should also ask how different concepts we think with can shape and modify our understanding of the past. In my paper, I will examine the models and concepts employed to describe theatrical innovation, in particular – so-called turning points at which most significant artistic changes occur. Particular attention will be paid to Yuri Lotman's concept of cultural explosion, as contrasted to gradual change. What criteria are used to identify radical innovation? To what extent contextual (institutional, socio-political, cultural) factors affect perception of certain time periods or events as particularly innovative? What role does synchronic criticism play in how we comprehend historical innovation? What about contemporary audience's response? Are the artistic „explosions“ in national theatre history defined with or without reference to concurrent international trends? In order to exemplify the discussion, I will analyse different conceptual models used to describe 1) rapid changes in Estonian theatre of the 1920s (the advent of Modernist trends, especially of Expressionism), and 2) the so-called theatre renewal of 1969 (i.e. in Soviet time), as well as 3) their interdependence. Some parallels will be drawn with neighbouring cultures (Latvian, Finnish). In the final part of the paper, I will address the changes in „regimes of historicity“ (François Hartog). Whether (or how) the contemporary „presentist“ regime with a new time conception it is based on changes our perception of (historical) innovation? In particular, could the new time perception possibly account for mis-identification of the „creeping innovation“ in the Estonian theatre of the 1990s.



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Luxsnai Songsiengchai is a theatre practitioner based in Thailand. She has a lot of experience in the field of theatre design more than 10 years, especially in lighting design with both Thai and International Productions. Her work usually related to production in black box theatre space. She is very interested in relationship of non-verbal Communication on the stage including notions of the body. Presently, she is pursuing Ph.D. at Theatre Arts Department, S.N. School of Arts and Communication, University of Hyderabad, India.

From the Royal Court to Black Box: Some Light on the Changing Aesthetics and Semiotics of Khon

This paper investigates changing historical notions of lighting in Thai traditional performance of Khon* in the process of its transformation from a courtly performing art to a contemporary art form. I attempt to reconstruct how changes in lighting technology affected the processes of lighting design in Khon and how this, in turn, affected the aesthetics and semiotics of the form. The influence of Western aesthetics, especially chiaroscuro effects, is seen in the rise of the use of key light and fill light to give a three-dimensionality on the stage. Secondly, the semiotics of Khon changed as well, with the application of a certain quality of light. As a result of manipulating light's intensity, direction, and colour, and the use of cast shadows to suggest a character in the play or as a non-verbal communication, there was a shift in emphasis in the complexities and nuances of the communicative aspects of Khon theatre. Did the following of these Western influenced trends make people unintentionally forget the beauty of dimmed-lighting that contributed to the originality of Khon performance when it moved out of the royal stage onto the black box of modern theatre? The study will include textual material from performance recordings, documents and recent reports along with in-depth interviews with well-known directors and professional lighting designers. I will briefly be analyzing responses of both local and foreign audiences to understand how lighting becomes a significant factor in determining the communicative power and intensity of this form.

* "Khon" is a Thai classical performance, a 'high' art form which enjoyed exclusively royal patronage since the Ayutthaya period.



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From 2003-14, built the UCD Performance Studies graduate group, the first Practice as Research strand in US doctoral programs in this area. Research is related to the rhetoric of western democratic politics in a wide sense that has included many textual media and genres. Focus has been on rehearsal and performance of situated processes and positionalities in storytelling, gesture and movement. Recent work studies daoist wushu performance. 1978 PhD Edinburgh. 1987-84 Postdoctoral Fellow: Universities of Liverpool, Wales and Edinburgh. 1984-2006 University of Leeds. 1996-9 Gresham Professor of Rhetoric 2003-present University of California Davis. Books: 22, including: *Disunified Aesthetics: Situated Textuality, Performativity, Collaboration*, pp. 314 (McGill Queen's University Press, 2014). *Negotiating Shakespeare's Language in 'Romeo and Juliet': Approaches to Reading from Criticism, Editing and the Stage*, with P. Lichtenfels, pp.242 (Ashgate Publishers, 2009). *Mapping Landscapes for Performance as Research: Scholarly Acts and Creative Cartographies*, eds. L. Hunter and S. Riley, pp.304 (Palgrave, 2009). Articles/Essays: 100+ including: 'A Logic of Participles', *Artistic Research in Action CARPA2* (Helsinki: Theatre Academy Publications, vol 42, 2011), 11-22. 'Turbulent Rhetorics in Keith Hennessy's *Turbulence: A Dance About the Economy*', *Performance Research* 19:5 (2014) 47-53. 'Installation and Constellation', in ed B. Reynolds, *Performance Studies: KeyWords, Concepts* (2015) 141-55.

Lineage Transmission, Coherence, and Change: Ballet and Wushu

Nicole Peisl my co-presenter and I would like to explore European and Asian performance traditions, primarily ballet and wushu, with which we have respectively decades of experience. The presentation will focus on how we are developing PAR methodologies to understand their lineage transmission, coherence around sensory principles, and limits and extents of their capacity to change in the situated events of sociocultural contingency and necessity. While our presentation focuses on non-verbal performance, we suggest several parallels with PAR methodologies for expanding our understanding of traditions in verbal media. These traditions have transmitted somatic knowing and becoming through direct one-on-one teaching over hundreds of years. In common with indigenous knowledge the tradition sustains over time by maintaining integral forms yet encouraging individual engagement that makes the forms relevant to successive generations. Our presentation uses the PAR methodologies that we have been developing to ask how the performer learns to recognize and repeat the balance between traditional form and engaged embodiment particular to time and place, and how this particularity is then transmitted without risking the weakening of the tradition. We also argue that conventional performance studies epistemologies need approaches from PAR that attend to lineage transmission to distinguish more materially among copying, imitating, and mimesis. Each tradition has many lived lineages, and each lineage in turn coheres around particular sensory training, and the rehearsal modes and performance contexts relevant to that sensory focus. Our exploration of ways of knowing through movement, gesture, and the somatic embodiment of spatial and temporal events has generated proposals about the commonalities and differences between the two traditions that we would like to put to the conference working group members. We suggest this kind of research can contribute to wider PAR applications, for example new insights into medical and sociocultural studies of sensory ability.



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Lynne Kent is a PhD candidate in Media Arts Screen + Sound, La Trobe University, Melbourne, Australia. Lynne has presented papers at PSI #21 Fluid States: Performances of UnKnowing, Australia – ‘Performing Mobilities’ Symposium in Melbourne, Australia, 2015 and Transversal Practices: Matter, Ecology and Relationality V1 Conference on New Materialisms, 27-29 September, 2015. Lynne Kent has a creative practice as puppeteer and shadow artist having worked for a number of professional companies in Australia and trained with Italy’s Teatro Gioco Vita. Lynne is interested in shadow and digital imagery in performance and the materiality of the image on stage.

Moving Screens: Gateways Between the Material and Immaterial

The shadow theatre and its use of dynamic screens and/or mobile audience has much to offer intermedial performance today. The idea of the shadow theatre as the primitive predecessor to modern media can hinder the perception that the shadow theatre can be useful in providing a new ontology of working with the screen on stage. Traditional shadow puppet performances in Java allowed a selected audience (namely men) to witness the performance from behind or in front of the screen, freely able to wander between the hidden and the revealed. The shadow screen is rich in its duality. It is used to both hide the puppeteer and puppet from view at the same time as revealing the shadow image to the audience in front of the screen. The duality the shadow theatre offers, suggests to historian Kenneth Gross, “that you need to see both sides to get the full picture of human life, reality and illusion” (Gross, K. 2011, p.139). For media archeologist, Erkki Huhtamo, “screens are situated in the liminal zone between the material and the immaterial, the real and the virtual” (Huhtamo, 2004). To allow the audience to experience the action from behind and in front of the screen may be a bold innovation in contemporary new media performance today as seen in the installation work of filmmaker Isaac Julian and others, yet, traditional shadow puppet theatre has used this technique for centuries. Bolter and Grusin argue that newer media can remediate older media, but also vice versa, older media can remediate new ones (Bolter and Grusin, 1999, p.55). It could be that through the remediation of the shadow theatre, new media performance may be once again reconfigured and a new materiality of performance may be found. This paper will discuss screen-based performance practices of the past in order to highlight



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M.K.Raina, a graduate from the National School of Drama, is engaged in acting and direction in theatre and media. Refusing to be tied down to conventional professions, Raina has been a freelance theatre works, film person and cultural activist since 1972, experimenting in many languages, forms and techniques. Raina has been working in Kashmir for 15 years, through times of extreme conflict in order to revive the dying indigenous performance art form of the Bhands. He has directed over 100 plays in several languages and conducted workshops for theatre groups nationally and internationally. He has presented at Conferences and Seminar across the globe, including recently at the IFTR 2015 in Hyderabad. Awards include the Best Director Award by Punjabi Academy in 1987; Sangeet Natak Academy Award in 1995 and the Swarna Padak Award from the Government of Jammu and Kashmir in 1996. He was also awarded one of India's highest theatre awards, the B.V. Karanth award for lifetime achievement in 2007. He has been involved with academic institutions in various capacities including as a Visiting Director at the National School of Drama, Visiting Faculty at Hyderabad University, Scholar-in-residence at Jamia Milia Central University, New Delhi and Fellow at Hawaii University.

Monk – Mask and the Mind

This paper talks about one of the ancient cultural practices in the higher Himalayas, in the region of Ladakh within the state of Jammu and Kashmir in India, called Cham, and how over time it has been impacted by the advent of tourism, contemporary politics and growing terrorism in the region. Ladakh, being predominantly a Buddhist region, has entire mountain landscapes dotted with beautiful Buddhist monasteries dating back to 10th-12th century AD. It is in these old holy places, a unique and well-preserved performance form, called Cham, is staged once every year during the annual celebrations. This two-day spectacle consists of deeply coded and symbolic dances and rituals performed along with recitation of Buddhist prayers and traditional musical instruments. The purpose is to drive out the spirit of evil from the land, mind and body of the worshippers. Historically, it was celebrated with the support and involvement of the entire community even though the performance is solely by Buddhist monks. However, with the opening up of the region to tourism in the 70s, rise of terrorism in the state and the last Indo-Pakistan Kargil war in 1999, one could see the changes not only in the physical landscape but also in the core value system of the region and the unique sacred cultural practices. The paper, therefore, raises questions on how policies should be designed that enable preservation of the ethos of ancient performance arts that have been built over centuries by the common sense of the ordinary people alongside inevitable neo-urban and political developments.



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Maarit Uusitalo, MA, is a doctoral candidate at Aalto University, Finland. Her doctoral dissertation research focuses on costume design process in animated feature films. Uusitalo studied Fashion Design (BA Hons) at the University of Central England, and Costume Design (MA) at Aalto University, Finland. Her MA thesis is entitled: Inigo Jones Costume Design and Symbols in a Stage Costume in Late Renaissance Court Masque. Uusitalo is also a scenographer and her work includes various design projects for Finnish theatre and opera productions. She has been a visiting lecturer at the University of Applied Sciences in Vaasa, University of Connecticut and Aalto University. Uusitalo has co-curated historical dress exhibitions and created a Virtual Costume Museum and a historical costume database at the University of Connecticut. Uusitalo is part of the Costume in Focus research group based at Aalto University.

Gustaf III Theatre Costumes

Gustaf III (1746-1792) was influenced by the theatre from a very young age. His mother, Queen Lovisa Ulrika was the founder of the first court theatre *Confidencen* in Stockholm in 1753, where Gustaf III made his first stage appearance at the age of 3. In addition being an eager performer, Gustaf III also wrote plays and designed costumes. He developed outdoor tournaments into theatrical performances and as an example of this, a *Savage's* costume, worn by his brother Karl, still exists in the Royal Armoury archives. Gustaf III's passion for theatre and costumes is documented in the Royal Opera house and its wardrobe department in Stockholm, of which he commissioned to build in 1772. Twenty years later, he was assassinated in this same building during a masquerade ball. The amount of masquerades, operas and plays increased dramatically after Gustaf III's death, however, the Gustavian era left unique examples of costume history for scholars to examine. The aim of this paper is to present theatre costumes from the Gustavian era and Gustaf III's costume designs for operas and plays, examined in the Royal Opera and the Royal Armoury archives in Stockholm. Furthermore, this paper discusses where the Gustavian theatre costumes were worn later on after the first stage appearance, as many signs of modifications are visible in the costumes.



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I am currently pursuing doctoral studies at the School of Media and Cultural Studies, Tata Institute of Social Sciences, Mumbai. The topic of my PhD dissertation is representation of women in Marathi theatre. I work as Assistant Professor in Pemraj Sarada College, Ahmednagar. Some of my articles written on cultural issues, reality shows and Marathi theatre are published in peer reviewed journals as well as Marathi magazines and newspapers. I presented my paper in IFTR 2014 in the New Scholars' Forum. I participated in the Summer Institute Cologne [sic!], 2015.

Historiographical Concerns and Social Meaning: The Case of Marathi Theatre

Support by print culture, English educated patronage and allegorical role in the colonial nationalist politics happen to be important factors in making Marathi language theatre a prominent discursive space in the life of nineteenth century colonial Marathi speaking middle class. This theatre, a regional theatre of India, is dominated by Brahmin caste that sits at the top of indigenous social hierarchy. Colonial Brahmins appropriated the theatre as a 'respectable' cultural domain in order to define the cultural normative and thereby gain a socially representative position. The generally uncritical and impressionistic attributes of historical accounts of the theatre that are usually penned by theatre lovers do not help to explore social meanings of the theatre as a caste space. The eulogizing tone of historical writings yet continues in present day cultural productions like films that are based either on past theatre personalities or well-known, canonised plays. Continuation of this kind of upper caste cultural politics is significant particularly on the background of resurgence of Hindu right wing national politics that favours the indigenous hierarchal privileges of upper castes. In this context, I submit that available historical narrative on the theatre serves not as history of theatre but as cultural history of Brahmin caste and therefore the cultural space of colonial Marathi theatre reads as caste space. I argue that such a reading of the theatre is made possible because theatre historians more or less disregard historiographical concerns. In this context, I raise larger questions of what it means to write history of the theatre and of the role of historiography in drawing social meanings.



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Born in 1971 in Wrocław. She graduated Polish Philology at Wrocław University in 1994, where she has worked since 1995. 2000-2004 she was a lecturer in State Academy of Drama in Cracow, Actors Department. She holds a doctorate (2000) in theatre from Wrocław University, where she is as an assistant professor, teaching European theatre, 20th century theatre, drama, theory of culture, anthropology of theatre. She published 3 books: *Mosaic of Contemporaneity. The Alternative Theatre in Poland Since 1989*, (Wrocław University Publishing House, Wrocław 2002), *The Independent Theatre in Wrocław*, (WU publishing House, Wrocław 2007), *Site and Identity. The Local Theatre in Lower Silesia* (WU Publishing House Wrocław 2013, an assistant professors' study). She coedited anthology *Theatre-Space-Body-Dialogue. Explorations in Contemporary Theatre* (Wrocław 2007). She writes many articles on contemporary theatre, focusing on site-specific performances in Central Europe, alternative culture and on experimental theatre (*Biuro Podróży of Szkotak*, *Teatr Laboratorium of Grotowski*, *Odin Teatret of Barba*). She has been a contributor to "Dialog", "Notatnik Teatralny", "Odra", "New Theatre Quarterly", "Slavic and East European Performance". She is a tutor of Students' Group of Theatre Researchers "Dalej".

Between the Palace and the Jewish District – Anti-Nazi Opposition and Crystal Night

Polish historical performances created nowadays in the border region of Lower Silesia often focus on the issues of World War II and victims of Nazism. Theatre directors, as well as local historians, writers from the so-called Recovered Territories have shaped new politics of memory since 1989. They bring back the German and Jewish cultural heritage of this region, hidden earlier by the communist leaders. The discussed performances present the architecture of two different public spaces – monuments, i.e. the neo-baroque palace complex of von Moltke family, now serving as the Kreisau Foundation for Mutual European Understanding; and the rededicated White Stork Synagogue in Wrocław, the Jewish Culture Centre, located in the District of Four Temples. Contemporary directors are "depositories" of remembrance. They use the genius loci of spaces – both beautiful and tragic – which witnessed the historical events recounted in *Kreisau 412* (2005) by Józef Markocki and *Wallstrasse 13* (2007) by Bente Kahan. In 1945 Krzyżowa was the venue of secret meetings of the anti-Nazi opposition, the "Kreisauer Kreis", whose members and leader, count Helmuth von Moltke, were arrested and hanged. The script is based on the letters to his wife, Freya, written in prison. Breslau synagogue (once third largest Jewish community in Reich) was plundered during the Crystal Night (1938). The trauma of the German Jews pogrom, destruction of the district, robberies and incarcerations in Theresienstadt concentration camp are recollected in the documents of Leontine Dambitsch, a local resident. Productions use the oral history - the interviews with the survivors. Besides the performances include the projections of numerous commemorative photos from homes, schools or public events, a kind of "preserved memories" building bridges between the past and present, between generations.



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To Enchant the Viewers: The Dialogue with History

Modern world is dominated by mass media and technologies, one rarely visits the opera and theatre. Sometimes though we miss good old art that demands something more: to concentrate, to empathize, to feel emotions. Movies full of special visual effects do not satisfy those who expect from art something more – do not meet aesthetic needs of creators themselves neither. In 2012 Krzysztof Garbaczewski staged *Iwona, the princess of Burgund of Gombrowicz*. The portal was covered by paper screens and movie screen that was showing a mixed picture from hidden cameras. This is the denial of the theatre, this is the liminal situation. We felt the desire of the “real” theatre, the real contact with actors, with the compelling art of stage designers. French artists, Ivan Alexandre and Antoine Fontaine, showed in Warsaw *Le Cid* of Corneille. They played that with media that belongs to XVIIth-century theatre: *periaktoi*, *prospects* etc. This season the director of The National Theatre in the jubilee spectacle of the great Polish romantic drama (*Kordian* of Juliusz Słowacki) used not video projections but XIXth-century method of *semiholography* known to us all from old drawings (1862, John Pepper and Henry Dircks). Both spectacles aroused admiration. Maybe these days when we live in a world of flashing screens there came the time to come back to the baroque custom that viewers should be amazed or romantically seduced by wonderful art of theatre? It would be valuable to go into the creative dialogue with the historical experience in the context of nowadays.



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Maggie Inchley lectures in Drama, Theatre and Performance at Queen Mary University of London. She is the author of *Voice and New Writing, 1997-2007* (Palgrave, 2015), and has research interests in performative and political aspects of voice and language. Published articles include 'Theatre as Advocacy: "Asking for It" and the Audibility of Women' in *Nirbhaya, "the Fearless One"*, *Theatre Research International* 40 (2015); 'Hearing the Unhearable: the Representation of Women Who Kill Children', *Contemporary Theatre Review*, 23 (2013), 192-205; and 'Hearing Young Voices on the London Stage: "Shit Bein' Seventeen Int it? Never Take Us Serious"', *Contemporary Theatre Review*, 22 (2012), 327-343. She practises as a director, and her project, *The Verbatim Formula*, with looked after children has recently been part of the *Inside Out* and *Being Human* festivals in London.

Revisiting Feminisms and debbie tucker green

While deeply divided on issues such as difference and equality, second wave feminists of the 1970s - 1990s, including Julia Kristeva, Luce Irigaray and Hélène Cixous, developed a range of conceptual tools which sought to articulate female experience and challenge patriarchal theories of subject formation. Their identifications of a 'socio-symbolic' contract which subjugates the feminine, of a *jouissance* that courses through the body prior to the development of language, and of the rhythmic qualities of *écriture féminine*, seem to offer still relevant tools to explore contemporary writers' exploration of female subjectivity. But do these so-called 'French feminists' pay sufficient attention to the intersectional factors identified in black feminist thought amongst others by Kimberlé Williams Crenshaw? Perhaps the race specific tenets of womanism offer a more appropriate framework to approach the work of black female writers? As a playwright who has located her work in traditions of black female poetry and music, and whose work's literary, performative and musical qualities often express and explore marginalised female sensibilities, black British playwright debbie tucker green shares a feminist concern with the role of language, rhythm and body in the expression of the psyche. To attempt to locate her work in the traditions of 'white' feminism is to run the risk of overwriting her particular cultural heritages and influences. Yet the tortured voices of her plays seem attuned rhythmically to the non-linear and cyclical workings of feminine *jouissance*. Often thwarted by loss, hurt, and distorted desire, these voices recall but also resist the promise of wholeness of the feminine modes of expression offered by both 'black' and 'white' feminist theorists. How does tucker green's writing and its performance articulate the wounded black female psyche as well as implicate audience members by its race and gender positioning? How useful is feminist theory in understanding how?



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Magnus is currently a postdoctoral fellow with the Theatre Studies department of Stockholm University. He is associated with the five-year research project *Performing Premodernity*, which is devoted to the dramaturgy, performance practices and aesthetic theory of the second half of the eighteenth century, and which combines academic and artistic research. He holds an MA in Theatre Studies (University of Copenhagen) and wrote his PhD thesis on the original production of Mozart's *Don Giovanni* (Aarhus University). He is a co-founder of the Nordic Network for Early Opera, which brings together scholars and practitioners in order to promote seventeenth- and eighteenth-century opera. Magnus' research centres on the dramaturgy of Italian opera, in relation to the history of ideas as well as to the scenic and vocal performance practices, aesthetics and strategies of the past. He is particularly interested in the original productions and early performance histories of famous and less known masterpieces from the past, which he studies from a perspective that involves aesthetic programmes, poetic, dramaturgical and musical analysis, philology, intertextuality, the original singers as performers, original stage practice, original reception, and the political and cultural context of the original productions.

Death and Delirium in the Age of Sensibility: The Opera "Comala" (1780) by Calzabigi and Morandi

Pietro Morandi's tragic opera "Comala" (1780), on a libretto by Ranieri de' Calzabigi from 1774, is the earliest opera written for Italy that followed the principles of Gluck's and Calzabigi's Viennese reform of Italian opera back in the 1760s. Indeed, "Comala" was a radical experimental work by all accounts: presumably composed for a private academy in Naples, its only known performance took place at a wedding in Senigallia where it was sung by the local church choir (the modern revival of the opera will take place at the Vadstena Academy in Sweden in the summer of 2016). Calzabigi's libretto is also the earliest dramatic adaptation of a text from the 'Ossianic cycle': "Comala, A Dramatic Poem", which was published in 1762 by the literary impostor James MacPherson who claimed to have taken it from an oral tradition going back to the ancient Scottish Celts. Ossian's poetry, which Calzabigi himself described as "sublime but savage", appealed to an age concerned with the anthropological theories of Rousseau, and with the dark primordial forces of the human psyche. The opera centres on the third-century Scottish princess Comala who dies from an emotional shock when realizing that her beloved, whom she thought had died in battle, turns out to be alive. While the actual nature of her death remains mysterious, Calzabigi's stage directions show how she gradually distances herself from the other characters, physically as well as emotionally, until she stands on the top of a rock, hovering above the stage and irrevocably absorbed in her own emotional world. The paper explores the theatricality of Comala's delirium and death as the spectators' journey into another mode of perception, aided by Morandi's 'reform' music and the idealized and emotionally charged style of singing and acting that Calzabigi and Gluck had worked to develop.



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Magnus Thor Thorbergsson (born in Reykjavik, Iceland, April 1st 1971) holds a BA-degree in Comparative Literature from the University of Iceland (1994) and a MA-degree in Theatre Studies from the Free University Berlin (1999). He has been a lecturer at the Iceland Academy of the Arts (IAA), Department of Performing Arts since 2001, 2005-2012 as a program director of the newly founded program 'Theory & Practice', and was appointed assistant professor in 2007. Magnus left his post at the IAA in 2015 and is currently completing his PhD at the University of Iceland, focusing on the Icelandic theatre in the 1920s and its part in the construction and development of Icelandic cultural identity and tradition. Magnus is co-convenor of the IFTR Historiography Working Group, board member of the Association of Nordic Theatre Scholars and book review editor of the journal *Nordic Theatre Studies*.

Icelandic-Canadian Amateur Theatre: Reflections on Narrative and Erasure

A recent article on multicultural theatre in the online Canadian Encyclopaedia notes that a longing to preserve cultural and linguistic roots and strengthen a sense of community can be seen as the driving motivation of immigrant theatre groups. The article provides an overview of the diversity of ethnic theatre in Canada stating that "some of the earliest ethnic theatres were formed in the 1930s, creating theatre exclusively for their own communities." The article thus silently erases any ethnic theatre groups active before the 1930s, ignoring theatre as an important factor in the staging of national and ethnic identity among diverse groups of immigrants in Canada in the 19th and early 20th centuries. Only a couple of years after the establishment of the first Icelandic-Canadian settlement in Gimli, Manitoba in 1878, Icelandic immigrants started utilizing theatre to perform and debate questions of national, ethnic and immigrant identities creating a vivid and lively amateur theatre culture in the following decades, producing over 200 plays before the mid-20th century. These activities are only mentioned in passing in Icelandic theatre history and are completely absent in the history of theatre in Canada. As the initial steps towards a research project on Icelandic-speaking theatre in Canada my paper looks at the historiographical challenges implicit in the case of early Icelandic-Canadian amateur theatres. This includes questions on narrative of national theatre histories, historiographical processes of erasure, the exclusion of amateur theatre, and expressions of "otherness" and ethnicity.



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Maja Cecuk is teaching at the LCI Barcelona and Elisava School of Art and Design (University Pompeu Fabra, Barcelona). Her issue of classes is theatre avant-garde in the past and present, and she is writing her PhD entitled "Presence and functions of digitized image in European contemporary theatre forms of Vanguard, between years 2008 and 2014", within the program of PhD "History and Theory of Arts " for the Faculty of Art (University of Barcelona). She also has a Master Degree in "Art Management in New Media Arts" and Degree in Art History by University of Barcelona.

Notes About Absences in Contemporary Theater "Versus" Digital Image #2

One of the oldest signs of human culture by the mid-twentieths meets with one of the most advanced technologies of the century – the electronic image. The word and the body are in a new media and the image is the icon of this new order. How this meeting has evolved to the present day? Attention will be focused on a fundamental issue: tensions between live ontology of theater arts and the mediatization of virtual technologies through analyzing two Spanish plays; *The House in Asia* by the company *Agrupación Señor Serrano* and *Muerte y reencarnación en un cowboy* by *Carnicería Teatro* company. These two plays use technology in a surprising way but in a totally different context, even in opposite ways. They are powerful study objects in search for epistemological ontology of Theater in the second decade of the XXI century with its primary concern based on the presence and absence in the scene. *Agrupación Señor Serrano* is a young company – awarded with the Silver Leon Award of the Bienalle of Venezia 2015 – it is known not only for its deeply trajectory but for its very particular and powerful theater language which uses, for its creation, multimedia devices and performance such as: video projections, handling real-time video, videogames and virtual images, computer-created images, smartphones, and other digital techniques. *The House in Asia* released in 2014, presents the story of Osama Bin Laden's catchment and execution. *Carnicería Teatro* creates his shows integrating dance, art, technology, music and text in "informal" dramaturgy, creating agitation of unexpected to the audience. Rodrigo García, the company director, has won the Europe Prize New Theatrical Reality 2009 and since January 2014 is the director of the National Theatre of Montpellier (France). He is one of the most controversial directors in contemporary European theatre.



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Maja Šorli received her PhD from the Academy of Theatre, Radio, Film and Television of the University of Ljubljana (AGRFT UL) in 2011. In addition to working as a researcher (at AGRFT UL) she also works as a dramaturg, playwright and teacher as well as a creator in intermedia art projects. In 2014 her monograph *Slovenska postdramska pomlad* [The Slovenian Postdramatic Spring] was published by MGL Library. She is a co-editor of two monographs, *Hibridni prostori umetnosti* [Hybrid Spaces of Art] (AGRFT UL and MASKA, 2012) and *Dinamika sprememb v slovenskem gledališču 20. Stoletja* [The Dynamics of Change in the 20th-Century Slovenian Theatre] (AGRFT UL and MASKA, 2010). In 2014 she participated in the research project *The Value of Amateur, Subsidised and Commercial Theatre for Tyneside's Audiences* carried out by the Royal Central School of Speech & Drama of the University of London. From the 2014/15 season at Glej Theatre (Slovenia) she is the leader and moderator of the programme TOP (Training the Gaze), focusing on developing critical reflection on contemporary theatre. She is also the editor-in-chief of the journal of performing arts theory *Amfiteater*.

The Slovenian Feminist Tradition at the City of Women Festival

In 1995, four years after Slovenia gained its independence, the country produced its first female art festival. This Slovenian version of an international festival of contemporary arts was modelled after the Magdalena Project and named The City of Women. Prior to its creation, female theatrical groups in Slovenia were active only in the 1980s. The City of Women addressed the feminist legacy: the festival was transdisciplinary and included not only performances, but also lectures, workshops, discussions, book promotion events, etc. In its early years, the festival faced strong opposition that was mainly grounded in the general resistance against feminism that was pervasive in Slovenian society at the time. Unfavourable responses can be summed up in the assertion that art can only ever be good or bad, not male or female; the reproach that there is no need for a such festival in Slovenia; and the claim that the festival is an example of ghettoisation. The media gave a slightly more positive response by at least acknowledging that the City of Women is indeed relevant for Slovenian society, but they did so only after it became public knowledge that the third instalment of the festival had received some minor financial support from the government. Since then, positive responses have, overall, greatly outnumbered negative ones. Objections to the substance of the festival have become far less common and media coverage now tends to be predominantly neutral. This article presents those City of Women events that have addressed the most common types of criticism and, in doing so, helped strengthen the feminist tradition in Slovenia.



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The Representation of History: A Crisis of Censorship and the Role of the Artist in Howard Barker's *No End of Blame* and *Scenes from an Execution*

History or historical incidents became essential elements in the creation of British theatre during the late 1960s and 1970s, reaching their heyday in the 1980s. A plethora of British playwrights used the past as a theme to comment on contemporary issues, such as the relationship between art and society, aesthetic and politics, and the role of the artist in his/her struggle to affirm his/her position within the political domain. However, during the 1980s, theatre culture was affected by a variety of political and economic pressures that increased a sense of dislocation and dissatisfaction. Theatre was not only subject to funding cuts, but to censorship. The government interference in the types of performance and writing led to a lack of free will. Consequently, theatre piece was censored if it did not match the criteria of the ruling political party. In doing so, the commissioning of the artists began to depend entirely on those criteria, which ignore their artistic integrity. Instead, the duty of the artist was devoted to espouse the political desires of the ruling party. All these questions suggest radical changes in the British theatre system which were very complicated ideologically in respect of democracy, sponsorship and how the artists respond to it. Howard Barker is one of the British playwrights who employ history or historical incidents to comment on the situation of British theatre from 1980s up to now. In his two plays, *No End of Blame* (1981) and *Scenes from an Execution* (1984), Barker uses historical archives of the two World Wars in the first play and the story of The Battle of Lapento in the second one to shed light on issues related to the relationship between the artist and the political system. Moreover, studying history at the university gives Barker a deep insight into the suffering and ferocious at the Cold War propaganda we are subjected to. His political sense derives from the past, and he sees the present from that perspective.



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The Distribution of History in Polish Theatre in Respect to the Political Transformation of 1989

Before the political transformation of 1989 the history and the past in Polish theatre were appropriated by the authorities who were obstructing certain areas of history, both the local and global ones. The authorities who were trying to subordinate cultural institutions were consequently influencing the theatres' repertoires and, as a result, controlling what was offered to the audience. This specific kind of distribution, construed as managing the flow of values between the provider/theatre and the recipient/viewer, also pertained to the history. It was, however, a very common phenomenon that the theatre did not comply with the cultural policy and thus the audience would partake in performances that were recalling historic events, the ones particularly inconvenient for the officials. Both then and now, the theatre functions as a medium that is able to liberate the history. It uses the past to deal with the current issues, makes its contribution to the development of the „knowledge society“, and also serves as a tool in overcoming pejorative stereotypes in the international relations.

The purpose of this paper is to present processes of distribution of history in Polish theatre before and after the political transformation of 1989, taking into account the specificities of the various systems of organization theaters.



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ACADEMIC QUALIFICATION Jawaharlal Nehru University, New Delhi MPhil in Theatre and Performance Studies August 2014-16 M.A. in Arts and Aesthetics (JNU) August 2012-14 Presidency College, Kolkata August 2008-11 B.A. in English (Honours). Research student of the international collaboration between JNU and University of Cologne. Participated in the international workshop at Cologne in 2015. Was part of the student research group for the UGC-UKIERI collaborative project 'Gendered Citizenship: Performance and Manifestation' between JNU and University of Warwick.

Migration and Marginality – A Study of the Anglo-Indian Community's Repertoire in Calcutta Between 1940-50

The paper is an in-depth historical exploration of the precariousness of the Anglo-Indian community in Calcutta, through its theatre and performance practices. Born to a European father and Indian mother, the Anglo-Indian community is a mixed-race Indian micro-minority, often relegated as the "bastards of the Raj". The paper specifically attempts at reworking the monolithic colonial history, that casts the Anglo-Indian community in a generalized, and, often degrading light. Instead, ideas of historicity and archiving are renegotiated through the lens of the community's performance practices. In this paper the production of a hybrid identity is seen through the 'illegitimate theatres' such as circus, cabarets, pantomime and burlesque performances in bars, taverns and fair grounds. The paper will draw particular attention to Renée Bernard, famously known as Koringa, a French magician and circus performer, and, famous Anglo-Indian musician Garney Nyss. Through these artists and their performance spaces, questions regarding 'legitimate' and 'illegitimate' performances in Calcutta's pleasure districts will be probed and explored. A crucial method of this new historicity would be in discovering the international links that were built beyond points of trade, commerce, and politics, but through entertainment and performance practices. The paper therefore tries to capture the changing landscape between 1940 and 1950's that gives way to the creation of new meanings and symbols for new forms of social interaction and hybridization of performances in the post-colonial scenario.



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Dr. Manola K. Gayatri does research, performance, training and teaching. She is interested in developing sustainable models for performance research and practice that bridges community knowledge and lived experience with theory and philosophical enquiry. Awarded postdoctoral fellowship position at the Drama Dept in Pretoria University for 2016-2018. She received her doctorate in Theatre and Performance Studies, Jawaharlal Nehru University, under supervision by Prof Bishnupriya Dutt, research on a feminist genealogy of breath and intersubjectivity in performance. As postdoctoral partner for UGC-UKIERI "Gendered Citizenship" Project organised -interdisciplinary PaR workshop "Spacing Together" (March 2014), Interdisciplinary Colloquium "Negotiating Solidarities Through Difference" (February 2015) and co-authoring book chapter. Attended University Cape Town Drama Dept 's summer schools on Practice-as-Research (2011, 2012). Presented at Young Scholar's Forum IFTR 2015 Warwick and PaR WG IFTR2015 Hyderabad and co-authoring proceedings of the same. Won GATI Residency Award (Emerging Choreographers, Delhi 2009). Performances include Excess (IHC, Delhi), Red (Bangalore Queer Film Festival, Maraa Theatre Jam, Art Karavan International), Street Walkers, Restoring Kalpana (Sarai City-as-Studio, Delhi 2010, 2011), Veil of Kashmir (Virtual Borders Festival). Co-founder of Feminist Par collective Activate. Faculty at NMKRV College, Bangalore.

Working Title: Body Centres from Archive to performance: Embodied Research and Contemporary Indian Theatre

The idea of the live archive or practice-as-archive is one readily applicable to performance traditions and investigations. Many contemporary theatre groups have in the search for a new aesthetics, researched into living performance traditions that claim their origins in a distant past. In India an entire theatre movement called 'Theatre of the Roots' sort to forge a new genealogy that would address the need for a postcolonial sensibility (Mee:2008). The investigations of some theatre pioneers, who researched into practice to develop their contemporary aesthetics such as Veenapani Chawla or Heisnam Kanhailal and Sabitri have led to years of practice-led research where the performance traditions they investigated through practice were simultaneously the archives they accessed. The goal of these investigations was not to merely discover an archive and embody it, but to recreate and forge a new aesthetic sensibility through it, reflecting their need to forge a new cultural identity and relationship to politicised histories, traditional philosophies and the environment. Their work reflects how practice is intrinsically linked with investigating theatre traditions of the past. How is practice-led research that is part of the process of developing a contemporary performance aesthetic different from a performance as research exploration? While reflecting on practice-as-archive evidenced through these two groups, I look at how eastern somatic traditions and natural scapes re-inform performance practice through my own performance-as-research exploration of breath and body centres in different urban and rural environments. Indeed breath as an artefact of lived performance lineages may also be considered. I also consider how practice and performance-based research in this context may speak to the emerging lineage of PaR in the international academic context.



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Mara Kaeser holds a BA degree in Sociology and is currently pursuing her MA degree in Theatre Studies at the LMU Munich, Germany. Additionally, she is a student of the Executive Master in Arts Administration at the University Zurich, Switzerland. She has worked as an administrative assistant at theatres and festivals and as a student assistant at the LMU, Munich. At the moment, she works in Prof. Dr. Christopher Balme's team as a student assistant. Her interests lie in social changes in the Arts, especially in contemporary theatre. Consequently, she concentrates on the interaction between society, economics and theatre.

Diversification of Theatre Forms in Contemporary Theatre Using the Example of the Munich Kammerspiele

From January 2016 on, employees of the Munich Kammerspiele, which receives about 20€ million per annum in subsidy from the city of Munich, will read Thomas Piketty's "Capi-tal" twice a month in an open session with the interested public. In 2012, the same theatre organized a public citizens' meeting on Munich's most luxurious shopping street to discuss city's current problems such as rent explosion. Already in 2004, this theatre started one of the earliest social interventions in urban space by founding a new "city" called "Bunnyhill" in one of Munich's most discussed problem neighbourhoods. During the last three artistic directorships one can observe a diversification of theatre forms whether they be projects in urban space or discourse-orientated evenings in black boxes. This paper will argue that this diversification is a reaction to more diverse group of stakeholder interests in the city theatre. In contrast to the 1980s and 1990s where stakeholder interests were more coherent, after 2000 one can observe a shift between the different interest groups such as artistic direction, the audience or the local government. In the context of neo-institutional theory and path dependency, this shift may be described as a critical juncture in the development of the Munich Kammerspiele followed by attempts to reform. New forms are not only implemented by the artistic direction, but by artists themselves. Especially temporarily employed players of the independent theatre scene influence the structure and the content of institutional theatres by their different way of production. Theatres react to these forms both in terms of organization as well as content. In sum, this paper will critically examine the dimension of emerging non-literature based theatre forms since 2000 at the Munich Kammerspiele along with an attempt to integrate this development into a broader view of institutional stakeholder interests in publically funded theatres.



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Chasing the Gaze of the Killer: Rabih Mroué's *The Pixelated Revolution*

When a wave of popular uprisings known as Arab Spring erupted throughout the Middle East in early 2011, the world witnessed not only the drama of political revolution but also the struggle for cultural expression. As protestors gathered nonviolently, public spaces like Tahrir Square in Cairo became stages upon which the people demonstrated their power and performed their resistance. Artistic responses to the revolution appeared almost instantaneously, with performances and exhibitions taking place mere days after the first protests occurred. The immediacy of such cultural metabolization raises important questions about timing and historicization. Is it possible to produce art about a historic event at the very moment in which the event is taking place? Or does the act of producing art piece unavoidably mark the end of the event? Is it necessary to gain historical distance in order to respond artistically to a revolution? And how has the extended use of portable, hyper-connected and ultra-fast recording systems influenced the process of historicization, or the borders between performance and reality? Margaret Litvin has contended that the distance between political activism and artistic memorialization "mirrors the gap between 'political theater' and 'theatre about politics' that has bedeviled Arab drama for the past thirty-five years." This paper will explore these issues of historicization by analyzing *The Pixelated Revolution*, a 2012 monologue by Lebanese multidisciplinary artist Rabih Mroué. *The Pixelated Revolution* blurs the frontiers between artistic product and political activism, as Mroué analyzes videos of the revolution recorded by civilians during the protests in Syria, and theorizes the philosophical and practical implications



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Latin America, Rebellious and Holy: The Problem of Political Theater

This research problematizes the idea of politics in Latin American theater, specially the relationship of this art with the political and social history of the continent. Specifically we analyze how this problem is solved on the scene, and the dynamic and aesthetic born of these practices related with the immediate reality, tradition and future. This will be examined on the Chilean theater, specifically on theatrical practices in the city of Concepción in times of Pinochet's dictatorship (1973-1990). These are characterized by a non-professional work that opens the way of experimentation, on children's theater and performances (for example, the work of Teatro Urbano Experimental, Teatro El Caracol, Teatro El Rostro, etc.). A scenic language is developed beyond the politics as a theme, where theatre not only politically identifies with the resistance, but dialogue with the community and daily life, in tension with history that surrounds him. From this problem, we'll try to answer which are the theatrical practices that dominates the period and what historical forces promoted them, as well as aesthetic and poetic that influenced these practices and how they relate to the dictatorial historical moment and the course of events. This research seeks to find that the theatrical practices carried out in the period of dictatorship in the city of Concepción are a way of resistance to the silence, setting up community, metaphor and break with previous aesthetics forms that determines their political implications, as they are part of community experience that seeks freedom in the context of totalitarianism; which it is carried out through its scenic procedures, work in the cultural field and choices of repertoire.



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Marco Catalão est un dramaturge et chercheur brésilien. Sous la supervision de Joseph Danan, il développe un stage de recherche à l'Institut de Recherche en Études Théâtrales, lié à l'Université Paris 3. Ce stage est issu d'une recherche intitulée « Théâtre virtuel », développée à l'Université de São Paulo (Brésil) avec le soutien de la Fondation de soutien à la recherche en São Paulo (Fapesp).

« Théâtre virtuel » : la critique comme processus de création

L'intérêt croissant des artistes et des chercheurs pour le processus de création théâtral a élargi le champ des études sur le théâtre au-delà de sa réalisation éphémère et ponctuelle. Le concept de « théâtre virtuel » cherche à amplifier la compréhension de la théâtralité, en l'étendant à ce qui précède sa réalisation scénique, en tant que projet et processus créatif, et à ce qui la suit, sous la forme des différents éléments discursifs (commentaires, critiques, récits) ou iconographiques (photographies, enregistrements, restes de décors et de costumes) qui l'amplifient, la propagent, la dispersent, la déforment et la transforment. À partir de l'observation de Pierre Bourdieu selon laquelle « le discours sur l'œuvre n'est pas un simple adjuvant, destiné à en favoriser l'appréhension et l'appréciation, mais un moment de la production de l'œuvre, de son sens et de sa valeur », nous nous attarderons sur quelques questions. Dans quelle mesure le discours critique peut s'autonomiser par rapport à son objet ? Dans la scène contemporaine que l'on pourrait dire traversée par la performance, où le spectateur est le point central du dispositif, la narration devient-elle plus importante que l'analyse objective ? Y a-t-il des limites pour la fictionnalisation de la critique ? Est-il possible d'écrire et de débattre à propos de dramaturges et de metteurs en scène qui n'existent pas concrètement, mais uniquement de manière virtuelle ? Ces questions sont proposées non seulement sur le plan théorique mais également à travers une expérimentation pratique.



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Marco Galea is senior lecturer in Theatre Studies at the University of Malta. He is a theatre historian with a particular interest in Maltese and postcolonial theatre. He has published on Maltese nineteenth- and twentieth-century Maltese theatre, as well as on postcolonial theatre and literature. He has also written on the intersection between race and culture in Malta. Galea has a keen interest in playwriting. His play celebrating the life and works of Francis Ebejer, *Ghaziz Francis*, was performed successfully in 2007 and during the Malta International Arts Festival in 2008. Between 2005 and 2007 he was President of The Maltese Writers' Union (L-Akkademja tal-Malti) during which time he piloted the association's entrance to the European Writers' Council, bringing greater visibility to Maltese writers, especially through the European Union's Prize for Literature.

Christmas Pantomime as Political Performance in a Former Colony: Not Just the Master's Tools but the Master's Workshop too

Christmas pantomime is a quintessentially British genre, generally considered as harmless family fun that attracts people from different social backgrounds to the theatre in equal measure. Its origins as escapist entertainment and as an alternative to more legitimate, and presumably more serious, theatre did not completely preclude the presence of political content within pantomime performance, for example during periods of imperial expansion or war when nationalism became an overriding sentiment. In the colonies, pantomime became one of the many signifiers of British culture and as such acquired new political value. This paper will discuss the development of Christmas pantomime in Malta after the end of formal colonialism. Instead of dying a natural death as it was expected to do and as happened in other newly independent states. Instead, it was adopted by Maltese performers and soon became the main event in the theatrical calendar, along the way acquiring a reputation for being a strong vehicle for political satire. The reasons for these developments will be analysed and related to the expansion the genre went through during the last two decades, with four major pantomime productions each year, up from the single production which had enjoyed a virtual monopoly for decades. Each production team has tried to position itself within the theatrical spectrum, and has successfully gained the trust of a loyal spectatorship. This positioning has happened mainly through political decisions, such as two theatre companies opting to perform pantomime in Maltese, the only cases I know of where panto is performed in any language except English. The paper will look at examples from recent pantomimes to examine the political significance of these performances in search for the reasons for their improbable success story.



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Marcus Tan is Assistant Professor of Theatre at the National Institute of Education, Nanyang Technological University Singapore. He is the author of *Acoustic Interculturalism* (Palgrave Macmillan, 2012) and has also published in notable journals such as *The Drama Review*, *Theatre Research International* and *Contemporary Theatre Review*. Marcus researches primarily in intercultural performance, with a particular focus on sound and music. He also has keen interest in performance studies, cultural studies, virtual performativities and sound studies. Marcus is also the convenor of the Music Theatre Working Group at the International Federation of Theatre Research.

(Re)Sounding the Past and/in the Present: Battlefield and the Ghost of Peter Brook's Past

To speak of Peter Brook's *Battlefield* (2015), one necessarily invokes the ghost of his past – *The Mahabharata* (1985). In a review of Brook's newest production, columnist Mayo Martin writes that 'much of the hype of Peter Brook's new play, *Battlefield*, has to do with the past' (Today, 18 November 2015). The 'past' here is distinctly a pun on *Battlefield*'s performance of the ancient Indian epic, and of the production's umbilical ties to Brook's (in)famous production thirty years ago. Unlike the 9-hour stage performance, *Battlefield* is a 70 minute excavation of selected episodes in the final books of the *Mahabharata*. The production re-writes the lessons and lamentations of Yudhishtira as he begins his rule of the Pandava kingdom after the Kurukshetra war. For Brook, the return to the sacred Hindu text has contemporary relevance: 'In it we find all the questions of our lives, in a way that is at once contemporary and urgent [...] its always astonishing stories, allow us to bring to the stage this situation, which, belonging to the past, reflects at the same time the harsh conflicts of today' (Programme Notes). Haunted by the legacy of this theatre legend, reviews lauded Brook's artistic mastery and dramaturgical vision yet the production's reception, in Singapore, was far from 'resounding.' Employing the concept of 're-sounding' as a metaphor, then, this paper will examine the interplay of the past and / in the present – Brook's performance of a sacred text of antiquity, the historical performance Brook's *Mahabharata* and the consequent history of political critique, as they effect and impact the construction and reception of *Battlefield*. As an acoustic phenomenon, 'resounding' is understood as the production of a resonant and impressively sonorous sound that lingers significantly; in common parlance, it is comprehended as a condition that leaves no doubt, is



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Archiving the Event: (Non-)Documentation and Aesthetic Experience in the Work of Tino Sehgal and Ari Benjamin Meyers

The performative arts are considered to be the most transitory of all art forms and hold a tension to forms of notation and documentation. Being an ephemeral event performances challenge their historiography. As case study the paper explores dimensions of ephemerality and immateriality in the works of choreographer Tino Sehgal and composer Ari Benjamin Meyers. For example, their collaborative piece *This Variation* (documenta 13, 2012) presented simple acts of moving in space, speaking and singing and created situations and relations between performers and audiences. Being in between choreography and (sound-)installation it was replaying questions on theatrical and museal dispositives. Conceptually, Sehgal's works are not being documented by media devices (photographs, videos, leaflets, catalogues, or even purchase contracts) and refuse to give access to any kinds of scores and notation. This is how the small and reduced acts bring the ephemerality of performance and sound to the fore which was reflected in the transgressive art forms since the 1960s (postmodern dance, Fluxus, happening and performance art). Rethinking artistic practices and discourses from the 1960s onwards about score and notation, performance and documentation, art and production I will ask how Sehgal's and Meyers pieces can be archived. I will contextualize this speculation with current artistic and research practices of creating ‚living archives‘ as dialogues with the past and non-linear conceptions of time (i.e. *ZKM Moments*, 2012).



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I am Senior Lecturer in Theatre and my research is conducted through practice with long term dance-theatre company, Cyrrff Ystwyth.

Thoughts on Dramaturgy, Embodied Memory and Learning Disability

Cyrrff Ystwyth has been creating dance-theatre performance since 1988. During the first 2 decades the work was not often documented. In this paper I consider the work that the company is currently creating, following the lead of a colleague with learning disabilities. I will consider how he is drawing on memory of an earlier time to not only create new work, but to sustain an enquiry that he first began in 1999. I will consider theory and practices of dramaturgy, embodied knowledge and memory and use Diana Taylor's distinction between the archive and the repertoire as a means of transmitting knowledge. How does embodied memory carry, and insert personal historical imperatives into the contemporary moment of devising performance – the here and now? How does the dramaturgical thread persist? How is it transmitted by the person with learning disabilities and what knowledge is within this migration from the past to the present?



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Margaret K. Araneo is currently the Program Head of Brooklyn College's MA Program in Theatre History and Criticism as well as an Adjunct Assistant Professor in Theatre. She holds a BA in Political Science from Johns Hopkins University and an MFA in Acting from Carnegie Mellon University. She is currently a Ph.D. candidate in Theater at the Graduate Center, CUNY and will be defending her dissertation in May 2016. Her research focuses on the relationship between modernist performance and scientific discourse relating to neurological impairment popular in the late-nineteenth and early-twentieth centuries. Margaret is the former Managing Editor of *Slavic and East European Performance (SEEP)*. She is currently the co-founder of Citizen Arts and Education, a New York based non-profit organization committed to advancing new works across the performing arts.

Collapsing the Divide: Experimentum Linguae and the Language of Theatre History and Practice

For Giorgio Agamben, human language is born out of limitation. It is this fact that distinguishes it from other modes of expression. In human language what is "ineffable," "unsaid," "unsayable" is the starting point for the process of signification. Thoughts, Agamben explains in "Infancy and History," become the means by which "the question of the limits of language" is articulated. Each thought address this condition of limitation in its own way. For Agamben, however, thought has long approached the limit from the outside, objectifying the edges of language without experiencing it, so thought remains trapped in "the vulgarly effable." Agamben proposes an alternative approach, one that privileges the experience of language--"its pure self reference." For Agamben, this "experimentum linguae" offers a new means of producing thought that can transcend existing philosophical and metaphysical paradigms. This paper takes Agamben's concept of experimentum linguae and applies it to the discourse of theatre history. Specifically, it considers how Agamben's concept can be used to reimagine the ways in which performance historiography is explored in undergraduate- and graduate-level training programs. With scholarly work and practical training often disengaged from each other, students' encounters with theatre and performance histories regularly require them to disavow the discipline's intense experientiality. This paper proposes alternative approaches to the integration of history and practice, ones that use the experiential nature of the theatrical form to think through the discipline's internal limitations. These approaches will include bringing performance practice and training into theater history classrooms and having faculty from various branches of the department working together to design curricula.



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Margaret Hamilton is Senior Lecturer in Theatre Studies at the University of Wollongong, Australia. She is the author of *Transfigured Stages: Major Practitioners and Theatre Aesthetics in Australia* (Rodopi, 2011), and specialises in research on contemporary Australian theatre. Her research has encompassed the emergence of postdramatic theatre in Australia and currently focuses on internationally significant main stage directors as part of a project that examines the influence of German theatre practitioners in an Australian context and reconsiders theoretical conceptualisations of adaptation. In addition to critical book collections, her research has been published in international journals, and includes an article on The Hayloft Project's Thyestes in a special edition of *Theatre Journal* (2014, 66: 4) on theatre and adaptation. She is a Chief Investigator on AusStage's Australian Research Council funded project Phase 5: Australian live performance and the world – global networks, national culture and aesthetic transmission. For a number of years she developed and managed a major program of contemporary Australian arts in Berlin and a subsidiary European touring program for the Australia Council for the Arts and the Department of Foreign Affairs and Trade.

Simon Stone's *The Wild Duck*: Adaptation, Re-Authorship and Regie in an Australian Context

Adaptation has a long history as a colonial theatre practice and source of controversy in Australia. In 2013 The Australian newspaper reignited debate by publishing a series of articles that censured adaptation as the product of the auteur-director, detrimental to the national story on main-stage theatre. In spite of the tendency to foreground oppositional notions of authorship, exchanges in the public domain have acknowledged a shift in approaches to translation and adaptation over the last thirty years as part of discussion of the 'freedom' to alter text in languages other than English, dramaturgical and thematic concerns that exceed national preoccupations and the emergence of the concept of director's theatre in Australia; the latter point a development that has been linked to the influence of German theatre on specific directors and main-stage production. This paper will examine Simon Stone's *The Wild Duck*, billed as 'by Simon Stone with Chris Ryan after Henrik Ibsen' and first performed at Belvoir theatre in Sydney in 2011 and later presented by a number of European festivals, including the International Ibsen Festival. In the context of Australian theatre history Stone's approach departs from the propensity to rely on conventional translations and stagings of the Norwegian playwright's work as period, costume drama. In response to the performance a number of commentators, including dramaturg and Ibsen-specialist May-Brit Akerholt, argued that Stone's production could not be described as adaptation on the basis that it is a 'complete reworking'. What, then, are the implications of this and other similar productions for conceptualisations of the practice of translation and adaptation in Australia? How does the notion of Regietheater play out in this context? And how do the conceptual tools associated with the digital era enable a re-consideration of the historical terminology that defines the relational structures intrinsic to the theatre medium?



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Margaret Litvin is associate professor of Arabic and comparative literature at Boston University, USA, and the author of *Hamlet's Arab Journey: Shakespeare's Prince and Nasser's Ghost* (Princeton, 2011). Her anthology of translations *Four Arab Hamlet Plays*, co-edited with Marvin Carlson with assistance from Joy Arab, is forthcoming from the Martin E. Segal Theatre Center at CUNY. Her articles, reviews, and interviews have appeared in *TRI*, *PMLA*, *PAJ: A Journal of Performing Arts*, *Journal of Arabic Literature*, *Marginalia Review of Books*, *Critical Survey*, and several Shakespeare journals and edited volumes. In 2015-6 she is an ACLS Burkhardt Fellow based at the Swedish Collegium for Advanced Study in Uppsala.

Taking Refuge? Arabic Theatre in Scandinavia

Iraq-born, Malmö-based actor and playwright Karim Rashid won a prize from the Gulf-based Arab Theatre Authority for his 2011 Arabic-language play "I Came to See You," about an Iraqi refugee who goes home. Yet when it came time to produce the play in Sweden, he felt he needed to modify it for a Swedish audience and a changing social context. What have these social changes been, and how is an artist to keep up? Starting from Spring 2016 mixed-language performances of plays by Rashid in Stockholm and acclaimed Finland-based Iraqi writer Hassan Blasim in Helsinki, this paper will explore how Arab theatre-makers and performing artists of different refugee waves have presented the dislocations of their own histories amid this year's bewildering crescendo of public debate about Arab and Muslim immigration to Scandinavia. Besides performances and critical reception I will draw on play texts in Arabic, English, and Swedish, as well as interviews with the artists and their collaborators.



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The Revolution on Stage: Theater in Portugal During the Post-revolutionary Period (1974-1976)

In different times of history, the role of arts – performative, literary, visual – and the role of artists are both revealing of an intrinsic leadership in the commitment between creation and political and social responsibility. As representation, replication and propaganda of ideologies or, on the contrary, becoming a landmark for other conceptual imaginaries together resisting political and economic manipulation, in the confront with established rhetoric, contributed, through artistic language, to the construction and materialization of different perspectives and narratives. The revolution of April 1974, which overthrew the dictatorship that ruled for more than 40 years in Portugal, deeply transformed the country. These transformations affected all society areas: education, health, economy, culture and politics. The reflex of the Carnation Revolution on the theatrical activities in Portugal is the starting point of this paper which intends to cross historical events from the most important moment of recent history of the nation, with its materialization in the field of theatre represented in Portugal during the period the followed the revolution.



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Three Oresteias: Dealing with the Past

The historical phase Europe is going through in recent years has seen its economy collapse and its values challenged by many emerging forces. The resulting crisis of identity has exacerbated the need for new and old narratives that would strengthen, legitimate and restore confidence in who 'we, the people of Europe' are and what 'we' believe in. Aeschylus' *Oresteia* is the receptacle of rich and superimposed mythologies about Western identity and democracy that has often fulfilled exactly this function, that is, it has been used by theatre makers not as a way to '(re)present the past', but to define the present and future by asking audiences to reflect on where 'we' come from, and where 'we' are going. This paper examines three recent versions of the *Oresteia* – by Olivier Py (Paris, Odéon, 2008), Robert Icke (London, Almeida, 2015) and Società Raffaello Sanzio (Paris, Odéon, 2015) – and how they encapsulated three very different approaches to the staging of the past. I will argue that while Py's version replaced the past with the present by presenting the Greek world as a premonition of the Christian era, and Icke staged an ancient Greek play as though it was a contemporary British play, Società Raffaello Sanzio highlighted the otherness of tragedy as an aesthetic form, and at the same time its relevance, without trying to purge it of its constitutive incommensurability. If Py and Icke presented the past by removing its residual alterity, Castellucci unsettled his audiences with tragedy's irrecoverable and alienating disproportionateness. The latter, I argue, is the only one of three approaches that actually deals with the past as past, however paradoxical that may be, without reducing it to the present (or, worse, the future).



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American Folk Incorporated: A Failed Proposal by Alan Lomax Jr. for the 1939-1940 World's Fair

In 1938, Alan Lomax, musicologist, folklorist and Assistant in Charge of the Archive of Folk Song of the Library of Congress, understood the importance of folk performance as a marker of national identity and was asked to submit a proposal called American Folk, Incorporated to the organizers of the 1939-1940 World's Fair consisting of three major components: The Barn Dance Hall, The Negro Honky Tonk and The Melting Pot. Described as immersive experiences, Lomax proposed loosely structured "folk plays" that would contextualize the various performances of song, dance and storytelling. While Lomax's offering is the only proposal in the archive formulating a complete vision of American-ness via American folklore, it nonetheless reproduces essentialist tropes of blackness as it attempts to legitimate traditional black rural folk performance as a part of American-ness. By engaging with Diana Taylor's theorization of the archive and the repertoire alongside theories of folklorization as it relates to black performance and subjectivity, I will examine this proposal, that was ultimately rejected by the Fair organizers as an historical document that articulates a conflation of anthropology/ethnography and performance.



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From Transtextuality to Transmediality: Performative Strategies in Contemporary Theater

The twentieth century theatrical language cannot be understood without considering the history of the transformation that the theater environment has suffered as a result of new media, which has led to attempts to form its own niche. Thus, confronted with excessive cinema fiction and its annihilation of television, theater refused to acquiesce and established a redefinition of theatricality as a kind of experience denied for both film and television; entertainment with real presence. Theatre as a tangible performance, an interactive relationship with the audience, an event as well as an act, and as a tangible presence, in Grotowski's manner, are the possibilities that the media embraces in order to justify its survival and to preserve themselves. However, the logic of the difference between confrontation with media procedures after the theater has been the opposite of imitation, and contamination: it has been exhaustively proven by the broad phenomenology of technological theater. The active intervention of the artist in a technological culture allows the usage of new compositional strategies based on sensory creative processes, logocentric no longer. If the logic of otherness and difference in the confrontation with the media had condemned the theater to a marginal place and ended in dissolving its influence on culture earlier, the absorption of these techniques would have provided a basis for the reformulation of a significant segment thereof. Based on these parameters, this paper will study the importance of performance and theory that is not mimetic in contemporary theater, which will be exemplified with some contemporary theatrical proposals.



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Dr Maria Chatzichristodoulou (aka Maria X) joined London South Bank University (LSBU) in 2015 as Associate Professor in Performance and New Media, and Head of External Development and Enterprise for the School of Arts and Creative Industries. She has also taught theatre, performance and new media at the University of Hull (2009-2015), the University of London Colleges Goldsmiths, Birkbeck and Queen Mary, and Richmond (the International American University in the UK). Maria is a curator, producer, performer, writer and community organiser. She was co-founder and co-director of the international Art and Technology Festival Medi@terra and co-artistic director of Fornos Centre for Digital Culture, both in Athens, Greece (1996-2002). Maria has published and presented her research widely including in journals such as *Contemporary Theatre Review*, *RiDE* and *Visual Culture in Britain*, convened numerous conferences and symposia, and curated festivals and exhibitions. She has co-edited the volumes *Interfaces of Performance* (Ashgate, 2009) and *Intimacy Across Visceral and Digital Performance* (Palgrave, 2012). She is currently writing a monograph entitled *Live Arts in Network Cultures* (forthcoming 2017).

Live Broadcasting and the Promise of Sustainable Economies of Scale

It is increasingly acknowledged that liveness is as relevant to potentialities of the digital as it is of the visceral: we are simultaneously 'here, now' and 'elsewhere, some-other-time'. These parallel experiences challenge the status of liveness as a 'bodily given' restricted to purely physical spacetime parameters. Berardi calls this mixed ontology of presence a 'hyper-presence', and claims that it 'has become a central aspect of our social practice' (2011): 'Digital liveness fundamentally changes the relationship between body and technology, individual and society.' Theatre and performance engaging with digital media are confronted with the novel possibility of reaching out to much wider and greater constituencies. Most major cultural institutions today operate a programme of live streaming for selected events. This is a phenomenal audience development and economic opportunity for live and performance art organisations; research undertaken by NESTA suggests that, "not only are digital technologies bringing new audiences to arts and cultural organisations, but they are also creating new sources of cultural and economic value" (2009). These new economic models invite live art and performance, for the first time in its history, to circulate within the same economies of repetition as recorded film and video. This begs the questions: Since live arts can share in the media economy, and their event, documentation and transmission become intertwined, how do we understand the difference between live performance and its document? Once live performance is able to attain both to the intimate and the mass medial, what are its 'remains' as a live act dependent on the visceral, physical, or live? And, can live art still be considered an ethically radical proposition – as it was in the 1960s when performance was critiquing the art market's dependence on the object – once it has ceased to resist economies of repetition?



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Maria M. Delgado is Professor and Director of Research at Royal Central School of Speech and Drama, University of London and Honorary Fellow at the Institute of Modern Languages Research at the University of London. She has published extensively in the area of Spanish-language performance and film and European theatre. Her work with the creative industries involves Artistic and Quality Assessment for Arts Council England, chairing the board of ATC and advisory programming for the London Film Festival. She writes regularly for the leading film magazine 'Sight & Sound'; her publications include ten co-edited volumes and two monographs. She is also co-editor of the Routledge journal 'Contemporary Theatre Review'.

Spanish matters: Calixto Bieito's 'Carmen' and 'La forza del destino'

Over the past decade there have been few directors who have polarized the European stage quite as contentiously as the Catalan Calixto Bieito (b. 1963). In opera especially, his re-visionist approach, questioning the assumptions that have built up around the performance and production language of music theatre, has resulted in a series of probing stagings which have generated frenzied indignation from a generation of critics who have judged his productions abusive, vulgar and tasteless misreadings of works that defy such radical treatment. For Bieito, it is never simply an issue of unquestioningly 'updating' the work in question, but rather the dependence on a series of cultural juxtapositions which recast the work through a complex contemporary reference system, providing uncomfortable readings that rediscover the theatricality of the medium, and stimulate inquiry into the ways these cultural works shape how we see and crucially, how we act. In this paper I examine two key recent productions that engage very directly with Spain's twentieth-century history, 'Carmen', first presented in its current iteration at the Gran Teatre del Liceu Barcelona in 2011 and 'La forza del destino', which had its premiere at English National Opera in 2015. The first explores the construction of particular problematic images of Spain that continue well into the twenty-first century; the second examines the legacy of the Spanish Civil War with a particular focus on the discourses of enmity and revenge that still dominate Spain's political sphere. Both productions, I argue, engage both with the traumas of the past and the role of these traumas in shaping the crises of the present.



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Maria Emília Tortorella is an actress, aerialist and researcher. Develops doctoral research on the work of Brazilian playwright and director Carlos Alberto Soffredini (1939 -2001), with funding from the São Paulo Research Foundation (FAPESP) in the Post-Graduate Program of Scenic Arts in Campinas State University – UNICAMP, the institution where she also obtained the title of Master in Scenic Arts (2015) and Bachelor in Performing Arts (2012). She is a researcher from Letra&Ato: drama study group, of the Department of Performing Arts at UNICAMP, coordinated by Professor Ph.D. Larissa de Oliveira Neves Catalão (UNICAMP-SP) and Professor Ph.D Elen de Medeiros (UFMG-MG). Her main focus of research is the contributions of popular culture to the Brazilian modern theater. Foundin member of the Cia Beira Serra de Circo e Teatro, a theater company that investigates the scenic creation from popular culture and circus techniques. Since 2015 is one of the producers of Botucatu Circus Festival.

The Contributions of Antônio de Alcântara Machado to the Modernization of the Brazilian theatre

This study aims to present the contributions of the modernist theater critic Antônio de Alcântara Machado (1901 - 1935) for the Brazilian modern theater. According to the traditional historiography modern theater starts in Brazil with the staging of *Wedding Dress*, written by Nelson Rodrigues. However, recent studies in the area have focused new attention to the period, making it clear that the establishment of the Brazilian modern theater was the result of a process that was unfolding since the beginning of XXth century, marked by the contributions of several playwrights. On the other hand, it must be recognized that this process was marked by many contradictions and misunderstanding. For example, the intellectuals and writers of the period established from foreign patterns what should be the Brazilian modern theater, and ended up denying an entire cultural production that reverberated in the Brazilian's stages. Therefore, they got lost in ideals that, as can be checked with the temporal distance, were ineffective. In this context, Alcântara Machado stands out for defending the idea that it would be from the use of the popular manifestations that the national theater could find a genuine and powerful verve for its modernization. In this work, we intend to briefly present the critical production of this intellectual, highlighting his contributions to the Brazilian theater.



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Maria Grazia Turri is an independent theatre scholar, having obtained her PhD in Drama at Exeter University in 2015. She is also a consultant psychiatrist and a psychoanalytic psychotherapist, holding a DPhil in Psychiatry (University of Oxford). In her research she explores how psychoanalysis can offer new understandings of theatrical processes. Her theatre journeys have also included performing and writing for devised theatre projects with Gaia Drama Group and Pegasus Theatre (Oxford), and teaching and writing for children's community theatre projects.

The Art of the Actor as Alpha-function: Interpreting the Eighteenth-century Notion of the Actor's Sensibility as Unconscious Emotional Processing

The question of how an actor should approach the interpretation of her character has been the object of a wide trans-European debate in the eighteenth century. In particular, the debate engaged with the question of whether the actor should draw on her emotions or her judgement, or both. The debate culminated with the controversial theory expounded by Diderot in his *Paradoxe sur le Comédien*, which praised lack of emotional engagement in the actor's art. In this paper I will start by illustrating the main dilemmas pertaining to the eighteenth-century debate, by focusing on key authors whose theories represent the direct and indirect references of the *Paradoxe*. I will especially concentrate on the weight that different theorists placed on the actor's sensibility, that is to say her ability to feel the emotions of the character, and on how they explained the relationship between sensibility and the actor's competence in understanding the character's circumstances and motives. I will then examine the tension between sensibility and understanding in the art of the actor from the perspective of the psychoanalytic theory of alpha-function. Alpha-function describes the way in which the baby's primitive emotional experiences are processed in the mother's mind through an act of understanding. The mother's understanding must be based on her emotional experience in order to be effective in processing the baby's emotions. In showing the parallels between the actor's oscillation between sensibility and understanding, as described by some eighteenth-century theorists, and the mother's oscillation between emotional experience and emotional processing in alpha-function, I will propose that the actor's interpretation of her character can be understood as her performing an alpha-function on the character's and, ultimately, on the spectators' unconscious emotions.



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Maria Hamali was born in Cyprus in 1978. She studied Modern and Byzantine Greek Literature at the University of Cyprus (1995-1999) and obtained a Master's Degree (2002), followed by a PhD (2013), in Theatre Studies at the National and Kapodistrian University of Athens. The title of her PhD thesis is "Eugene O'Neill, Tennessee Williams, Arthur Miller on the Greek Stage: From the First Acquaintance to the Establishment (1931-1965)". From 2002 to 2005 she contributed articles to the Cypriot theatrical magazine "Epi Skinis", on topics relating to the work of major playwrights and directors. She has attended seminars on Greek Literature and Poetry, Theory of Ancient and Modern Theatre, acting and directing. She has worked as a theatrical advisor in theatre productions and has contributed texts to theatre programs. Since 2003 she has been working in secondary education in Cyprus, teaching Modern and Ancient Greek; for the same period she has been an active member of the Athens-based European Network of Research and Documentation of Ancient Greek Drama participating in all its academic and other activities. She participated in several international conferences concerning theatre and literature, in Greece and Cyprus.

Investigating the Reception of National Dramaturgies in Foreign Countries as a Means of Constructing and Interpreting Theatre History: the Case of American Dramaturgy in Post-War Greece (1946-1965)

The reception of national dramaturgies or individual major playwrights constitutes one of the most favourite topics for theatrical research in Greece, which, in fact, PhD students are often called to tackle in the context of their theses. Using a huge volume of information, which the researchers are called to gather from primary and secondary sources (that, often, are not digitalized or easily accessible), they try to study, decode and interpret the theme of the reception on the basis of a series of factors in each case: the writer, the play, the performance, the director, the translation, the actors, the audience, the production (why, where and when), the political and social context, etc. The multifarious subject of the reception can offer important information about a specific period – in both a theatrical and a historical context. A very particular case in the history of theatre in Greece is presented by the reception of American dramaturgy – during the period that follows the Civil War (1946-1949) – which experiences a golden age during the 1950s through the plethora of American plays staged in Athens, with their main representatives being Tennessee Williams and Arthur Miller. The flourishing of American dramaturgy in Greece seems to be related both with the need of young Greek artists to revive theatre, as well as with social, political and economic relations that are being formed between Greece and the U.S.A., mainly as a result of the financial aid received by Greece through the Marshal Plan. So, the study of the phenomenon of the reception, casts light on a very important period of the country – in a theatrical as well as a historical context – but also interprets, to a certain extent, the exceptional popularity of American plays among the Greek public, even today.



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Maria's main research interests are centred on the performance of identity in social conflicts, especially on the level of the everyday and on postsocialist societies. She engages in the theorisation of practice-as-research in live performance with particular interest in somatic practices as knowledge and memory repositories. She is currently completing a practice-led PhD project at the University of Warwick (UK) on the performance of somatic memory for a transcultural translation of historical experience, using results from research on everyday life after the fall of the Berlin wall in the GDR. She has studied Theatre and Performance at Trinity College Dublin, European Ethnology at Humboldt University Berlin; and Theatre and Anthropology at the University of Leipzig. She has trained in chorus and physical theatre and performance. Since 2000, she has been engaged in interdisciplinary performance production, most of them perceived as explorations of social conflicts and interventions to contemporary politics.

Translation as Event and the Concept of the Somatic

I propose a presentation and discussion of the somatic as a medium of translation. Douglas Robinson, famous for once calling out the translator's turn in cultural studies, has recently emphasised the urgent need to conceptualise the somatic in any translational project (2015). But how does this prove effective in historiography particularly that tends to omit the body from the records altogether (Lefebvre 1991)? In the paper I test the potential and limits of the body in live performance for a translation of historical experiences of crisis in everyday life after the fall of the Berlin wall. Rather than taking oral testimonies and translating them into verbatim theatre, my strategy aimed at translating historical discourses of crisis into hypercultural, nonverbal performance moments. All participants in this performance were conceived as vital for enabling translation. Live and time-based, translation in performance thus can be described as a process that is limited to the boundaries of the event and that is based on a provisional agreement of all partakers to authenticate the 'product' of translation (Reinelt 2009; Benjamin 1972). The performance model I developed for a translation of oral history into nonverbal performance for a transcultural translation of historical experience will be laid out with an eye to trigger a wider debate of the workgroup on the concept of the somatic in translational processes – and of thinking about translation as an event. Benjamin, W. (1972 [1923]) *Die Aufgabe des Übersetzers*, in Benjamin, W. (ed), *Gesammelte Schriften*. Frankfurt / M.: Suhrkamp, 9-21. Reinelt, J. (2009) *The Promise of Documentary*, in Megson, C. & Forsythe, A. (eds), *Get Real: Documentary Theatre Past and Present*. Basingstoke: Palgrave Macmillan, 6-23. Robinson, D. (2015) *Fourteen Principles of Translational Hermeneutics*, in Stolze et al (eds), *Translational Hermeneutics: The First Symposium*. London: Zeta Books, 41-54.



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Transmedia Theatre and Contemporary Performance

German theorist of aesthetics Johann Jakob Engel described theatre as a tension between reality and fiction. He meant that, while representing something unreal "other," live theatre nonetheless unfolds in real time and space, and features real bodies in movement, albeit ones that gesture toward another time and space, and that therefore suggest other bodies beyond those that appear on stage before us. I propose this context as a potentially fruitful one for approaching the relationship between contemporary live theatre and the myriad media which proliferate today and which, increasingly alter our habits of consuming art. How is the tension Engel posits affected when theatre relates, in different ways, to new and emerging technologies of reproduction and mediation (social media for example)? Moreover, how do the cultural and aesthetic theories which guided our approach to 20th century theatre appear differently infected by this advent of hypermediation, or what scholar Carlos Scolari describes as transmediality? Scolari stresses that transmedia experiences are not limited to narrative fiction or nonfiction, but are also found in other areas of culture, theater and music, and he provides a number of examples ranging from the Shakespeare Royal Company and its *Such Sweet Sorrow* project to *La Fura dels Baus* and its recent *Aphrodite*. Yet as Scolari makes clear, we still face a long and exciting road ahead if we want to construct a properly transmedia to contemporary theater. In this paper I will offer some reflections and first steps toward a transmedia theatre, analyzing the two projects mentioned above while adding to that list the *fABULEUS Rosas Remix Project*. I can thus schematize three different transmediatic approaches to theatre, which may or may not open new avenues for thinking about theatre is today and what it might be in the future.



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Maria Mytilinaki Kennedy is a doctoral candidate in Theatre at the Graduate Center, City University of New York (CUNY) currently working on her dissertation *Modern Greek Theatre: Hellenism, the European Crisis, and the Politics of Translation*. Previously a recipient of the Fulbright scholarship for doctoral studies for 2010-2015, at present she is a Writing Across the Curriculum Fellow at John Jay College of Criminal Justice, CUNY. She serves as a reviewer for Greek translations for *The Mercurian*, *A Theatrical Translation Review*, and regularly contributes to the works of the IFTR Translation, Adaptation and Dramaturgy Working Group. Her chapter "From Greek into Neutral: Translating Contemporary Greek Theatre during the Eurozone Crisis" is forthcoming in the anthology *Ethical Exchanges: Translation, Adaptation and Dramaturgy in Translation* by Brill publishers in 2016. She has taught Theatre and Communication courses at Hunter College, Baruch College, and the College of Staten Island, and her dramaturgy work includes contributions for the New York Shakespeare Exchange and the National Theatre of Northern Greece. She received her BA and MA in Theatre from the Aristotle University of Thessaloniki, and her MA in Translation Studies from the University of Warwick.

Crisis and Memory on the Bilingual Stage: Testimony Theatre in Translation

As populations around the world are forced to endless relocation, theoretical approaches to mobility are increasingly central to our understanding of cultural history. For example, the refugee experience of crossing the Aegean is unfortunately not only a recent occurrence, but also a historical motif that revives a deep trauma in the region. An early example of cultural representations of war victims crossing over an unwelcoming aquatic border can go as back as *The Trojan Women*. Theatrical representations of similar tensions are evident, among others, in the recent trend of testimony theatre, particularly in works that focus on migratory narratives. In this paper I examine the theatrical articulation of the 1922 refugee experience on the Aegean, a humanitarian crisis of extreme proportions. The play in question, *Abandon the Citizens*, was created and performed by Greek artist Aktina Stathaki in New York City in 2013. The events dramatized in the play marked the end of the Greco-Turkish war and the final days of the Ottoman Empire. The actor/dramaturg recreates this universe on stage by producing bilingual iterations of a historical trauma in Greek with English supertitles. She also decisively reframes this history as a wider trope in the region's past through the theatrical medium. I analyze the case study as an example of larger patterns of performance that bring together Papastergiadis's notion of transit, which reinforces the relationship between movement, territory, and historical narrative, together with David Johnston's questions on translation's capacity to energize and historicize the imagination.



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Maria Sehopoulou graduated from the Department of Theatre Studies of the University of Athens, where she then completed the two-year postgraduate programme. She then did her PhD thesis, entitled “The Reception of August Strindberg in Greece. Translations – Performances” for which she was awarded “Distinction”. She participated in the 15th International Congress of IFTR/FIRT in Helsinki; in the symposium for the one hundred years from the death of August Strindberg, organized by the Swedish Institute at Athens and the Embassy of Greece in Sweden and in several other European Congresses and Conferences. She has worked as a theatrical advisor in theatre productions and has contributed texts to international publications and to theatre programmes. She has worked for several years, at the University of Athens, in charge of the organization of the postgraduate programme of the Department of Theatre Studies; at the Benaki Museum, in the documentation of collections and archives of performing arts; as a research associate in a interuniversity cooperation programme; in the organizing committee of the university programme of the intensive summer courses in Epidaurus and as a member of the organizing committee of the European Network for the Research and Documentation of Performances of Ancient Drama.

Transnational Diversities and National Singularities: the Case of August Strindberg and his Reception in Greece

This paper attempts to explore the difficulties in studying and researching the work of a famous author within a different national context, in this case the matters of importance that supervene while venturing to illuminate the diverse universe of Strindberg’s writing and the range of interests of the Greeks who focus on his work. How does national history affect the first few years of his reception at the end of 19th and the beginning of the 20th century? How is the Northerner received by the Southerners of his era and what changes occur –if any– during different periods of time? What questions emerge while looking back at theatre history in glimpses of relevant Greek stage productions and literary translations taken from the corpus of his work? How does his concurrent reception in other European countries affect the journey that his work makes from Sweden to reach Greece?



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Flammes, rêves et théorie : le processus de création de Hannas Traum

Nous interrogeons dans cette communication les possibilités de recherche ouvertes par le double regard du chercheur qui est à la fois à l'intérieur – en tant que comédien et créateur – et à l'extérieur du processus de création – en tant qu'engagé par ses compromis institutionnels et ses intérêts théoriques. À partir de l'analyse de la performance Hannas Traum (Rio de Janeiro, 2015), conçue en collaboration avec le metteur en scène allemand Frithwin Wagner-Lippok, le processus créatif sera envisagé à travers l'alimentation permanente et réciproque entre théorie et pratique théâtrales. Hannas Traum interroge les limites de l'autobiographie, les frontières entre le réel et le fictionnel, la performance et le théâtre, les corps et l'esprit, les mots et les choses. Librement inspirée de l'autobiographie de la comédienne allemande Hanna Schygulla, *Wach auf und träume* (2014), ainsi que du récit légendaire L'épopée de Gilgamesh, la performance a été conçue dans le cadre d'un projet théorico-pratique d'investigation à la Pontifícia Universidade Católica de Rio de Janeiro et a eu lieu dans la Fábrica Bhering, une ancienne fabrique de chocolat située dans un quartier d'extrême précarité sociale à Rio. Nous nous plaçons du point de vue de la génétique du spectacle, en nous concentrant en particulier sur les étapes et les transformations entamées par nos choix esthétiques et nos méthodes de travail. La notion d'observation de second ordre (Luhmann) nous permettra d'interroger dans quelle mesure l'autoréférentialité et l'auto-conscience développées en répétition engendrent un bouleversement des codes et du cadre de la représentation. En convergence avec des investigations concernant le rôle des affects sur la production théorique (Ciampi, Olinto) nous aborderons aussi les possibilités de recherche et création inaugurées par les espaces affectifs produits durant le travail.



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Teaching-Learning Lighting from Bodily and Performative Experience

In this paper I discuss about a pedagogical tool for lighting classes in an artistic and experience based educational environment. In the form of a case report, I present a wearable object that I have created called "glasses to see a little", and discuss how it helped me to teach lighting within the scenic arts universe. The first author in history that has organized and published a book that settles the subjects of light design field is Stanley McCandless. In the early 1930 decade, he points 4 main properties of light, and here we focus in one of them, the distribution. The glasses to see a little brings the user to a deep perceptual and internal experience, in a somatic performative (Ciane Fernandes) way, the knowledge of the property of distribution. They consist in a pair of glasses with no conventional lenses: pieces of cloth, flowers of lace fabric, plastics and all sort of recycled materials, that gives many different impressions of light diffusion for the visual field. I will here tell about a series of classroom practices from 2013 to 2014 in the School of Drama of UFBA in Brazil, where was possible to connect a matter of the very historical roots of lighting field in a performative, experience based and somatic approach. The way of learning the basics of lighting from the beginning of 20th century, became, nowadays, a full performative activity. The main authors that strengthens this discussions are the lighting designer Stanley McCandless (USA), the researcher Ciane Fernandes (Brazil), and the philosopher Jacques Rancière (France).



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Good Taste in Indian Performing Arts: Can the Non-Expert Sensorium Savour Dance-Drama?

TO THE SPECIAL PANEL ON INDIAN THEATRE Theorists of Indian aesthetics have repeatedly relied on the metaphor of food and flavours to explain the complex concept of *rasa* (taste/aesthetic delight) in the arts. In this analogy, ingredients and their distinct flavours are compared to emotions (*bhāvas*) while the taste that results from the perfect mix and balance of these is understood as *rasa*. Yet, the taste that develops from the performance on the stage is, of course, not literal, but rather affective. This metaphor is not trivial, as it emerges from a culture that makes sense of it: *rasa* is a concept that arises from the Indian sensory model and that makes sense as part of it. In other words, one has to be a "sensory expert" of Indian culture to fully experience and appreciate its performing arts. So what happens when an Indian drama is presented on the international stage to a non-Indian audience? How is taste performed when away from its cultural roots or when learned in the diaspora? This presentation will address the significance of the Indian sensory model in its performing arts – including the sensory analogies used when discussing *rasa* – as well as the strategies that allow non-experts to better experience *rasa* in the contemporary world. While an international audience might not be familiar with the (gestural) semantic of Indian performances or the language of *abhinaya*, it generally identifies with dance-drama through the affective relationship that is built with the performer—a relationship that in fact depends on taste (*rasa*). It is through the skillful physical representation of *bhāvas* (emotions) on the stage that the performer can indeed evoke *rasa* (taste/aesthetic delight) in the audience. The connoisseur (*rasika*) is thus the one who can savour the performance through the various tasteful blend it offers.



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Educated at the University of Oxford (B.A. Hons, M.St.) and trained at the Ecole Marceau in Paris, Marie-Louise began her professional performance career with Ariane Mnouchkine's Theatre du Soleil (2003-2009). Since 2010, she has been working in the UK as an independent choreographer and dance artist with companies as diverse as Birmingham Opera Company, Marc Brew, Gary Clarke, Ballet Cymru and Rosie Kay Dance Company. Recent new work has included pieces for a Tate / ARTIST ROOMS exhibit at mac Birmingham, as well as for performance ensemble Avid for Ovid at the Ashmolean Museum, Oxford. Marie-Louise is a PhD student at C-DaRE (Coventry University) researching dance in the museum.

Performance as Archive: Towards a 'New' Methodology in the Dancing Museum?

Interrogations of how PaR practitioners might reactivate the archive sit very neatly as a mise-en-abyme of the wider questions of 'creative archive research' (Gale & Featherstone, 2010) that I am investigating as part of my PhD research on dance in the museum. Rebecca Schneider's 2011 emphasis on 'the archive as another kind of performance' provides a discursive framework for my research as I explore archive as living performance and performance as living, counter-archive. Building on Lepecki's 'body as archive' (2010) and Lista's concept of body as a 'non-material museum' (2014), I argue for 'performance as archive' as a research methodology. As a case study, I examine my own work with performance ensemble Avid for Ovid, who aim to interrogate contemporary performance as 'living', moving archive for an ancient Roman dance form, tragoedia saltata. In the context of our work in the Ashmolean Museum, Oxford, I ask how 'present' performance not only acts as a filter for past texts and past choreographic forms, but also becomes a counter-archive in relation to other material, archival objects, a 'non-material museum' housed within the material museum. How is the embodiment of a performance history then reconfigured into something new, simultaneously an archive past, an embodied archive present and, most crucially perhaps, an archive still becoming?



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Marija Đokić studied History and graduated from the University of Belgrade, Faculty of Philosophy (2010). She completed a Master's degree programme in Eastern European Studies at the Ludwig-Maximilians University in Munich (2013). Her master thesis was about Đorđe Stratimirović and his self-positioning in the Habsburg empire. Since April 2013, she has been a PhD Student at the LMU in Munich and she has dealt with the history of theatre in the Southeast Europe, as well as the influences of the Habsburg monarchy and the Ottoman Empire on its development. She has been the associate of the DFG project Global Theatre Histories.

Belgrade as Hub for (Inter-)National Theatre in the 19th Century

Since 1841 Belgrade has been the capital of the Principality of Serbia that emerged on the borders of two empires, Austria-Hungary and the Ottoman Empire. Cultural institutions, such as the National Theatre, were established for promoting and representing the 'national' culture. Theatre historiography of Belgrade mirrors this role of the theatre by focusing solely on state-theatre institutions and their importance as 'faces of the (new) nation'. Yet at the same time as Belgrade's National Theatre was established, international performers and theatrical formats entered the new capital's stages: Besides the National Theatre one could find numerous forms of popular theatre entertainments typical for Western Metropolises of these days, such as vaudeville theatres, comedians, dance performances and circuses. Theatrical venues offered performances in foreign languages like French, Czech, Russian and German. In my paper, I am going to shed light on these 'parallel theatre histories' of Serbia's capital and their respective (discursive and scholarly) representations. By 'parallel' I mean the co-existing of state supported theatres on the one hand, and the private, commercial stages on the other, of a strong national discourse and international theatrical practices. Based on hitherto unpublished archival material such as playbills, posters, articles in periodicals and newspapers, I shall discuss selected examples from the time period in focus here that have mainly been ignored by Belgrade's theatre historiography. My aim is to suggest a new approach to Belgrade's 'theatrescapes' that takes both its divided and its shared histories into account. What kind of plays did the repertoire consist of and which were the ones that attracted the audience the most? Where did these plays come from? Which cultures and cities did Serbian theatre professionals look up to as models in order to improve their theatre? Where did the theatre guests come from and how were they perceived?



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Marija Tepavac is a PhD student at University of Vienna. After Bachelor studies of comparative literature in Serbia, she continued her education in Austria, but also her research field got wider, and she is writing a dissertation about political theater in communist Yugoslavia. Her research interest is theater opposed to politics, political performance, representations of trauma in theater and culture in (post)communist countries. With the project she is working on, she is dealing with the topic about exile, internal and external one, displacement of the identity and political trauma represented in literature and on the stage.

Redefining the Role of History in Communism: History as the Tool for Criticism in Yugoslav Theater

The topic of this presentation is the constructivist-myth fashion in the Yugoslav theatre which occurred in 1960s and 1970s and served as a philosophical and artistic expression of criticism and protest against the dominant communist political structures, and that is how the historical theatre became political. Applying the theory of metaphorical discourse, public sphere, théâtre engagé (Sartre) and self-censorship I propose the reconstruction of the role of history on stage. Playwrights on whose work I rely on such as Jovan Hristić, Velimir Lukić and Aleksandar Popović, used historical context, i.e. ancient Greece and Rome, Middle Ages or certain myths to showcase topical political issues and the forms of engagement. Using history as a self-censorship tool, their plays came to be performed in national theaters, despite the strongly controlled cultural politics which served the communist propaganda. Choosing the representative plays from the mentioned oeuvre, I observe them as the representation of authentic public sphere (Habermas) and try to separate such theatre praxis of engagement from the official one in Yugoslavia. Researching the role of the "historical" theater as the foundation of revolutionary activities around 1968 in Yugoslav culture, I re-describe the role of public space in Yugoslav communist regime. With theories dealing with Yugoslav theatre set out by Mirjana Miocinović and Branislav Jakovljević, I lay the foundation for my further research of history as a tool of political expression through relevant theories by Judith Butler, Michael Foucault and Raymond Williams. Since my presentation takes place 40 years after the publishing/performance of these plays, this work has the double point of view on both the theatre and history performed in it, and will re-interpret the relationship between history and theatre throughout the communist regime.



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Forgetfulness of the Past as Revealed in 'Waiting for Godot' and 'Godot Has Come'

'Godot Has Come' (2007), inspired by Samuel Beckett's 'Waiting for Godot', is one of Minoru Betsuyaku's most recent and award-winning plays. The play has been performed not only in Japan but also in Paris, Moscow, and Dublin. 'Waiting for Godot' has been adapted and appropriated in Japan in various ways, and one of the consistent features of these adaptations is that Godot appears onstage as a human character, who is a vulnerable and hardly noticeable person among the other onstage characters. 'Godot Has Come' follows this trend in characterization. However, Betsuyaku reminds us of the importance of Godot's coming by making Godot repeatedly say to Vladimir and Estragon that he has come. However, they seem to have amnesia and do not truly acknowledge the significance of Godot's presence. Betsuyaku, in his earlier works, has warned us of the unique trait of people belonging to post-war Japan, where people pretend to forget the pain they experienced in the pre-war and war-time eras and behave as if nothing serious happened. 'Godot Has Come' was written to warn us again to such forgetfulness of pain experienced in the past. The characters in the play (including Godot) barely communicate with each other based on their groundless assumption of who they are; however, they fail to create any positive relationship with them. By comparing the play with 'Waiting for Godot', a play reflecting Beckett's experience during the Second World War, this paper explores Betsuyaku's critical view of Japan in the years since the war and revealing the global situation developed after the war.



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I began my PhD studies at the National University of Ireland, Galway, drama department, as a mature student. I have previously worked as a writer for television and film and more recently for stage. My background in folklore, history and theatre has allowed me to design a research project which is situated at the intersection of history, story-telling and performance. I am a passionate advocate of research methodologies which are practice based. I understand this approach as a democratic opportunity to generate new knowledge. Current Research: I am in my 2nd year of doctoral studies at NUI Galway. My research involves the creation of an oral history archive with a group of workers who were employed in one of the first multi-national computer companies to set up in Ireland. The subsequent process of devising a performance piece from the collective testimony will offer an opportunity to interrogate some of the ethical challenges involved in performing oral history as oppositional critique. I will also be exploring the oral history interview as a performance event in itself which may suggest new re-configurations of contemporary concepts around the performer/performed to binary.

Glimpses of Infinity and Indoor Plumbing: Oral History in the Performative Space

' – there was this conflict - how can you go to the toilet in the house? They're posh! And there's all of this - but they're actually – this is the, this is the reverse of the real thing because they're actually - there's a toilet! where they live! in the house!' *laughs silently* Elizabeth McCluskey, mothersofmodernireland.com Oral History performance can offer unexpected glimpses into the 'reverse of the real thing', when that 'real thing' may constitute a globalised dictatorship of no alternatives or just plain common sense. The oral historian regards all memory as subjective, capricious and contingent, yet simultaneously as factual as events that 'really' happened. Truth claims in this discipline do not rest on the accurate recreation of historical events, but rather in the reactivation of lingering traces of these events in the subjective memory. The 'real thing' does not endure the myriad reversals. The oral history interview methodology (where the raw materials of the subsequent oral history performance are co-created) is an analytic and also a means of social empowerment. The interview event is simultaneously, in itself, a significant performance. This manifests as an intimate, personalised, performance mode which exists wholly inside a relational realm. A practice based research methodology devoted to an exploration of the oral history interview event can begin to anticipate and to re-imagine what Kristeva described as "the subversive power of historical intimacies" within a framework that is both performative and relational.



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Mario Freudo lectures theatre and performance at the Theatre Studies Department within the School of Performing Arts, University of Malta. Following an eighteen-year career as professional musician with the Malta Philharmonic Orchestra, Freudo read Music and Theatre Studies at the University of Malta and obtained a Masters Degree in music composition from the same University. In 2013 he completed his PhD research at the University of Sussex, UK, with a research project investigating the relationships between music and theatre. Currently, Freudo is one of the directors of ARC Research and Consultancy, an organisation providing services in research, consultancy, and policies in the arts and culture sector. He is also one of the directors of Theatre Arts Researching the Foundations (Malta), a research platform investigating contemporary performance practices, and co-founder of Icarus Publishing together with Odin Teatret (Denmark) and the Grotowski Institute (Poland). His most recent articles, 'Embodied Musicality: Nietzsche, Grotowski and Musicalized Process in Theatre Making' and 'Stanislavsky's Musicality: Towards Physicalization', were published in the *Journal Studies in Musical Theatre*. Research interests include musicality in theatre practice, relationships between performance and philosophy, and interdisciplinarity in performance.

Musicalised Dramaturgies: Reconsidering Dramaturgical Procedures in Ancient Greek Tragedy

The paper addresses the musical dimension of ancient Greek tragedy by applying current dramaturgical reconsiderations informed by musical elements whereby musicalised dramaturgies are developed. Musicalised dramaturgies may function as alternative strategies for the critique and composition of performance where dramaturgical conceptions are not limited to ideas of representation. To articulate my understanding of musicality, I acknowledge David Roesner's argument that, 'in order to make the term "musicality" productive for a discussion and analysis of theatre processes and qualities of performance, it is important to redefine it and disentangle it from its more common use as a descriptor of individual musical ability'. As such musicality delves beyond the idea of music as art form or rigorous discipline. With respect to dramaturgy, I refer to recent revaluations of the relationships between the layers and situations that constitute performance to argue that musicalised dramaturgies are relational rather than linear procedures. Musicalised dramaturgies function as non-representational multilayered dramaturgies where the musical element is not understood as a subordinate backdrop to the work of the author, or as yet another text supporting dramatic actions. Rather, musical elements, including rhythms and melodies, are applied in conjunction with rational associations to become the source of performance actions upon which dramaturgies will be composed. Considered as such, musicalised dramaturgies are relevant as critical frameworks for the study of dramaturgical procedures in ancient Greek tragedy which are often limited to literary critiques. It will be proposed that musicalised dramaturgies – understood as performative processes based on the embodiment–experience paradigm that feeds on the relationships of agents involved in the process of performance – are relevant to reconsider procedures of dramaturgical compositions and to investigate their performative potential.



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Marios Chatziprokopiou is currently completing a fully-funded PhD thesis in Performance Studies at Aberystwyth University. His thesis is entitled "Displaced Laments: Performing Mourning and Exile in Contemporary Greece", and draws on 12 months of fieldwork conducted among migrant and refugees communities in Athens and Piraeus. Marios earned his MA in Social Anthropology from the Ecole des Hautes Etudes en Sciences Sociales, Paris, and holds undergraduate degrees in History (Aristotle University of Thessaloniki) and Visual Arts (University of Paris VIII). He has worked as a part-time tutor of Theatre and Performance at the Federal University of Bahia and Aberystwyth University. Marios' research has been presented in international conferences, and disseminated in numerous academic journals and edited volumes in the U.K., Greece, France, and Brazil.

We are the Easiest Victims of the Jihadists': Performing Shia Minorities in Contemporary Athens

After the recent attacks in Paris, extreme right discourses in Europe consolidated one of their core arguments: the current 'refugee crisis' is directly connected with global terrorism. In other words, newcomers from Muslim countries do not menace only 'our' secular, post-Enlightenment values, but our very lives; their bodies are not just 'different' intruders, but lethal invaders. Pronounced in different degrees and tones, these voices tend to silence the fact that people seeking refuge in the Old Continent are actually trying to escape from the very violence they are accused of. This paper draws on fieldwork I conducted in 2014 in Athens and Piraeus among two groups of migrants and refugees from Muslim countries: a) a theatre company, mostly composed by Shia Afghans of the Hazara tribe, rehearsing a documentary-theatre version of Aeschylus 'Persians', and b) a religious group of Pakistani Shia performing the lamentation rituals of Muharram. Building on the discourses that my interlocutors produce about their actions, I show that, in very different ways, both the ritual and theatrical performances of Shia minorities in Greece can function as springboards through which they attempt not only to distinguish themselves from a caricatured extreme version of Islam, but also to prove that the latter is fully distorted, globalized, and disconnected from the historical traditions of their religion. Most importantly, these forms and modes of performance are seen to clearly demonstrate that these minority communities themselves constitute the Islamists' foremost victims.



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Prof Marisa Keuris is a full professor in Theory of Literature and currently the Chair of the Department of Afrikaans and Theory of Literature. Her research interests are focused on contemporary drama and theatre studies. She has published books, articles and chapters in books on drama and theatre semiotics, dramatic language, ecocritical approaches to drama, as well as translation studies in drama. These studies incorporate discussions of the work of well-known Afrikaans (Deon Opperman, Pieter Fourie, Reza de Wet, Harry Kalmer), as well as English (Janet Suzman, Athol Fugard) South African playwrights. She has also published articles on old Afrikaans playwrights (S.J. du Toit, Kleinjan van Brugge, W.J.B. Pienaar) to demonstrate the workings of Afrikaner nationalism. She is currently involved in a South African drama and theatre heritage project.

Magrita Prinslo (1896), Magdalena Retief (1945) and Mies Julie (2012): The Old Afrikaner Volksmoeder (Mother of the Nation) Versus the Young Afrikanermeisie (Girl)

Yael Farber's adaptation of Strindberg's Miss Julie to Mies Julie (2012) introduced to national and international audiences in the person of Julie a young white Afrikaner girl (meisie) who is in relationship with a black (Xhosa) man. This was a bold decision by Farber in view of the political past of South Africa when interracial relationships were deemed illegal (Immorality Act of 1927). Although both are now living in a democratic dispensation in the so-called "new" South Africa, Julie and John are both haunted by this past. John jokingly calls Julie a "Voortrekker" girl, but when she lays dying and makes references to Anglo-Boer incidents (concentration camps, etc) John tells her desperately that these are not her "memories". Julie, however, dies while reaffirming her Afrikaner roots. It is clear that the modern version of an Afrikaner girl in Farber's play is light years away from how Afrikaner girls or women were depicted in early Afrikaans plays. Two Afrikaans plays are discussed to demonstrate how the ideological concept of the Afrikaner volksmoeder (mother of the nation) can be traced in these plays, namely in the first play printed in Afrikaans (1896) and written by S.J. du Toit (Magrita Prinslo) and in a play written by Uys Krige, namely Magdalena Retief (1945) which was performed during the inauguration of the Voortrekker monument as part of the centenary celebrations of the Groot Trek of 1835. Although one finds in many Afrikaans plays depictions of Afrikaner women these two plays are interesting because both of them were based on historical figures and both plays are situated in historical periods of high importance for the Afrikaner (the Great Trek of 1835 and the centenary celebrations of the Great Trek in 1935 which led to a big upsurge of Afrikaner Nationalism).



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Possibility of Dramatic Representation of Taste in Modern Theatre – The Case of Indian Ink by Tom Stoppard

TO THE SPECIAL PANEL ON INDIAN THEATRE Paper present a discussion on transculturality within theatrical studies (Pavis, Fischer-Lichte, Schechner) and comparative aesthetics (Odin, Welsch, Shusterman, Wilkoszewska, Patnaik, Mohan, Biswas). Then follows an analysis of Tom Stoppard's *Indian Ink* in the twofold context: Pavis' typology of cultural exchange in theatre and classical Indian aesthetics of taste (*rasa*) and of suggestion (*dhvani*). In conclusion, the problem of transculturality vs. interculturality, which is directly connected with the title question of possibility of dramatic representation of taste in western theatre, is presented as a function of reader's attitude.



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Mark is Professor of International Drama at the University of Lincoln where he is also Head of the School of Fine & Performing Arts. He has worked as a playwright, translator and dramaturg for a number of theatres including Soho Theatre, The Royal Court Theatre and the Royal National Theatre, and has adapted a number of novels for the stage where his credits include Jorge Amado's *Dona Flor and her Two Husbands* and Fernando Pessoa's *Book of Disquiet*. Mark is Associate Editor of *Revista Brasileira de Estudos da Presença* - the Brazilian Journal on Presence Studies - and his main research interest lays at the interface between translation, adaptation and dramaturgy. His work in this area has crossed many disciplines including musicology, film and literature but his main focus remains on performance writing. He recently completed, in collaboration with Professor Elaine Aston of Lancaster University, a book which documents the impact of the Royal Court Theatre's international work over the past 15 years.

Technology and the Future of Theatrical Translation

In a 21st century that has seen the rise of the electronic device as a natural extension to the body, translation apps are already becoming popular sources of interaction between different languages and communities as the gap between equivalency and authenticity becomes a site of shared understanding that affords an interaction with language that was hitherto impossible. According to Google's Director of Engineering Ray Kurzweil, we are only twenty-five years away from reaching a moment of "technological singularity", a critical moment in human evolution where the machine will be able to match the essential complexities of human intelligence (Kurzweil 2005). While Kurzweil has acknowledged that meaningful, nuanced translation will be one of the last bastions of humanity that machines are able to conquer, the perceived threat of what this might mean for the arts and humanities is very real as translators now are faced with a possible future that disables them of their craft in a potentially democratising act that makes translation an open process that can accessed by all. However, within this apparently liberalising trend, there is an increasing fear among translators that the assumptions around translation that have blighted its genesis – that, for example, interpretive (mis)readings quickly become established as objective material facts (such as the ways in which the Christian readings of the Quran quickly became embedded in its subsequent translations into English) – will resurface under the guise of a biopolitical drive to accept technological change as the inevitable ride of progress. In this paper I want to explore the possibilities of a transhuman or even posthuman world of translation and what this might mean for those working in theatre. What are the risks and benefits for theatre translation of a machine-translation-oriented world where languages



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Mark Rogers is a PhD candidate at the University of Wollongong and Artistic Director of Woodcourt Art Theatre, a DIY pop-up production house based in Sydney. His doctoral thesis focuses on emerging reflexive dramaturgies of text in Australian performance. He received a Bachelor of Creative Arts (Honours) from UOW in 2009 where his research focused on Benedict Andrews' 8-hour production of *The War of the Roses*. A playwright and theatre-maker, Mark also creates work with Applespiel, a collective that investigates modes of contemporary myth-making. He currently tutors in scene-work and theory at UOW.

Both Putin's Russia and St Kilda, Melbourne: Fictive space in Daniel Schlusser Ensemble's M + M

ictive space, understood as requisite to dramatic theatre, is an illusory device that creates a cohesive 'cosmos' that the spectator understands the performance is meant to represent. This phenomenon is often opposed to the dramaturgy of theatre works that aim to disrupt or negate fictive space, highlighting the importance of performative presence. In new work emerging from the Australian independent sector however, fictive space is being used in ways that complicate this binary. These are works that create what Peter M Boenisch describes as reflexive dramaturgies by using layered fictive spaces to destabilise a unified spectatorial relationship to the world(s) of the work. Daniel Schlusser Ensemble's 2013 performance *M+M* provides example of this. An adaptation of Mikhail Bulgakov's *Master and Margarita*, *M+M* uses the novel as a starting point for a theatrical event that resists clear representation and invites reflexive readings. The 'Russia' we see in this performance is simultaneously the 1937 Russia of Bulgakov's novel, the contemporary Russia of the Pussy Riot trials and a performance in St Kilda in Melbourne, Australia. Drawing on Boenisch's reading of Slavoj Žižek, this paper defines the spectatorial relationship this work developed as being parallax in construction, requiring the spectator to sit simultaneously inside and outside the concurrent layering of fictive material. This mode of dramaturgy is also explored in relation to Alain Badiou's ironic assertion in *Rhapsody For The Theatre* (2008), where he asks who would not hate an event where you've paid for entertainment, but instead are forced to work for it! It is, however, this working spectator that defines reflexive dramaturgy in a contemporary Australian context. This paper posits that a new generation of contemporary Australian artists are not interested in fictive closure, but in using fictive space to crack open multiple, concurrent readings of text and performance.



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This paper contributes to *Affect, Animals, and Autists: Feeling Around the Edges of the 'Human' in Performance* under contract with U Michigan P; develops themes addressed by "Furry Cartography: Performing Species," *Theatre Journal* 2011. Previous monograph: *Performing Bodies in Pain: Medieval and Post-Modern Martyrs, Mystics, and Artists* (Palgrave 2010).

Genealogies of Autistic Performance: Christopher Knowles

Christopher Knowles first collaborated with director/auteur Robert Wilson in 1973, when he was thirteen years old, and came to public attention with avant-garde performance works such as *The Life and Times of Joseph Stalin* (1973) and *Einstein on the Beach* (1976) for which Knowles wrote libretti as well as performing. This paper traces a rhizomatic genealogy of autistic performance with Knowles' early work at its center. Knowles continues to paint, write, and perform, recently reworking earlier material to develop the solo performance *The Sundance Kid is Beautiful* (2012, Martin Segal Theatre Center, CUNY, New York; 2013, Louvre Museum, Paris and Whitebox Art Center, New York for PERFORMA 13; 2014, The Performing Garage, New York; 2015, University of Rochester, New York). Along the way, the label "autistic" replaced "brain damaged" with, but cognitive difference remains prominent in press and in criticism. I will argue that Knowles crucially influenced Wilson in the development of visually-oriented performance that does not strive to become comprehensible within norms of communication; that his impact on postmodern performance extends beyond their collaborations; and that their work together offers a generative model for collaboration between autistic and neurotypical performance makers.



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Marleena Huuhka, MA is a doctoral researcher in The Centre for Practice as Research in Theatre (T7) in the School of Communication, Media and Theatre, University of Tampere. She earned her Master's degree in Theater and Drama Research in 2013. Her research interests include video games as performances, human and non-human cooperation, new materialism and nomadism.

Vagabond Mimesis – Nomadic Wanderings through Minecraftian Performance Space

My PhD thesis *Towards a Material Politics of Intensity: Mimetic, Materialistic and Ecological Assemblages of Becoming-Non-Human/Machine in Video Games* examines Minecraft (2009-) and other such world building video games as material, mimetic, virtual, nomadic and anarchistic performance rhizomes and locations of becoming-something, created in cooperation with human and non-human agencies. The theoretical framework of my work is centered on Deleuze & Guattari, Antonin Artaud, Baruch Spinoza and Jane Bennett. My methodological approach is twofold: I analyse my own gaming experiences in the tradition of practice-as-research and I also conduct performance analyses of on-line video material created by other players. In my paper, I will focus on nomadism as a way of navigating and existing in virtual performance spaces, such as Minecraft. As nomadic thought is present not only in philosophy but also in art, we can assume that game play as performative action also has nomadic qualities. The co-agency of human and non-human materialities forms an agential rhizome that nonhierarchically opens and expands in all directions continuously and endlessly. According to Deleuze and Guattari the nomad worker does not reproduce, it follows, embarking on journeys both in immobility and distance. The avatar/performer in Minecraft is such a worker, engaging in endless functionless labour, that in itself is creative and ever forward striving and therefore mimetic. Mimesis here is seen as an action and a process with infinite potentiality of creating new worlds. I discuss possible ways the nomadic approach practised in performance studies could be applied to the study of video games as spaces of performance and what kind of perspectives on mimesis could be opened through this line of thought.



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Battlefield or the Dance-conversation Around the Fire: Peter Brook's "Theatre of Less"

With "Battlefield", director Peter Brook along with Marie-Hélène Estienne and Jean-Claude Carrière, revisits the celebrated Indian epic poem Mahabharata. In this article it is verified how much the Hindu poem tangles itself around Brook's understanding about the whole of the Shakespearian work and how much his trip to Africa and the meeting with the griots are revealing to what the director aims to accomplish in and with the theatre. A theatre that we denominate "a theatre of less": less spectacle and more ceremony, less technique and more humanity. Making the theatre a place of meeting, in the overwhelming and irreversible delivery of the scene to the work of the actor-narrator, becomes Peter Brook's deep search.



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Martynas Petrikas (dr.) is an associate professor at the Institute of Creative Media, Vilnius University (Lithuania) and at the Department of Theatre Studies, Faculty of Arts, Vytautas Magnus University (Lithuania). His fields of interest among others are: social aspects of theatrical practice, history of Lithuanian theatre, and history and theory of theatre criticism. In recent years he has headed and participated in several research projects funded by the Research Council of Lithuania (Bridge Between Cultures: Relations Between Lithuanian and Polish Theatre in 20th Century (2012-2014), Popular Performers in Interwar Lithuania (2015) among others). M. Petrikas is a member of the International Federation for Theatre Research IFTR/FIRT and the Association of Nordic Theatre Scholars, has authored academic publications as well as numerous presentations at scholarly events. In 2014 M. Petrikas published a collective monograph "Post-Soviet Lithuanian Theatre: History, Memory, Identity" (co-author, in Lithuanian).

Selective Memory and Counter-Canonical History

Walter Benjamin in his "The Work of Art in the Age of Mechanical Reproduction" drew the line of difference between the art that possesses and the art that lacks "an aura" (1936). If the former type is orientated towards eternity and has the noble lineage of tradition, the latter is being produced for immediate consumption and thus – forgetting. Such juxtaposition constitutes the framework for discrimination between the "high" and the "low" in arts, where one is deemed worth to remember and another is denied a place in archive of memory. The symbolic "archive" of knowledge for Michel Foucault is an ideologically motivated construct (1972: 129): an archive of "worthy" cultural products and their makers – a basis for a tradition in arts and culture – hence can be seen as a reflection of the power relations in a given society. My departure point for this paper is an established version of Lithuanian theatre history as an example of archive of memory with its peculiar lack of interest in theatre practices outside the legitimate system: commercial theatre, amateur theatre and theatre made by and arguably for the ethnic minorities. I will focus on one example: a venue called The Summer Theatre was active throughout the Twenties and the Thirties in Kaunas, the Lithuanian capital of the time. Despite its activities that were running over two decades The Summer Theatre is hardly discussed in any of the available historiographical research. By taking a closer look at the management, programming and the reception of performances on its stage, I intend to clarify the reasons behind the refusal to include The Summer Theatre into the established theatre history.



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Arabic Theatre: An Alternative Theatrical Past

Considering its proximity to Europe, it is surprising that the theatre of the Arab world has received almost no attention from Western Theatre historians. Indeed one may read even in some of the most respectable Western theatre histories, the false and dismissive claim that there is little or no Islamic theatre because Islam forbids representation. One might similarly claim that theatre is impossible in Christian countries because respected Church fathers like Tertullian condemned it. In fact, even passing over the ritual performances of Ancient Egypt, the earliest significant preserved plays in Arabic date from the thirteenth century, so that in fact the Arabic theatre can claim post-classic tradition as long as that of Europe. In more recent times, during the nineteenth and twentieth century, theatres across the Arab world created a rich repertoire of works, many influenced by European models, and others based on more native material. During the past two decades a very small part of this dramatic heritage has been translated into Western languages, but what is available is not only a very small sampling, but is in large part concerned with the drama of a single Arab country, Egypt, which, would be similar to selecting plays from only England or France, for example, to represent European drama from medieval times to the present. This presentation will consider what concerns ought to be operating if one were to create what does not yet exist, a general introductory anthology of plays from the Arab world.



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Mary P. Caulfield is Assistant Professor of English and Humanities at SUNY, Farmingdale State College. Her research combines the political and the performative specifically with regards to contested figures in Ireland's past. Mary has published extensively on these topics. Her most recent publications include two edited collections *Ireland, Memory and Performing the Historical Imagination* (Palgrave Macmillan, 2014) and *The Theatre of Enda Walsh* (Carysfort Press, 2015). Ph.D., Trinity College, Dublin; Samuel Beckett School of Drama M.A., New York University

“Of What is Past, or Passing, or to Come”: Archiving the Corporeal Artifacts of Irish and Irish-American Heritage Performance

Today, with the continual blurring of borders, the diaspora of refugee groups, and the widespread threats of terrorism, the negotiation of both individual and collective identities is a fluid phenomenon and the resources that address how and why we deal with our histories are at a premium. In their collection, “Heritage and Tourism: Place, encounter, and engagement,” Staiff, Bashell, and Watson see traveling to “special places” as a communicative act—an act that is performed. They write, “The communicative act between special places, people and fellow travellers is invariably potent with representations.” Further, “the communicative act is about degrees of immersion where the subject’s identity is enmeshed in visual, verbal, sonic and somatic cultures”. If the immersion is manufactured or “the result of being enfolded in and by places that are semiotically charged” they are both deemed to “communicate on many levels, both physical and mental.” Manufactured immersions such as The Tenement Museum in New York City, promises to forge “emotional connections between visitors and immigrants past and present”. The Dublin Heritage Experience in Dublin, Ireland lets visitors “Live the Lockout”. These two “special places” are primarily concerned with the communicative act of Irish and Irish-American heritage performance. Such is the chief concern of this paper. The term living history museum is no longer oxymoronic. The recent and rapid erection of interactive “special places” with historical puissance exposes our primal reliance on place as a means for existential exploration. Within these walls we can corporeally invest in our history and heritage, which creates a cathartic event for visitors. The visitor/spectator plays an integral role in his/her own heritage performance and such transactions become an essential artifact for the archive of Irish and Irish-American heritage performance. Note: Russell Staiff, Robyn Bushell, and Steve Watson, “Introduction - Place, Encounter, and Engagement,” introduction



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The Role of Theater in Voicing Iranian History Based on the Analysis of Bahram Beyza'ee's Drama

Literature is a platform for recounting history and a certain place for tracing people who has built the history with what they have thought, said, and done. Although historical investigation rely more on sheer history but this doesn't mean we don't need historical literature for historical analysis. Literature, especially in the form of theater has long kept alive the mythological history, rituals, and even the prospect of wars and various events for future generations. New Historicism holds that there are two meanings for the word history: past events, and fictional expression of the past events. History is constantly narrated so that the first concept is not acceptable. The past cannot be accessed undefiled, unmediated. Accordingly, the relationship between literature and history should be reconsidered. Theatre is one of the most dynamic and most vivid routes of communication with history. In the Iranian theater, one of the most prominent writers who dealt with this issue is Bahram Beyza'ee". Beyza'ee uses historical accounts and tells the story of people whose names are off the record, but has someday existed. Beyzaie as a playwright and scholar depicts Iranian mythology, rituals, and history in his plays. He makes artistic reproductions of silent voices and untold stories to the audience. This research, by using analysis of Beyza'ee's dramatic works, tries to foreground the importance of theatre in voicing history and examine the analyses of writers and theatre audience about the untold side of the history. Also, this study is an attempt to establish the position of theater in narration of history and even the formation of the historical movements in society.



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Matteo Bonfitto is a performer, theatre director and a researcher. He received his BA cum laude from Bologna University, Italy, with a paper on Kabuki Theatre ("Emptiness: Kabuki"). He received his MA in Theatre at São Paulo State University, Brazil, with a dissertation on physical action and composition in acting ("The Actor as a Composer"); and was awarded a PhD from Royal Holloway University of London, England, with a thesis on Peter Brook's Theatre ("The Kinetics of the Invisible"). Since 2010 he has been developing a postdoctoral research on performative processes and part of it took place at The Graduate Center CUNY, EUA, and at the Freie Universität, Germany. He is currently teaching at the State University of Campinas, in Brazil. Concerning his artistic work, he is one of the founders of Performa Teatro; with this collective he presented performances in Brazil, Chile, France, Scotland and England. See www.performateatro.org

Dissolving Past and Present: The Importance of Spirituality in Eastern/Asian Theatres

Since the beginning of the XX century, acting processes in the theatre have become a subject of constant investigation in the so-called Western World. In this respect, many Western theatre artists were deeply influenced by different Eastern theatres; the importance of Kabuki Theatre in Meyerhold's work, Peking Opera in Brecht's work, Balinese Theatre in Artaud's elaborations and Kathakali Theatre in Barba's work represent just a few examples that can be referred to in this case. However, apart from Barba and his elaborations on Anthropological Theatre, such influence remains very often just as a sort of vague intuitive inspiration. In this respect, apart from Barba's elaborations on Theatre Anthropology, many aspects associated with what we could call 'the tacit dimension of acting', which entails a deep connection between ethics, aesthetics and spirituality, were overlooked by these artists. That is exactly the point that this reflection wants to make, examining case studies and direct experiences related to such a dimension. The objective here is not that of searching for a universal analytical model whatsoever, but that of trying to capture impalpable, but at the same time perceptible aspects related to this dimension which cannot be dissociated from spirituality. Among these aspects memory deserves a special attention. In fact, in many Eastern acting processes memory goes beyond individual affective memory in order to materialize spiritual traditions in which the perception of time is produced in a specific way, dissolving past and present.



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The Origin of the Work of Art (in Digital Culture)

The phenomena of electronic information distribution and its availability in digital culture does not simply reorganize the functions of the work of the artist but requires fundamental shifts in the understanding, theory and practices of how art comes into being. Digital technology and computational interactivity at use in the creation of the work of art brings the possibility of entirely new models of creativity and challenging constructions of what we might consider new paths for the 'event of truth' as Martin Heidegger defined art. I question what are these new models of art and artist, process and product, training and practice-based research in a post-internet age. If we agree that the world is fundamentally different because of the experiences of being within the spaces of technology, be they hybrid or virtual, surely the function of art shifts as well. Martin Heidegger in his essay 'The Origin of the Work of Art' argues for a process in art which he calls 'worlding'. The noun 'world' used as an active verb 'worlding' suggests an event that undiscovers the complex web of interrelations that make up any situation. As subjects within digital culture experience a new worlding of the world so is the ontology of art resituated and reconfigured. What art is, and what art's function is, and what its origin is, may resemble its former essence, function and origin, but the manners of its production and the resulting understanding, theory and practice are fundamentally changed. The questioning of my proposed chapter is to pursue what we might consider to be the origins of the work of art in digital culture and shed some light on what research, be it practical or theoretical, might reveal and undisclose the process, this worlding, of this new technological world.



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Dada Masks and the History of Liveness

The concept of liveness has been central to theatre discourse for decades. In the 1960s, presence was prioritised over representation; later, it became increasingly clear how much presence is structured by technology and methods of absence. My paper sets out to provide a genealogy for the concept of liveness by investigating the aesthetics of the historical avant-gardes in order to uncover its philosophical, historical, and political implications. Here, I shall pursue the thesis that inside the discourse of what is called "live" lie different ideas of vitality, which should be explored in relation to the philosophy of life (Lebensphilosophie) and the histories of knowledge. This shall be discussed with a reflection on the significance of masks in the Zurich Dada movement. Dada marked a radical rupture with 19th-century modes of representation by aiming to emancipate language, sound, the body, and space. In doing so, this movement drew its energy from primitivist strands by using masks inspired by non-European and prehistoric cultures. In addition, their dance – for example, that of Sophie Taeuber-Arp – was closely linked to the expressionist dance (Ausdruckstanz) of the time and its vitalist mind-set. The paper's aim is to reflect on how masks were animated in Dadaist dance in order to explore, firstly, the neo-vitalist background (Nietzsche, Bergson) at the threshold between Dadaism and expressionist dance and, secondly, the phantasmagorical dimension, which can be theorised with Freud's concept of the animate being (das Belebte). By reconsidering constellations between Dada and the history of liveness, the paper sets out to uncover the roots of live art.



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Matthias Korn is a Berlin-based independent literature and art historian. He studied Comparative Literature, Religious Studies and Art History in Berlin, Rome (Italy) and Córdoba (Spain) and teaches now and then at the University of Potsdam on artistic processes. The paper is part of his ongoing doctoral thesis on Samuel Beckett's *Quadrat I+II*.

On Seriality and Obsession

The paper situates Samuel Beckett's tv piece *Quadrat* within the context of modern art and one of its most prominent features, seriality. The focus on seriality will be less explored in a historical manner, but with focus on the underlying structuring of the artist's psyche. In their works of art it is the obsessional and compulsive character that is played out in a pure form.



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How Applied Theatre Projects Contextualise

Discussing examples from the ERC-project „The Aesthetics of Applied Theatre“, I wish to reflect on the question of how to analyse the contexts of theatrical interventions. Many applied theatre projects (e. g. in the field of theatre in education, theatre in conflict zones, theatre therapy) can be described as interventions into a given context like for example a local community, a family structure, a regional crisis or a post-war situation. At first sight, a clear division between the theatre project and its activists/facilitators and the local situation seems visible. On closer inspection, though, it becomes obvious that applied theatre projects tend to create their own context. Already in the application for a theatre project, when trying to get funding from NGOs or other funding bodies, the practitioners/facilitators define the type of conflict, the nature of the confrontation, the limits of the conflicting parties, the character of participating groups and more. Thus the theatre projects are designed in a way that they confirm or even implement the once-designed image of a conflict. This nexus makes it difficult to separate analytically between performance and context. From this point of view theoretical approaches like ANT, which cast doubt on the idea of a context itself, appear to be relevant.



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Collective Remembering and Popular Culture in Mommy d'Olivier Choinière

Can theatre be an instrument for reconsidering our affective relations to collective memory? Can it become the place to reevaluate our collective relation to the past? The French-Canadian writer and stage director Olivier Choinière explores these questions in his show, *Mommy* (2013), which features a main character who idealizes the past. What is interesting is that this main character, who is an old woman, is reminiscent of an ancient mummy who embodies a past that is no longer magnificent. This nostalgic character, whose mindset is always in the past, surprisingly sings her stories through hip hop music, which is a modern convention that contrasts with her old-fashioned ways. The show is structured by the DJ, who constantly plays excerpts of old songs, publicities, movies, and TV shows and political discourses from Québec. The piece appears to be a mashup of popular references that are strongly related to Québec history. Mixing popular objects of the collective memory of society, the performance becomes an affective machine that satirizes our fetishization of the past. Therefore, the show operates more like a critical apparatus, as it questions our affective relation to these cultural objects (songs, TV shows, famous political discourse, etc.). The hypothesis is that by cross-referencing political discourses and popular cultural objects in this excessively nostalgic way, Choinière is showing how some cultural objects obtain an affective value (Ahmed, 2004) through the repetition of our collective memory. This process of assigning affective value to the cultural objects impedes a clear consideration of the past. Through exploring these issues, we will be discussing the nostalgic representation of Québec's past through Paul Ricoeur's considerations on memory and imagination, Jacques Rancière's conception of the "sensible," and Sara Ahmed's theory of the politics of emotions.



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Spectral Poetics: The Wooster Group's Production of Busenello/Cavalli's *La Didone*

In 2009 the New York-based collective The Wooster Group—"the best-known experimental theatre company of the postmodern era" (M. Carlson)—staged Francesco Cavalli's 1641 opera *La Didone*, on a libretto by Giovanfrancesco Busenello (the librettist of Claudio Monteverdi's *L'incoronazione di Poppea*). The Wooster Group audaciously juxtaposed the opera with the 1965 science-fiction film *Planet of the Vampires*. Based on the concept of *spectropoetics* (Derrida) and borrowing from recent work in theater studies, I argue that this production reconfigures the relationships between text and performance that are left largely unquestioned by today's operatic stagings. By questioning the relationships between archive and repertoire (W.B. Worthen), this production suggests an alternative paradigm to both the reconstructionist and the *Regietheater* approaches prevailing in Baroque opera productions—a dilemma that recent productions at Drottningholm (e.g., *Le Nozze di Figaro*, 2015) have also confronted. The Wooster Group engages with the textual tradition in ways that participate in a critical postmodernism in which the past, rather than being either skeptically devalued, or simply cited, or melancholically reconstructed, is reconceived as a loss to be confronted through the performance of a work of memory. This engagement with tradition results in and from a web of temporalities generated by the juxtaposition of gestures, movements, sounds, and visual elements, pointing towards different layers of the past and emerging as haunting specters. Dichotomies such as those between period and modern instruments, actor and character, the live and the recorded—as well as the dichotomy between text and performance—are effectively subverted and overcome.



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C.L.R. James, Toussaint Louverture, and the New Present

C.L.R. James finished his play about the Haitian Revolution, *Toussaint Louverture: The Story of the Only Successful Slave Revolt in History* in 1935. It was performed in London in 1936, starring Paul Robeson as Toussaint. The play, only recently published in 2013, tells the story of a revolution that has been excised from history largely because it exceeds the frames by which Europeans have been able to conceptualize freedom and equality and how or for whom it should be achieved. The revolution itself, lasting from 1791-1804, was nearly concurrent with the French Revolution. The way in which Toussaint led the Haitian in relation to the French revolution forms the content of the play. James turned to the Haitian revolution, recovering its potential for political thought, as part of an internationalist communist movement. This comprised in part a group of black intellectuals working, like James, in England, and focusing in particular on anti-colonial struggles. One could say a turning point of James' own urgent historical situation could be articulated by the revolutionary turning points of the French and Haitian revolutions. It is within this context that my paper seeks to replace the conventions of the history play or the tragedy (as some have referred to this play) as operative ways of describing history and its turning points. I wish to investigate how new kinds of temporal thought can be used to transfigure dominant conceptions of history as well as genre based articulations of them. My thinking is directed to how a production of the play could be used to instantiate just such a new temporality. The play could thus be seen as a theatrical representation of how a revolutionary idea can re-ignite in subsequent new presents, which do not take the place of history but animate it differently.



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I am a PhD. student at the Department of Drama and Theatre at Royal Holloway University of London. Since finishing my Masters degree in Advanced Theatre Practice at Royal Central School of Speech and Drama (London, UK.) in 2006, I have been a lecturer at the Department of Performing Arts at Mahasarakham University, Thailand, for six years. I have continuously conducted experiments in theatre, community and Buddhist rituals with Ohpoh Theatre, a theatre company I founded in 2008. I have been creating theatre with young theatre practitioners inside and outside educational institutes, including deaf and autistic students.

Tradition and Modernity in Buddhist Storytelling

The Performance and Religion working group is addressing the theme of tradition and creating a performative present. My focus is on the singing of Theravada Buddhist monks about Vessantara Jataka, part of the previous life of Gautama Buddha. The tradition has been transmitted in Thailand for hundreds of years. The organizers of the event use various new practices to ensure its continuity. The participants are made to feel connected to the story of their ancestors and the invisible through the performance of the monks, the play and the practice of giving. The participants' individual practice is supposed to end with the emptiness of self as the transformation goal of listening and seeing the sacred story. However the characteristics of the Thai local community and institutions have changed with consequences for the purpose and direction of the tradition. I have added to the old ritual the element of theatre, which transports the audience to a more contemporary understanding of the Mahachat sung sermon. My thinking is informed by the ideas of Rustom Barucha, who argued that traditional roots are needed for personal spiritual transformation. Bharucha criticized the Mahabharata of Peter Brook for cutting off Hindu teaching from the epic poem that he presented theatrically, so losing the core meaning of the poem.



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The “Tamasha” of the Indian Postcolonial Dysphoria: A Study of Rabindranath Tagore’s Tapati

Theatre as an immediate public medium has had a long history of lending itself to the expression of regional identity in times of imperialistic suppression sometimes outside the nationalistic frames. Even in the postcolonial period, India has experienced several instances of communal/cultural intolerance which have led to violations of Human Rights. The most persistent record of such tension can be found in Kashmir – an Indian states where governmental activities are heavily controlled by the army. In my paper, I propose to focus on Rabindranath Tagore's *Tapati* (1929) – a play bearing immense political relevance in the context of the postcolonial dysphoria peculiar to India. In order to explore the interstices between identitarianism and performance, I intend to analyse the potential *Tapati* holds as a political allegory specific to Kashmir which interrogate the value of regional autonomy over national stability. *Tapati* is a pseudo-historical play about a medieval Kashmiri princess being coerced into marrying the king of Jalandhar to protect the sanctity of her native kingdom. The play anticipates the political and cultural disturbances that would come to ravage the state of Kashmir in the post-Independence era as a remarkably prescient metaphor. Its eponymous character fittingly encapsulates the plight of Kashmir in her personal destiny of self-immolation – an equation that has been lamentably under-represented owing to the scarcity of translations of *Tapati* in English. I wish to posit the idea embodied in the play, which states that mere, unqualified obsession eventually destroys the person/object it desires to possess, as analogous to the unrelenting tug of war between occupation and resistance experienced by Kashmir and its people everyday. Indeed, *Tapati* can provide the source for scores of interpretations in the context of Kashmir that has already been practised extensively in film and fiction. At the end of the paper, I would like to show a short edit of a contemporary production of the play to exemplify the aporia between the king and his unwillingly crowned queen that is equivalent to the longstanding conflict in Kashmir caught between two domineering cultures.



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Meewon Lee is a professor of Korea National University of Arts in Seoul, Korea. She received her Ph.D. at the University of Pittsburgh in the U.S.A. in 1983. Since then, she has been a professor and critic in Korea. She served as the president of Korean Theatre Research Association, and as the president of Korean Theatre Critics Association; these two groups are the biggest organizations for theatre in South Korea. She was also the director of the Folklore Institute at KyungHee University, where she had been a professor between 1986 and 2002, and the director of Korean National Research Center for Arts. She published ten books such as *Korean Modern Drama*, *Globalization and Deconstruction in contemporary Korea theatre*, *Korea Mask-Dance Theatre*, and *Contemporary Korean Playwrights*. Her English works are "Kamyonguk: The Mask-Dance Theatre of Korea(Ph.D. Dissertation)," "Shamanistic Elements of Korean Folk Theatre, Kamyonguk," "Tradition and Esthetics of Korean Drama," "The Roots and Transmission of Korean Performing Arts" and many others. She is interested in esthetics of Korean theatre in relation to its traditions and the world-wide theatrical conventions and theories.

Modernization, the Pivotal Turning Point of Korean Theatre History

The biggest turning point in Korean history as well as Korean theatre history is the modernization with the reception and incorporation of Western realistic theatre at the turn of the 20th century. Starting with the transitional theatres Heopyeulsa (協律社:1902), Wongaksa(圓覺社:1908) and Sinpa in the 1910s, realistic modern theatre came into being through the works of students' amateur groups in the 1920s. The Theatre Arts Studies Company of the 1930s not only further expanded the realistic original plays but also succeeded in producing the realistic theatres. The theatre of social realism came into being between 1925 and 1935, and commercial theatre flourished at the Oriental Theatre in the later part of the 1930s. The first half of the 1940s was wartime, and only "People's Theatre" that heightened and spread the war spirit and the propaganda of Japanese government were allowed. Owing to this modernization, the westernized theatre is still the main stream of contemporary Korean theatre. Theatre with everyday language in realistic setting conveying social issues came into being in contrast to traditional theatres with acrobatic or formalized acting, songs, and dances mainly for entertainments. Since the modernization of Korean occurred during the colonial period, Koreans tried to only accept scientific and technical part of modernization. Theatre people always thought of integrating Korean traditions into modernized theatre. The stories of traditional novels were important source base for Sinpa theatre, and leading playwrights combined the traditional writing techniques in their western plays. Changguk, modification of traditional P'ansori, was popular throughout the colonial period. However, it is the modernization that totally changed the codes and conventions of Korean theatre, i.e., organizing stories, acting style, the hierarchy of theatrical elements, the discourse of thoughts and the attitude of attending performances. In addition, globalization of Korean theatre started from this modernization.



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I am a Phd scholar at the School of Arts and Aesthetics, Jawaharlal Nehru University, India. The title of my dissertation is 'Configuring the Contemporary: Choreographic Processes of Navtej Johar, Padmini Chettur, and Jayachandran Palazhy. I recently presented a paper with the same title at World Dance Alliance Symposium, Singapore, 2015. The paper has been selected for publication on the online journal called JEDS as a part of its 2016 publications. Apart from being a dance scholar, I am also a contemporary dance practitioner, and have performed both nationally and internationally. The highlights of my dance career include American Dance Festival, WDA China, 2014; Gati Summer Dance Residency, Delhi, 2015; and Choreolab, WDA Singapore, 2015. I intend to continue acquiring and contributing to the knowledge of performing body and its political and cultural potentiality. What deeply interests me, both as a dancer and scholar is the over-arching question of how a performing body can function as a site of change.

Debating 'Modern' in the Indian context: Reflecting on Dance History and Changing Aesthetics of Dance in India

As one reads through the Indian dance scholarship, one sees repeated references to the term 'modern', and employment of western historical paradigms to understand the wave of change in Indian dance. Worth noting is how the term is conflated with the 'new', 'progressive', and 'contemporary' in dance, given that such conflation should necessarily clash with the periodisation of 'modern' in the western dance history. This paper intends to investigate the problematics of appropriation of this term with regard to dance in India. The central question that it raises is- what are the historical approaches that can fully grasp the aesthetic changes in dance in the Indian context, while sustaining the socio-political specificities of Indian cultural history. The methodology constitutes an analysis of the historical developments in Indian dance, including the institutionalisation of Bharatanatyam, creative dance practice of Rabindranath Tagore, revivalism and incorporation of western aesthetics in Indian dance by Uday Shankar, political works of Chandralekha, and, the contemporary emergence of various independent Indian artists responding to their creative impulses and constructing their subjective dance practice. The paper points out the ideological disparity that becomes visible when artists who have been named as 'modern' by Indian dance historians are critically evaluated. As it reads through the faulty colonial binaries between past/present, local/global, traditional/modern, infused within the modernist discourses, the paper calls for a revised reading of history that can equip the dance research with a better grasp of the directions in which dance is growing in contemporary India.



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Performativity of Theatre Architecture

This paper aims to reread and reinterpret some examples of the 20th century theatre architecture in light of performance and performativity. Due to growing interest in performance as a design paradigm in the last 25 years, the term "performative architecture" can be defined very broadly within an expansive context from technology (structure, thermal energy, acoustics, etc.) to cultural theory, from socio-economic to environmental issues. This paper will try to synthesize spatial performance and spatial performativity in order to use this synthesis as the critical framework for its analysis. Jan Smitheram emphasizes that Judith Butlers's notion of performativity has entered into the terminology of architecture to explore the interrelation between subjectivity and place and has been used to think through how subjectivity is enacted in place and how place itself is enacted in the process of performance. For Neil Leach, the language of performativity enables architecture to free itself from the confines of its "identity" as a stable object by understanding architecture, and our relationship to architecture, as performative—the "in-betweenness" of relations. On the other hand Branko Kolaveric describes performative architecture as having a capacity to respond to changing social, cultural and technological conditions by perpetually reformatting itself as an index, as well as a mediator of (or an interface to) emerging cultural patterns. In performative architecture, space unfolds in indeterminate ways, in contrast to the fixity of predetermined, programmed actions, events and effects. In this sense, this paper aims to answer some questions like: Can we call any black box theatre as an example of performative theatre architecture? What are the essential differences between Walter Gropius' Total Theatre and Cedric Price's Fun Place? What characteristics separate Jürgen Sawade's Schaubühne or Fritz Schaefer's Ulm Studio Theatre from Werner Ruhnau's Podienklavier or from Maurizio Sacripanti's Cagliari Theatre Project?



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Sound Urbanization Policies? City Modernization Policies and the Importation of Migrant Manila Musicians in 19th-century Colonial Southeast Asia

In the second half of the nineteenth century, Manila was the center of global popular music theatre in Southeast Asia. It was also the source of the ubiquitous Manila musicians that formed the first town bands across the Asia Pacific. In 1881, the Shanghai municipal band was the first publicly-funded musical band composed entirely of Manila musicians organized in the region. It did not take long before the urban practice of employing a Manila band spread from Medan, Singapore and Penang to Macau, Hong Kong and Tokyo. As Western diatonic music became the acoustic matrix of early global modernity, the Manila musicians served as the musical laborers who replicated, displaced, and diversified the auditioning of Asian modernities through their performances of European dance music and operatic overtures and fantasies. As publicly-funded troupes imported by colonial governments and local monarchs to provide 'public services', why were the Manila musicians of such particular import? How did this become so? How were the translocal/transimperial hirings of these musicians organized? More importantly, how can we understand such historical and translocal/glocal processes from the perspective of city-development policies in these urban capitals? At a time when imperial administrators were designing urban housing, education, health, and immigration policies premised on a racial hierarchies of the colonial imagination, why was the hiring of Manila musicians considered the benchmark of 'acoustic modernity'? How did the migration of Manila musicians challenge and complicate the racialized urbanization and modernization policies of the time through sonic epistemologies mediated by their musical embodiment and performance? This paper will examine these issues drawing from archival materials of the Manila bands in Singapore and Kuala Lumpur.



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Melina Scialom is a dance researcher, choreographer and choreologist from Brazil. With a PhD in Dance from the University of Roehampton, UK, Melina holds a BA in dance from the State University of Campinas, Brazil; a degree in dance education from the same university; a MRes in Performing Arts (Federal University of Bahia, Brazil) and a Specialist Diploma in Choreological Studies (Trinity-Laban, UK). Melina's research interest lies in Rudolf Laban's theories and practices as well as in practice-based research enquiries. Melina is founder of the dance group Maya-Lila (São Paulo, Brazil) and continues to investigate interdisciplinary choreographic practices.

A Genealogical Perspective of Rudolf Laban's Heritage

What constitutes Rudolf Laban's heritage of movement studies? This paper aims to look at Laban's "discourse" (Scialom 2015) in order to analyse the subjectivities that have been composing what is known and established as Laban's legacy. Through the critical inquiry introduced by the history genealogy of Michel Foucault (1977) I propose to investigate the different subjectivities that compose Laban's praxis and develop an understanding of it's past and present condition based on an appraisal/investigation of the established history of Laban's legacy. Foucault's history genealogy has been widely discussed as a qualitative method of historical research (Gutting, 2006, Sauko, 2003 Danaher, Schirato and Webb, 2000; O'Farrell, 2005) or even a tool to develop a 'postmodern sociology' (Pavlich, 1995). In dance studies its use is also well known and has been addressed to trace histories in dance legacies (Burt, 2004; Elswit, 2008, 2014; Apostolou-Holscher, 2014, Ritenburg, 2010). It is In light of this scholarship that I develop this paper suggesting a critical perspective of the work set forth by Rudolf Laban.



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Melissa Quek is a dancer, choreographer and teacher currently based in Singapore. She completed her MA in Dance Cultures at the University of Surrey, where she learnt to be interested in the Body Subject. As a choreographer and teacher, a favourite quote is “the body does not lie”, so she often uses bodily sensations and embodied memories in her dances to work through whatever questions are occupying her mind. For a brief moment in her life she was a freelance dance reviewer and was recently a mentor in The Arts House (Singapore) Dance Critics mentorship programme. Her work as a reviewer and Dance Lecturer at LASALLE College of The Arts gives an outlet for her interest in how the relatively young contemporary dance scene in Singapore has been developing and what has affected its growth and change. She capitalized on this by contributing an overview of the Contemporary Dance performance scene and players from the 1990s to the present to the book *The Next Wave: Celebrating Dance in Singapore*.

Designing the Future, Performing the Past- A Case Study of Returning

“The future is not set, just as the past was not”. These are the words that are constantly repeated at The Future of Us exhibition – the capstone event of Singapore’s Jubilee celebrations. 2015 was an iconic year for Singapore as it commemorated its 50th year of independence with a calendar filled with celebratory cultural festivities ranging from exhibitions, carnivals and heritage trails to the annual National Day Parade. In addition, the unregulated use of the “SG50” logo was visible on all official and unofficial activities as a way to brand the nation and encourage participation from its people. The SG50 year was also symbolic and significant as the nation’s first Prime Minister passed away early in the year, heightening the emotional, social and political sentiments of its citizens, and made the celebrations more poignant. As the nation continues to progress and look towards the next 50 years, the Future of Us exhibition provides a cultural milestone and starting point to construct a ‘new history’ by emphasizing the rhetoric- “we create the future we want”. Cultural Historian S.E Wilmer (2004) asserts, “National histories continue to be written and rewritten, and they continue to help construct, challenge and reaffirm notions of identity”. In line with this statement, this paper focuses on the Future of Us exhibition as a case study to reflect on the forces of history, power and politics that reconfigure and impact notions of the “us”. It asks how relevant the nation’s history is in relation to the idea of progress, mobility and ‘looking forward’, and hopes to illuminate how this exhibition functions as a national performance that contributes to the complex nexus of ideas and practices that constitute the social imaging of a nation and what a national identity might represent.



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Melissa Trimmingham is a Senior Lecturer in Drama in the School of Arts, University of Kent, and Director of Practice as Research in the University of Kent Centre for Cognition, Kinesthetics and Performance. Her research and teaching interests centre on scenography and cognition, puppetry, autism, the Bauhaus stage and Modernism. As Co-Investigator on the AHRC project 'Imagining Autism: Drama, Performance and Intermediality as Interventions for Autistic Spectrum Conditions' (2011-4) she designed and built drama environments for children on the autistic spectrum using puppetry, masks, costumes, sound, light and projection. She has published on scenography, the Bauhaus stage, and the use of puppetry, masks and costume with autistic children. Her monograph *The Theatre of the Bauhaus: the Modern and Postmodern Stage of Oskar Schlemmer* was published in 2011. Publications include a seminal article on 'The Methodology of Practice as Research' (2002); 'Sehr geehrter Herr Schlemmer' (2004); 'Oskar Schlemmer's Research Practice at the Dessau Bauhaus' (2004); 'Objects in Transition: the puppet and the autistic child' (2010); and 'Touched by Meaning: Haptic Affect in Autism' (2013). 2016 sees the initial project for 'Imagining Autism for Families', as part of her continuing public engagement and impact strategy for the autism and drama research.

'Taking a Step, Raising a Hand, Moving a Finger': Oskar Schlemmer's Bauhaus Stage and the Scenographic Practice of 'Imagining Autism'

The Bauhaus in early twentieth century Germany took a scientific approach to its aesthetic investigations. Oskar Schlemmer's stage there was a framed opening around the often darkened space of its interior, as if attempting to look into the fundamentals of the mind, find the roots of creativity and systematically explore the contours of existence. Today the arts are working with science- patchily and sometimes uneasily but the connections are being made, certainly in the UK, between cognitive neuroscientists and dancers, psychologists and performers. The Arts and Humanities Research Council project 'Imagining Autism' (2011-4) involved performers interacting with severely autistic children in immersive scenographic environments. The psychologists, assessing the impact upon the children, recognized that performance enables us to access areas of human cognition and creativity that cannot be studied in the laboratory. Oskar Schlemmer demonstrated on the Bauhaus stage how the origin of cognition, culture and aesthetics lay in bodily interaction with the world, articulating the stage space via flesh, objects, scenery and sound. Autistic children's bodily interactions with the world are often very troubled, and many found some liberation through the immersive scenography they encountered in *Imagining Autism*. The German scholar of performance Hans Thies Lehmann has characterised the postmodern (or 'post dramatic' in Lehmann's terms) theatre in terms that seem to me to characterise precisely both the stage of Oskar Schlemmer at the Bauhaus, and the performance practice of 'Imagining Autism': 'it becomes more presence than representation, more shared than communicated experience, more process than product, more manifestation than signification, more energetic impulse than information'. So persistent was Schlemmer in his emphasis on the body that in many ways his work is closer to today's embodied cognitive science and cognitive linguistics than it is to the visual and laboratory based research into perception in the 1920s and before.



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The Independent Theatre in Spain (1962-1980) Project

Regarding the increasing importance of performance arts at archives and museums, this paper presents a current project that brings together institutional will to the need to preserve the memory of a recent theatrical period. The independent theater in Spain: 1962-1980 is a network project in which the Museum of Contemporary Art Reina Sofia in Madrid is involved with the main Spanish performing arts archives: Documentation Centre Theatre (INAEM, Ministry of Culture), Barcelona's Institut del Teatre and Documentation Centre for the Performing Arts in Andalusia. The project consists of several parts: the research concerning this period, the development of public activities such as seminars and conferences and the presentation of a digital platform (<http://teatro.independiente.mcu.es>). The result of this collaborative work the activities will take place in Madrid (2015), Barcelona (2016) and Seville (2017). The independent theater groups in Spain, linked together by their frontal rejection of the Franco's dictatorship and its proximity to the international radical scene, renewed the theatre from the popular culture, university collective, alternative theatre circuits and roaming as a form of representation. This was a bold contemporary theater that renovated stage languages and added new audiences. The Teatro Independiente revolutionized the stages and the country's streets creating a long list of companies, meetings and festivals. The chronology begins in 1962, with the first groups, and ends in 1980, under democracy. This three-year project aims to be a celebration of the memory alive so that some of its creators are involved, through recorded interviews, conferences or round tables. The goal is for professionals and spectators today, especially the younger ones, can know and appreciate that time. Moreover, in the digital platform they can consult the archives of these companies (some are collected from this project), audiovisual material of the period, photographs, reviews, chronic and testimony of Francoist censorship.



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Micha Braun, Dr. phil., is a Research Assistant at the Institute for Theatre Studies at Leipzig University, Germany, and is part of the DFG funded research project »Das Theater der Wiederholung« (lead by Günther Heeg). Micha earned a four year-stipendiary at the DFG Graduate School »Critical Junctures of Globalisation« and in 2011 finished a dissertation thesis on the practice of history and storytelling in Peter Greenaway's artwork (»In Figuren erzählen«, Bielefeld 2012). His main research areas are strategies of repetition, narration and remembrance in the arts, theatre and film of the 20th and 21st Century with a key focus on Central and Eastern Europe, medium and (inter-)mediality in contemporary cultures, as well as medial representations and spaces of knowledge since the 17th Century. Micha is member of the IFTR/FIRT, Association of Art Historians and Gesellschaft für Theaterwissenschaft. His newest publications comprise: »Die Praxis der/des Echo. Zum Theater des Widerhalls« (Frankfurt, Bern, New York 2015, with Veronika Darian, Jeanne Bindernagel and Mirosław Kocur); »Reenacting History: Theater & Geschichte« (Berlin 2014, with Günther Heeg, Lars Krüger and Helmut Schäfer).

Repetition and Recurrence: On Artefacts and their Performative Reconstruction in Robert Kuśmirowski's Installation Art

The Polish Installation and Performance Artist Robert Kuśmirowski is well known for his intriguing museum-like settings and re-enactments of historical spaces that evoke rich, and sometimes nostalgic, atmospheres of the sublime past whilst they are mostly falsified and (re)constructed out of random and poor materials. His fascination for the ruin-like remnants of history, the mock-ups and allegoric artefacts that constitute our memory as well as our identity, remind us not by chance of Tadeusz Kantor's mnemonic ideas on a theatre of (endless) repetition. Kantor's re-staging of his personal memories found its cause and expression not in depicting the past by instrumentalising symbolic artefacts but in referring to a 'reality of the lowest rank' that is literally use-less for the creation of heroic stories and glorious memories. By several examples of Robert Kuśmirowski's work, like »Mapping Auschwitz« (2004), »Bunker« (2009) or, most recently, »Träumgutstraße« (2015), my paper will investigate the connection between his practice of repetition, which rather than for a plausible reconstruction of the past seeks for an irritation of the usual perspective on historical artefacts, and a significant recurrence of the past that marks his works with a confusing presence. In times of late globalisation that increasingly seek for originality, authenticity and unambiguousness in terms of cultural identity and historical derivation, such an ambivalent handling of historical facts and fictions have to seem highly suspicious. On the other hand, it reminds us of the fundamental ambiguity of every 'origin' and the 'theatrical secondarity' (G. Deleuze) of every allegedly authentic object, idea and identity. From Kuśmirowski's works though, we may learn how to deal with the unavailability of the past that resists our attempts of appropriation and its arbitrary and surprising recurrence at the same time.



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Ambivalent Pasts: Colonial History and the Theatrical Turn in Ethnographic Curation

In recent years, many ethnological museums have turned to live art as a way of dealing with their colonial legacy. Often staged as encounters of indigenous artists with artefacts that have been “collected” from their ancestors, this performative approach to curation attempts a shift in power relations by re-negotiating the agency and fluidity of what is often presented as a cultural past fixed and contained, as it were, through collection and exhibition. Brett Bailey’s highly controversial performance-installation Exhibit B (touring since 2010) seems to reverse this “theatrical turn” of the colonial museum space by immobilizing and exhibiting “black” bodies in front of predominantly “white” audiences at theatre festivals. Bailey’s performance has been read as both a continuation of the imperial gaze as well as a criticism of contemporary racist practices and the suppression of colonial histories. If these two readings are not seen as a binary but as complicit with each other, “exhibition” – as I will argue – can become a critical term for rethinking the relationship of colonial and theatrical pasts (e.g., human zoos) to the present, thus complicating the theatrical turn in ethnographic curation: Because the ephemerality and corporeality of performance is not simply the “Other” of the hegemonic structures generated by museum space, taking a look at the interdependently implicated histories of theatre and museum brings into focus the ambivalent position of the “past” – between preservation, continuation and abolishment – when dealing with its legacies in the present.



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Assistant Professor (Lecturer), Department of English and Comparative Literary Studies, University of Warwick (2014-present) Ph.D. English, University of Chicago, 2011 MANUSCRIPT PROJECT "Everyone's Theater: Literary Culture and Daily Life in England, 1860–1914" "Everyone's Theater" establishes how theater became a model for everyday life in Victorian England and its colonies through a new reading of literary texts, political and aesthetic theory, and archival materials drawn from around the world. The project demonstrates that theater was the only form of Victorian culture addressed to all social classes; and reconsiders canonical Victorian literature, particularly the novel, as it responded to this theater's influence. Understanding how mass theatrical practice—language, image, gesture, and social emulation—was incorporated into lived experience redraws the boundaries of Victorian literary culture, establishing a much more prominent place within it for theater and for the everyday Victorians who attended, observed, and practiced it. PUBLICATION "On Booty and Being Just: Pirates, Novels, Theatre, and Embodiment," (under consideration) "Shaw's Paratexts and Social Liberalism," *The Entangled Careers of Literary History and Liberalism* (edited collection, forthcoming, University of Toronto Press) "Herbert Spencer, Gerard Hopkins, and the Force of Poetic Expression," *Modern Philology* 113.2 (November 2015) "Representative Government: The 'Problem Play,' Quotidian Culture, and the Making of Social Liberalism," *English Literary History* (ELH) 80.4

Adventures in the Massively Normal: Theatergoing in British Diaries, 1840-1910

Understanding Victorian British theater means accounting for its massive popularity. The diaries of non-celebrity Victorians provide an important account of how theater was experienced. They do so in the brevity of their descriptions. Most diary descriptions of theatergoing are as simple as an entry from Ann S C Rogers of Oxford: "Went to Theatre with Annie...[s]at near Mrs. Rodd." As Jennifer Sinor describes, nineteenth-century diarists often use brevity as a means of suggesting "control" over experience: that they understand their lives as in order, both in actual fact and on the page. Brevity also suggests an audience familiar to the writer: "not needing to explain in detail events that are known to all," Sinor notes, "a diarist might choose to use a sparse vocabulary of shared idioms." These diaries show the whole experience of theatergoing—from leaving the house through to returning—passing into a "shared idiom" among a large part of the population. My talk surveys seventy-one diaries drawn from archives around the United Kingdom. These diaries show the experience of theatergoing capturing or baffling the independent critical imagination of its audiences: that is, their desire to dissent from mainstream opinion. Instead, even the most articulate diarists tend to describe themselves as theatrical insiders: as those who went to the theater as part of routine social life; who were familiar with the theater industries and their methodologies; and who saw the moral message presented by plays as reflecting their own sense of ethics. These diaries show theater shifting in the English imagination: from a potentially unsettling experience available most readily to urban men to a familiarizing experience available to all, including women and children. Intervening in the theater historiography of the long nineteenth century, I show diary subjects gradually converting the political unrest of the theatrical 1840s into the normativizing experience that



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Past the Theatrical Present: Engaging the Living Histories that Never Happened

In a very basic sense, our everyday lives are made up of the material persistence of the past. The relentless dictates of the fashion system notwithstanding, one's home, wardrobe, and surroundings reflects not the date or year on the day's calendar, but the eclectic, accumulated moments of all the days, past purchases, inheritances, and accidents that have come before. But, as historiographers have pointed out, much of the sense of "history" we live with today are fantasies which may or may not particularly resemble the pasts they purportedly represent. Using the curious example of the British world war two era poster "Keep Calm and Carry On," which was in fact never circulated during the 1940's, but instead became a contemporary craze after the discovery and reproduction of one of only 22 known remaining prints at a used book store in 2000, I will articulate some of the theoretical implications of contemporary performances of fantasized pasts. Theatre and performance studies, with our attention to the complications of theatre's temporal "syncopation," provides an ideal lens through which to articulate the stakes and mechanics of everyday life's own theatrical entanglements with the past. Sidestepping the more common post-positivist historiographical concerns of how to formulate quasi-scientific practices of discovering "wie es wirklich war," I am concerned here instead with the theatricality of the past that imbricates itself with our present—examining quotidian processes of "present-ing of a theatrical past" through contemporary and past "artefacts, discourses and practices."



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I am a theatre researcher, web programmer and translator who has lived in Mexico, The Netherlands, Singapore and Indonesia. I am interested in exploring the intersections between theatre and digital technology (in terms of both intermedial performance practices and digital humanities methods). My main focus is Indonesian performances, particularly Javanese wayang kulit. Examples of my digital work can be seen at miguelescobar.com and wayangkontemporer.com. My academic work has appeared or is forthcoming in TDR, Theatre Research International, Asian Theatre Journal, Digital Scholarship in the Humanities, Contemporary Theatre Review and New Theatre Quarterly.

Circuits and Puppets: 'Re-materializing' Digital Archives through Tangible Interfaces

Theatre performances depend on embodiment and interaction, which makes the creation of digital theatre archives a complex task. A computer screen and conventional peripheral devices have a limited potential to convey embodiment and interaction, but is it possible to develop tangible interfaces that can recreate these experiences? This paper describes the creation of an interactive artwork that allows users to navigate through the collections of a digital archive of Javanese puppetry by interacting with leather puppets and wooden mallets that have been wired with electronic sensors. Thus, the artwork invites users to think about the importance of materiality and embodiment for this particular theatre tradition. Although this artwork has a very specific origin and function, I hope it will resonate with scholars working in other areas of the digital humanities who are engaged in building and theorizing new artifacts for the communication of academic research. I argue that this artwork can be considered a piece of digital scholarship. As a DH research output, it exemplifies modes of scholarship that can emerge at the intersection of cultural knowledge, open hardware and digital technologies.



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Presenting the Outdoor Theatre in Sweden

Outdoor theatre, performed in parks and bushes, has often been described in derogative ways. Of being of less quality. This paper proposes an alternative view by examining a debate from 1911 concerning the role of outdoor theatre. By mapping and connecting different materials the aim is to situate the outdoor theatre in Sweden's theatre history, both past and present. And treating it as a historical turning point. During the turn of the century 18/1900 the modern outdoor theatre was established in Sweden. By focusing on the first theatre at Skansen, a large outdoor museum in Stockholm, the paper aims at developing an interpretation of the role outdoor theater had. This is done by a close examination of the participants in the debate, the ideas voiced, together with material from some productions. The plays performed were comedies or similar, depicting strong characters in farce-like situations. A typical "folklustspel" (transl: comic folk play) revolves around everyday chores, love, lust, and money among farmers or the working class. The humorous, burlesque, portrayal of the main characters is often seen as a key feature of its popularity. A critical examination of standpoints such as 'a theatre for the people' or 'a national theatre' together with ideas about theatre as education and/or as entertainment enables a complex analysis. By juxtaposing ideas regarding the outdoor theatre with what was performed, how it was staged, and received, the paper strives to show an important connection between outdoor theatre and a theatre for the people.



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Mike Pearson creates theatre as a solo artist and with Pearson/Brookes, *Good News From the Future* and National Theatre Wales. He is co-author with Michael Shanks of *Theatre/Archaeology* (2001) and author of *In Comes I: Performance, Landscape and Memory* (2006), *Site-Specific Performance* (2010), *Mickery Theatre* (2012) and *Marking Time: Performance, archaeology and the city* (2013). He is Emeritus Professor in the Department of Theatre, Film and Television Studies, Aberystwyth University.

Modelling Performance

On 21 January 1968, Welsh artist Ivor Davies staged *Adam on St Agnes' Eve* at the Swansea University Arts Festival. Davies described the multi-media event as 'A symphony for explosives, nudes, lights, films and lantern slides'. It was to be one of the earliest 'happenings' in Wales. On 21 January 2016, Mike Pearson restaged *Adam on St Agnes' Eve* in the National Museum Cardiff – in miniature, at a scale of 1:25. The work was informed by surviving documentation, including Davies's hand-written scenario and fragments of film. It was informed by the Museum's own tradition of expositional models, Victorian toy theatres, architectural and theatre design maquettes and small-scale scene-of-crime reconstructions. It involved the animation – for endoscope camera – of an exact replica model of the original site, with miniature projections, soundtrack and figures engaged in a series of actions. However, the site on the fourth floor of a five-storey building no longer exists as it did in 1968, having been subdivided and rebuilt; in creating the model, designers Anna Kelsey and Seb Noel worked from period photographs of other events staged there, and from measurements taken on other floors. The model itself – preserving the final moments of the 2016 presentation – is now displayed in a glass-topped vitrine in National Museum Cardiff, in the exhibition *Silent Explosion: Ivor Davies and Destruction in Art* and adjacent to the installation by Judit Bodor of documentation and artefacts from the 1968 event. Drawing on his notion of theatre archaeology – an outcome of the post-processual turn – Pearson reflects on such miniatures as an effective means of reimagining past performance and its locations; of understanding choreographic and scenic relationships between event and site; and of curating and conserving performance at sites frequently now altered or disappeared. With still images and video.



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Dr. Mikko-Olavi Seppälä is a University Researcher at the University of Helsinki, Finland. He is a theatre historian and Adjunct Professor of Theatre Research at the University of Helsinki. He is currently working in a research project "Fragmented Visions" led by folklorist Kirsti Salmi Niklander (University of Helsinki), researching agitational workers' theatre in the 20th century Finland. His doctoral dissertation (2007) handled the formation of the workers' theatres in Finland from the late 19th century to the 1920s. He has written altogether eight monographs in Finnish, including a book on Finnish theatre and drama history (2010) and a biography of a comic singer J. Alfred Tanner (2009).

Communist Theatre during the Cold War in Finland – the Workers' Theatre of Finland (Suomen Työväen Teatteri), 1945-1957

The paper introduces the Workers' Theatre of Finland (Suomen Työväen Teatteri, STT), a professional theatre founded after the WW2 after a Communist initiative, receiving both state subsidy and clandestine Soviet money for its activity. Rejected by other theatres and unable to find a theatre house, the STT bought a train wagon and toured all over the country performing also in the smaller towns with no permanent theatres. As per its identity as a touring theatre in the rural Finland, the STT's repertoire consisted largely of popular comedies and social plays. Left-wing tendency manifested in favouring Communist-minded playwrights (e.g. H. Kipphardt, E. Sinervo, L. Kruczkowski, F. Wolf, N. Grieg, B. Brecht) and Soviet drama (e.g. K. Simonov, A. Arbuzov, A. Sofronov). In my paper, I will analyze the activity of the STT as a political theatre and a Communist endeavour. Heavily indebted, the STT was abolished in 1957.



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Theatre Anthology versus Theatre History: The Chilean case

In 1810, Chile declared its independence from Spain. One hundred years later, as part of the centennial celebrations of the Independence, President Montt commanded an anthology of the best plays written throughout the century. The command was aligned with the need to settle the national identity configured in the previous decades by the positivist historians who configured the big narrative of Chilean National History. Interestingly enough, when the moment to commemorate 200 years of independence, the command was repeated: the Bicentennial Commission ask for another anthology of the best plays written between 1910 and 2010. This kind of editing project has played a fundamental role in establishing a theatrical canon, which in Chile is not questioned because theatre historiography here has just started to develop as an autonomous research field. In this new context, this papers address the question of the actual role of the Bicentennial Anthology, a seemingly remnant of the good old days of positivistic historiography, through a series of questions: Why does Chilean cultural field still need these nationalistic gestures in the XXI Century? What is the relationship between this need to fasten a theatrical cannon and the irruption of theatre historiography as a critical approach to our artistic past? Besides the flooding of public and school libraries throughout the country –the Anthology was nationwide free distributed-, does it have a real impact in the reconfiguration of Chilean theatre history?



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The Radicality of Love: Representations, Erasures, Politics

Love remains an ever intriguing and complex emotion. Representations of love have been idealised, romanticised and formalised as part of theatre and performance tradition over centuries. In recent years love has also become visible (again) as a contested theoretical problem and political issue. Scholars such as Lauren Berlant (2012), Judith Butler and Athena Athanasiou (2013), and the Croatian philosopher Srećko Horvat (2016), have addressed the "love question" in novel ways as an open and exciting interdisciplinary field – one that traverses the arts, the humanities and the sciences. Via the works of art such as Julian Schnabel's film *Before Night Falls* (2000), which addresses the ethics and politics of love in revolutionary Cuba, and Hillel Kogan's dance piece *We Love Arabs* (2013), which poses the question of Arabs and Jews and love as a force in radical transformations of society, to 'love parades' in Central and Eastern Europe over the last decade, which have often been banned or attacked, generating heated public debates about the idea of sexual freedom, the interplay between sexual and national identities, and what might be called the "nationalization of love," the paper raises the question of the reactionary and revolutionary politics of love.



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Millie Taylor is Professor of Musical Theatre at the University of Winchester. She worked as a freelance musical director and for almost twenty years toured Britain and Europe with a variety of musicals including *West Side Story*, *The Rocky Horror Show*, *Little Shop of Horrors* and *Sweeney Todd*. After a first degree in Music, Drama and Dance she has completed an MA in Theatre Practice and a PhD in Drama and Music; not surprisingly her research interests centre on the interactions of the performing arts, especially music and theatre. Publications include *Musical Theatre, Realism and Entertainment* (Ashgate, 2012), and with Dominic Symonds *Studying Musical Theatre* (Palgrave 2014) and the edited collection *Gestures of Music Theater: The Performativity of Song and Dance* (Oxford University Press, 2014). A co-authored volume, *British Musical Theatre Since 1950* (with Robert Gordon and Olaf Jubin) is forthcoming (Methuen, 2016). She is co-editor with Dominic Symonds of two book series: *Palgrave Studies in British Musical Theatre*, and *Oxford Critical Perspectives in Musical Theatre* (OUP).

Alarums and Flourishes: Musical Signification in *Macbeth* and *A Midsummer Night's Dream*

At the time the Royal Shakespeare Company was formed in 1960/1 composers, music advisers and musicians were exploring the ideals of 'authenticity', a trend that conformed with a widespread movement across Europe and the USA. Music featured in many of Shakespeare's plays, where, for example, trumpets sounded to announce the arrival of an important person onto the stage or to announce the start of the play. Characters of rank had their arrival predicted by Hoboys (or Hautboys), which also accompanied banquets. Awareness of these practices influenced the mid- twentieth century RSC, and by drawing on published research, exploring extant materials and incorporating early instruments into musical scores that might not have any real claim on 'authentic' signification, composers at the RSC followed a line of practice supported by research enquiry. But ideas, ideologies, practices and technologies changed, such that by 2015 the way music was expected to signify and the sound worlds being created had been utterly transformed. Through analysis of productions of *Macbeth* and *A Midsummer Night's Dream* from the 1960s, 1980s and 2000s and in light of the early modern signifying practices this paper will identify some of the ways in which musical signification has altered. These two plays represent two very different types of practice – one a tragedy containing historic and military signification and the other a fantastical comedy whose music might be expected to signify spells and magic as well as courtly and worldly personages and processions (songs and dances will not be considered in this paper). The paper concludes that individual productions are markedly different, but that over the period the development of sound technology released music from its practical signifying function and allowed it to develop a different type of relationship with theatre performances.



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Miriam Althammer (*1987) studied Theatre Studies, Art History and Literature at the LMU Munich and Dance Studies at the University of Berne. Currently she is writing her PhD at the Institute for Music and Dance Studies at the University of Salzburg about "Traversing Knowledge – Performative archives for contemporary dance in post-socialist countries of Europe between institution and artistic practice". Besides her research, which focuses on storytelling and archiving dance as well as on interfaces between performative and visual arts, she works as a freelancing journalist and author for several newspapers and professional journals. Currently she travels through former Eastern Europe and collects interviews with choreographers and artists for her performative archives, which she will build up at the Derra de Moroda Dance Archives at the University of Salzburg.

Memory Spaces of Dance – Notes on Oral Histories of Choreographers in Post-socialist Romania

How do choreographers and dancers from post-socialist Europe remember their artistic career during the political transitions after the Cold War? Which local experiences formed their body memory, living in a situation in which contemporary dance developed in a non-institutionalized frame? Which spaces, sites and causes were significant for their artistic practice in view of acts of transfer and exchange in relation to the Western countries? The memory culture of dance is less mediated through material objects than events of passing, learning and transmitting knowledge. To re-construct, narrate and mediate past experiences of dance history in post-socialist Europe I use Oral History as a concept of documentation. Starting from Pierre Noras' term 'memory space' (lieu de mémoire) I examine the antagonism of history and memory as well as the connection of history and space in selected interviews, which I have collected in Bucharest. Hence in these narratives of witnesses the processes of those dance scenes are not traced by dates, but by spaces in a material, symbolic and functional sense and emphasize how history is defining and creating space. This spatialization of knowledge of the ephemeral artform dance mobilises and expands the interview as performative act and as a memory trope.



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Miseong Woo is a professor in the Department of English Language and Literature at Yonsei University in South Korea. She received her MA and Ph.D. degrees in theatre and drama from the University of Wisconsin-Madison. Her research interests include race, gender, modernity in modern drama, the literary and visual history of the Asian diaspora, and cultural encounters between the East and West in popular culture. She published *Representation of Asian Women in the West* (2014) with Sam & Parkers, which won the 2014 Ministry of Education Award. She is currently working on a new book manuscript, *Asian masculinity in the West*, which is another government-subsidized research project. She received a Fulbright Scholar Award for 2011-2012 and was selected to be Yonsei University's first faculty in the East Asia Program's Distinguished Visiting Professorship in Korean Studies at Cornell University for the year 2016.

The New Theatrical Undercurrents in Korea: Uncharted Border, Transnationality, and Korean Diaspora

Theater in Asia and throughout many parts of the world has been progressively losing its power not just as popular entertainment, but as a pivotal means of reflecting communal aspirations for social change. Within Asia, there has been a lack of transnational and translocal scholarly efforts to understand current status of theater. As a powerful yet often overlooked medium in contemporary Asian culture, theater should play a more important role in challenging social, political, and cultural norms. How, then, can theatre and performance in Asia, or in Korea to be more specific, maintain popularity while also being politically engaging? How can they come to be associated with the historical and theatrical past of the nation? This article will present *How to Be a Korean Woman*, a solo performance by Sun Mee Chomet, a Korean adoptee grew up in the United States, and *Sister Mokran*, a play about a young North Korean defector in South Korea, written by Eun-Sung Kim, as alternative low-budget theaters suitable for new generation of theatergoers in Korea. What constitutes the Korean diaspora is the abrupt and traumatic dispersion in space within state borders and political/economic upheaval (North Korean refugees) or an ultimate form of forced displacement without the subject's conscious consent, which dismantled the frame of their existence (International Adoptees). These undercurrents of representing diasporic subjects for the Korean audience entail a positive shift in Koreans' perspective of ethnic identity toward viewing oneself and others as part of a world – a circle of political belonging that transcends the limited ties of traditional notion of kinship and understanding the whole of deterritorialized humanity.



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Development of Diegetic Practices in Iranian Indigenous Performance: A Historical View

The concept of diegesis (telling or recounting a story) first appeared in Plato's thesis as opposed to mimesis (showing or enacting a story). In the current era, the notions of diegesis and mimesis, have been developed as the key features of separating traditional verbal narratives from action-based play. In the origins of Iranian performance, diegesis and mimesis are intertwined as such that a rhapsodist (naghal) functions as a narrator-actor who recounts an event from a third person view, at the same time that he attempts to perform his dramatic role from a first person view. In Ta'ziyeh, which many historians argue to be inspired by rhapsody (naghali) and might be taken as the oldest type of traditional performance in Iran, performative elements are in alignment with narrative elements. The main features of Diegesis in ta'ziyeh and naghali could be explained in the style of developing dramatic elements such as character, dialogue, time and place. Moreover, with respect to the rich tradition of storytelling in Iranian history, Ta'ziyeh gradually could turn the style of narrating a story from a literary form into a dramatic one. Narrative techniques such as the play within the play, asides, parabasis, metalepsis, direct addresses, verbal summaries of offstage action, embedded narratives and metanarrative comments have appeared to enter into ta'ziyeh, being steadily combined with its mimetic language.



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Staging Madness: Representing Mental Illness in Contemporary Shakespearean Adaptations

This paper presents a PhD research project exploring representations of madness in recent Shakespearean stage adaptations. While there is a growing body of scholarship regarding recent Shakespearean adaptations, there is little focusing on how they depict mental illness. My thesis addresses this gap by analyzing how such productions engage with psychological discourses to suit modern views on insanity. Key questions underpinning this research include: how have theatre practitioners represented madness in contemporary Shakespearean adaptations? What dramaturgical approaches are used to portray madness on modern stages? How do these theatrical representations fit into and/or contest current psychological discourses? To explore these issues, I use a desk-based methodology, emphasizing textual, theoretical and case study research. My textual strand incorporates analyses of how madness surfaces in Hamlet, Macbeth and King Lear. Drawing upon scholars (re: Duncan Salkeld, etc.), this deals with perceptions of insanity in an Elizabethan context. To engage with these issues in a contemporary context, I am utilizing theoretical approaches from psychoanalysis (re: Patrick Campbell, etc.), feminist (re: Lesley Kordecki, etc.) and adaptation studies (re: Julie Sanders, etc.). This is interrogated in reference to modern adaptations, including the 2012 National Theatre of Scotland Macbeth and Ian Rickson's 2011 Hamlet at London's Young Vic. At present, this research engages with definitions and perceptions of madness during the English Renaissance. With this investigation, I analyze how these perspectives form a dialogue with the dramaturgies of Shakespeare's plays. Specifically, I ask what discourses on insanity might have influenced his writing and staging practices. In this paper, I present the parameters and aims of my PhD project and outline this current stage of research.



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Scenographer born in Mexico City, she attended her first Scenic Design Master Class in Wales in 1989 under the supervision of British designers: John Bury, Patrick and Rosemary Vercoe and Arianne Gastambide. She graduated as an architect at the National Autonomous University of Mexico in 1990, and she got her M.F.A at the Yale School of Drama in 1993. Back in Mexico in 1995, she became a full-time professor at the National Autonomous University of Mexico and has designed sets, costumes and lights for more than 120 productions in more than 30 different venues. She has also worked as an Artistic Director, Art Director and Scenic Director. She has been recognized with several awards and distinctions, such as Jóvenes Creadores 1996-97, Distinción Universidad Nacional 2000 for Artistic achievement and the Sistema Nacional de Creadores in 2008 and 2013. She won the Gold Medal for Costume Design at the World Stage Design 2005 and as Outstanding Scenographer at the WSD 2009. Her work had been exposed on the Mexican Pavillion at the Prague Quadriennales 2003, 2007, 2011 and 2015. She is a Doctoral candidate from Aalto University in Finland, writing a dissertation called *Performing Spatiality: Alternative thinking for Scenography*.

How Past is the Past: Some Ideas about the Performativity of Scenography

How past is the past: Some ideas about the performativity of scenography. In 2011, I was invited to design a dance project sponsored by the Mexican Government. 'Opera Prima en movimiento' was a 'reality show' to support the artistic training of classical ballet dancers. There were five Galas before the final contest, and each Gala included the execution of five to twelve fragments of 13 classical ballets. The task was to design a set device that allowed the performance of any of the fragments with very little scene changes. At least 50 scenic variations of my scenography were appreciated on television, but what was shown to the audience was not the total artistic outcomes of the staged. Hundreds of photographs were taken during the loading and staging of each show, becoming a documental evidence of an unlimited number of scenic possibilities that remained 'unseen' by the audience. The aim of this paper is to explore the temporality of scenography and the potential performativity of its documentation and re-presentation as a new field for performance. I am investigating the artistic potential of the 'traces' of the ephemeral and the performativity of the materials from 'past events'. Can scenography perform beyond the temporality of its original production? Is it possible to make present the experience of scenography through different media? Is scenography a past-present-future event? Alternative thinking on scenography ought to recognize that its spatiality may perform through different media. Re-presentation of the materials produced by scenography may become a new spectacle on its own right and encourage new and different viewers. I would like to find new methods to transmit the experience of scenography. I suggest to reconsider the documental 'traces' of scenography as new materials for post and future performances.



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Monika Meilutytė is a PhD student at the Institute of Creative Media, Faculty of Communication, Vilnius University. Currently her research focuses on the topics of theatrical representation of trauma and communication in theatre. Monika is also an editor of the Theatre column of the art and culture monthly magazine *Kultūros barai*; she writes articles and reviews about Lithuanian and foreign theatre. In June 2013, she graduated in Theatre Studies at the Lithuanian Academy of Music and Theatre. Since 2010, Monika has taken part in theatre conferences, workshops and exchange programmes in Great Britain, France, Ireland, Czech Republic and other countries.

Reviewing Collective Trauma: Theatre Criticism in Independent Lithuania

Theatre reviews appear to be one of the sources that reveal reception of theatre performances. Such texts not only help to reconstruct plays that have already become part of theatre history, but also show spectators' feedback in the theatre communication system. Of course, theatre critics usually are perceived as a very specific part of the audience and their written critiques certainly have some specific purposes. Nonetheless, critical texts on theatre can reveal some important changes in understanding and interpreting theatre performances through time. Due to such reasons, theatre reviews can be also used as examples to show how collective traumas represented on stage are received by this part of the audience and whether this perception shifts through time. The term "collective trauma" is understood here as defined by Israeli scholar Michal Shamai: it is "a socially constructed process and has an impact not only on the past, but also on the future identity of the group and its individuals". The case of theatre criticism in Independent Lithuania reveals reception of collective traumas presented in theatre performances in the span of 26 years, i.e. from the years when Lithuanians experienced traumatic events themselves to the years when they observed similar events in Ukraine. Starting from the consideration that theatre criticism as a part of the theatre communication system, the aim of this paper is to analyse and characterise the reception of collective traumas presented in Lithuanian theatre performances.



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Theatrical Representation, Cultural Performance, and the Structure of Time – Coping with History and Trauma in Post-authoritarian Argentina

In 1995, twelve years after the end of the authoritarian military regime in Argentina, the object theatre group El Periférico de Objetos produced the Hamletmaschine and thereby dealt with the possibility of history and the coping of the collective traumata of violence, disappearing people and concealment, expulsion and oblivion of history at all. Aside from all textual, semantic and semiotic codes, it can be established that the usage of light affects the spectator on an unconscious, corporeal and energetic level, so that irrational associations arise and enable the impressions of the present to evoke pictures and emotions of the past which are hence reworked in a sense of overwriting memory. It is the present perception that triggers and re-actualizes the suppressed immaterial mnemonic pictures which thereby coincide and collapse in the process of recall with the actual perception. This assumption leads to an altered conception not only of history, historicity or historiography, but also of time itself. The question that consequently arises is: what impact do the concepts of history and memory have on our understanding of temporality and the idea of time? I would like to argue that the theatrical representation of mnemonic energy in this performance has the potential to alter the condition and conception of time in a way that is not about a circular recurrence or repetition of events in history, but about a persisting presence of time. Following this perspective, time should not be thought of as a passing entity or dimension, but rather as an accumulation, agglomeration or stratification of different levels in time that remain disposable and effective.



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From Private Collections to Publishing: Capturing the Heritage of Amateur Theatre Practice in England

Heritage, tangible and intangible, can refer to the materiality of 'things' buildings, monuments and artefacts, but also to knowledge and skills that communities and groups do, practice and pass on from generation to generation as part of a living cultural heritage often connected to specific localities, occupations and belief systems which contribute, according to Laurajane Smith's to 'the construction and reconstruction of cultural identity, memory, sense of place and belonging' (*Performing Heritage*, 2011, p. 80). Drawing on research undertaken as part of the *Amateur Dramatics: Crafting Communities in Time and Space* project (see <http://amateurdramaresearch.com/>) based in England, this paper will explore the material traces that remain from the practices of amateur theatre making and how this can be understood in relation to heritage discourse. More usually discontinuous artefacts of amateur theatre are lost or kept in people's homes (under beds, in lofts, garages) in what could be rather grandly termed private collections, but increasingly these tenuous and precarious histories are asserting a more tangible cultural presence. In particular, this paper will consider the significance amateur theatre companies across England give to preserving and recording their distinct histories through such processes as archiving, scrapbooks, exhibitions, published histories and website entries that serve to capture production histories, but also memories, anecdotes, moments of encounter, interaction and exchange that are evidence of 'intangible' heritage. Specifically, it will ask questions about how this creative labour connects to a wider cultural politics around the visibility, value, legitimacy and heritage of amateur theatre practice and 'the construction and reconstruction of cultural identity, memory, sense of place and belonging' Smith identifies.



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Détournement or misuse? An attempt with and around documentary films of historical performances

How can the public of a performance create and experience a public sphere? Sitting in the theater itself would give no guarantee of it, but rather guide individuals to indulgence and contemplation in silence and darkness of habituated in the institution. Christoph Schlingensiefel, a controversial artist deceased in 2010, might be versed exactly in this. Some documentary films about his performance projects in public space captured dynamics and crucial moments of generating public sphere. Motivated by a feeling of problems (one-way communication and closedness in the theater world etc...) as a critic and a researcher, committing in the contemporary performing arts scene in Japan, especially in Osaka and in the neighborhood, I planed to host three screening events of Schlingensiefel's documentary films, in order to utilize their potentiality for our local and actual context. In cooperation with an acknowledged alternative space, the events showed each film combined with a dialogue or public conversation designed and facilitated by a theater researcher, a philosopher and a common designer. They shared more interests with social concern of summer 2015 in Japan rather than with performance scene, and provide us some awareness not only about publicness of the space but also utilization of documentary film of historical performance. On the base of observation and estimation of the visual recording and result of a questionair to the participants in those events, I would like to think about the effect of the documented performance, which showed some spectacular public re/action stepping across the thresholds embedded in social space and hopefully share some discussion about utilizing the documentary films of historical performances.



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The Political Context of the Theatrical Event: Politicized Theatre

Political Theatre is making a "comeback" because of the intensive political changes, wars and global economic crisis that have taken place in the last decade. The playful postmodernism that deconstructs and empties the meaning from everything can no longer be a reasonable theory to deal with the extreme political changes. Thus, it is not surprising that theatre scholars are returning to the concept of Political Theatre. These scholars have returned to Marxist discourse which deals with the complex relations between the arts and social reality. But now, it is necessary to look for a theoretical framework which has the ability to include and interweave between postmodern criticism and Marxist discourse – between the postmodern insight that the "political" is fluid and rejects stable binary structures and Marxist discourse which has more or less stable boundaries between political arts and the culture industry. I present the perceptions of Janelle Reinelt, Baz Kershaw and Hans-Thies Lehmann, and show how they simultaneously correspond to the Marxist discourse as well as to the postmodern criticism, to re-formulate new possibilities to see the political of the theatrical event. According to this discussion I suggest the concept of Politicized Theatre which points out these integrated perceptions against the traditional modernist concept of political theatre.



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(Re)dressing Vietnam: War Reenactment and Transnational Repair in the work of Dinh Q. Le

While US political discourse remembers the Vietnam War as a "wound" in its political history, other nations look to the history of American involvement in Vietnam for its recuperative possibilities. In a 2015 short film titled "Everything is a Re-Enactment," contemporary artist Dinh Q. Le interviews a Japanese national about his practice of dressing in historically accurate war uniforms and re-performing international wars on Japanese soil. The video displays a condensed montage of dressing and redressing that flattens a historic amalgamation of war memory into a single man's lived (and costumed) experience in the present. Though the actor in the film has agency over his performed service, the history of geopolitical reparation and reconciliation remains unresolved. In my own practice of choreo/cartographies, I ask participants to reenact their lives through a mapping process that embeds their individual stories into the landscape. This is particularly poignant for those disabled by the herbicide Agent Orange, in which both individual bodies and the body of the land are affected. In my discussion, I extend Rebecca Schneider's notion of "performance remains," to question the agency performed in a war reenactment that aims to temporally, and temporarily, make the past, present. I turn to Jean Luc Nancy's articulation of the "incommensurable" catastrophe in order to ask how reenactment creates an alternative model that escapes comparative logics. What is the role of practice as research in addressing transnational memory practices, and how might performance be the very site where the rhetoric of rehabilitation itself is undermined? Moreover, how do objects related to reenacting memory perform another network of agency that articulates a system of memory not solely informed by the human subject? By examining countermemories constructed outside of the victim/perpetrator binary, I offer alternatives for the impossibility of redress on the international stage.



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Natalie Rewa is the author of *Scenography in Canada: Selected Designers* (University of Toronto Press, 2004), she was co-curator of the Canadian delegation to PQ07, and co-editor of *Imprints of Process*, the catalogue for the exhibit, editor of *Design and Scenography* (Playwrights Canada Press, 2009), guest editor of the special issue: "Costumes and Costuming" of *Canadian Theatre Review* #152 (2013). Her research has appeared in *Canadian Theatre Review*, *Theatre Research in Canada*, *Australasian Studies*. She curated a special section of *Scene* (3.1&2, 2015) about R. Murray Schafer's *Asterion*. She is professor at Queen's University in the School of Drama and Music, Kingston, Ontario, Canada.

Translation and Dialogues of International Architectural Vocabularies-- Snøhetta Architects in Oslo, Norway and Kingston, Canada

We see architecture as the silent language that speaks, and so the role of the architect is to translate need into built form, into the silent language of space. Specifically, we mean the translation of language into built form that highlights nuance and accent, place and culture, texture and character, rather than a kind of "Google Translate" architecture. We are interested in the language of place, believing now more than ever before that architecture's critical role is to claim space, to claim each particular co-ordinate on this fragile planet, emphasizing and highlighting what is specific in terms of geography, climate, and culture. Grafton Architects thus began their lecture addressing international architectural design (2013) characterizing their role in terms of Brian Friel's dramatization of language and territory in *Translations*. This reference comprehends complex tensions within international design of a dialogue with location and community. I propose to study translation of vocabularies when attention to the "co-ordinates on this fragile planet" are mapped across contexts. Snøhetta's Oslo Opera House (2008) on the Bjørvika peninsula engages directly with the busy industrial harbour by its iconic expansive roof terrace and pedestrian plazas descending to the Oslofjord. These fresh shared liminal spaces effectively counteract the effect of the processes of industrialization. Their vocabularies similarly "claim space" on the shores of Lake Ontario in the Isabel Bader Centre for the Performing Arts in Kingston, Canada (2014). Discernible is a resultant encouragement to see the water balancing the last century's patterns of shared spaces looking inland. This contact with the water happens through glass walls, which allow for a concomitant re-imagining of performance, such as synchronizing a performance with the sunrise in February, shifting the time of the performance to just before dawn, but also absorbing the affective space



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The Role of Documentary and Verbatim Theatre in Theatrical Problematization of Turbulent Social Issues

This paper focusses on two plays: *A Waiting Room* by Boris Liješević (Atelje 212, Belgrade, Serbia, 2010) and *The Workers' Chronicle*, based on Petar Mihajlović's writings and directed by Ana Đorđević (National Theatre of Republic of Srpska, Banja Luka, Bosnia and Herzegovina, 2010), which explore turbulent social issues and crises that have accompanied the collapse of "real-existing socialism" in Eastern Europe at the end of the twentieth century. Every crisis, these plays suggest, is also a moment of temptation, a boundary situation, a turning point, a time of decision. *The Worker's Chronicle* focusses on a lengthy strike action by workers of factory which went bankrupt in the process of transformation from public to private ownership. In a similar vein, *A Waiting Room* problematizes neoliberal strategies for economic transformation, which have had a negative impact on ordinary people's in terms of jobs, benefits, retirements, access to education, health, and housing. My paper focusses on various verbatim/documentary techniques employed by the authors of these plays, showing how their dramaturgical strategies represent the precarious condition in which ordinary workers in the Western Balkans have found themselves after the collapse of socialism. Now that values that oriented the period of actually existing socialism, such as progress and equality seem to have been already lost, and ordinary people are still coming to terms with new geopolitical and economic realities, I argue that these authors give to these dispossessed subjects voice, placing centre-stage their testimonies and points of view, while countering worn out and ossified media representations of their precarious realities and futures.



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Versatility of Acting Techniques: The Traditional Performers of Surabhi

Surabhi, a unique institution of family theatres has an unrivalled place in the history of Indian theatre. The group performs plays based on stories from Hindu mythology and the Puranas. As most of the plays performed by Surabhi are moralistic in tone, conflict between good and evil becomes inevitable in all god centred plays. In acting out of the roles of both demons and gods it has now show melodramatic rendering of dialogues, loud and rhetorical. This is in contrast with subtle dialogue delivery of past years. Similarly physical acting with a lot of movements of hand gestures and acrobatics are part of the performance. Long soliloquies, delivered with rhetorical overplay have become a part of some plays. Perhaps it is the only one example of a professional, family theatre which has an unbroken record of 125 years. This unique achievement seems to have been acquired by their belonging to one large family, not heard of elsewhere. All their plays are groomed towards entertainment with an equal admixture of action, comedy, music, dialogue and dance and abundant number of surprises, based on technical devices. According to the performance in villages dance and comedy may dominate other elements. In cities action and dialogue are made prominent. However, in both the places how the actors diction and speech, emotional expression and stage movements are carefully practised and synthesized. The paper would be addressing the complex situation of an actor, how the actor's body emerged into the performance, his multiple tasks with the collaboration of all other elements and acting techniques, multiple inter activeness in the performance.



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Dr. Nebojša Tabački studied architecture in Belgrade and Berlin, stage- and production design as postgraduate in Munich and art- and culture history as PhD student in Berlin. His thesis "Kinetic Stages" is published by Transcript. It is a research about visionary concepts of kinetic scenography and theatre buildings of the 1960s and the 1970s influenced by modernist architecture heritage. Based in Berlin, Nebojša Tabački is working as freelance scenographer for theatre-, film- and TV industry.

Consuming Scenography: Theatricality and Entertainment Strategies of the Shopping Mall

Unlike ordinary shopping malls that focus on the logistics in representing merchandisers and favour the efficient ways of shopping, themed malls invest extra effort to conceptualize their space and services in order to offer unique experience. With the help of scenographic strategies, shop-filled alleys are being transformed into stages. According to Richard Schechner, themed malls can be perceived as the 'endless spiral' of Frederick Kiesler. They absorb visitors in worlds usually very different from their own transforming casual shoppers into spectators and sales personnel into performers. At first glance the connection between theatre history and themed shopping malls may not seem obvious. Like the amusement parks, themed shopping malls strive to recreate the illusion of a real place by mimicking it in naturalistic way that aligns with scenographic tradition before abstraction and digital technology emerged. Even though illusionistic architecture as a way of creating physical spatial relations on the stage survived until today, digital images substantially took over and became accepted as a new standard. However, as noticed by Arnold Aronson, computer generated images can lead to the audience's indifference towards spatial reality. This calls for eventual revision of the ways in which contemporary scenography presents the space and its image. Meanwhile the annual figures of the themed shopping malls' visitors excide even the most popular tourist destinations. Although this phenomenon is predominantly driven by buying, it is not limited to it. Among other things that strengthen consumerism is mall ´s scenographic environment. Therefore my aim is to explore the audience's responses to the themed shopping malls. Furthermore I wish to examine whether built scenography as an important historical reference and an environment that can be fully sensory experienced, still have some relevance. By reflecting theatrical past, I hope to gather useful data to be applied in scenography of the future.



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Néill O'Dwyer is an artist, PhD candidate and practice-based researcher at the Arts Technology Research Lab (ATRL), in the Department of Drama, at Trinity College Dublin. He is a part-time staff member in the department in the capacity of Teaching Assistant and he is a part-time technical director at the ATRL. He is a co-editor of the newly published Palgrave book, *The Performing Subject in the Space of Technology: Through the Virtual, Towards the Real* (2015). He is a member of the international Digital Studies Network initiated by the Institute of Research and Innovation (IRI), at the Pompidou Centre, and he is an associate researcher of the Graduate School of Creative Arts and Media (GradCAM). Néill completed his joint honours undergrad in Visual Communication and History of Art, at NCAD, in 2001 and graduated from the MSc in Digital Media at Trinity College, in 2008. His ongoing research at the ATRL investigates contingent artistic possibilities offered by processes of symbiosis during human-computer interaction, how one can inform the other and why this is useful in broader sociopolitical contexts.

From Engineer to Programmer: A Genealogy of the Scenographic Engineer and Contemporary Pedagogical Implications

At certain techno-historic junctures theatre has provided an important creative milieu for ground-breaking, technological experiments at the crossroads of culture and the experimental sciences. This experimental milieu can be traced back to the 1st century AD, in ancient Greece, where Mathematician/engineer Heron of Alexandria (c. 10 – c. 70 AD) invented the first steam engine and employed it for automatically driving elements of theatrical sets, thereby contributing to the progression of the narrative. His inventive performances hold a special historiographic and epistemic interest because they testify to the fact that theatre represented an important experimental territory for an engineer to showcase cutting-edge, scientific inventions. Epistemological narrative was the principal language of the sociopolitical discursive economy and, for Heron, the theatre was henceforth the obvious place to showcase his work. Two millennia later, in the age of computation, the performing arts occupies a position that is increasingly delegitimated by the predominant preferences of governance and administration for statistical pragmatics. However, performance does experience exceptional epistemic surges through collaborations with technical experts that help to re-establish its status as an important domain for liminal research fields, especially at the intersection of art and computer-science. Indeed the engineer/mathematician is experiencing something of a renaissance in relation to the need for their input into the staging of cultural productions. Analogously, advancements in biometric computing increasingly need cooperation from performance artists for furthering research. By examining recent the cutting-edge, computational performances of Adrian Mondot this paper shows how technical and mathematically expert software engineers are increasingly needed for building bespoke automated performance systems. Through a genealogical and historiographical examination of pre-industrial and post-industrial engineered scenographies and their designers, this paper aims to tease out the sociopolitical and pedagogical implications of this scenario for scenographic theory and practice in the new, digital world economy.



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Early Modern Hamlet on Contemporary Mexican Stage

Last year theatrical season in Mexico was marked by the new production of Hamlet adapted and directed by Flavio Gonzáles Mello. After a long absence, this famous early modern play returned to Mexican stage as a contemporary production, preserving the original Shakespearean plot, but situating it into current Mexican social context. The story, full of violence and lust, prefabricated trials and treason, corruption and bloody murders is narrated from the perspective of two gravediggers who unveil the hidden meanings behind the tragedy of the Danish prince and his belated revenge. Although the character of Hamlet is regarded so deep and complex that almost anyone can identify with his struggle in some way, my intention is to complicate this critical approach by analysing relationship of Mello's Hamlet with early modern drama and considering the relevance of this modern embodiment of Renaissance text to contemporary Mexican audience. In addition to analysing the linguistic aspects of this adaptation, this paper addresses the thematic proximity between Shakespeare's Hamlet and this Mexican production, with mortality, corruption and the role of women being the focal points of my critical approach. I will also examine the involvement of early modern dramatic techniques such as metatheatre, offstage sex and direct interaction with the audience in rather realist performance style of Mello's Hamlet. By analysing the above mentioned aspects I seek to inquire into the possible impact of these dramatic choices on contemporary Mexican audience and their reception of Shakespeare's tragedy within modern context.



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My City, My Revolution and the Theatrical Re-telling of Experience

My City, My Revolution is a performance written, devised and co-performed by Nesreen Hussein in collaboration with Vanio Papadelli, Mohamed Goely and Michal Picknett. First presented as a work-in-progress at Rich Mix, London (2015), it takes as its point of departure a woman's fractured journey where the act of walking triggers the multiple narratives engrained in the fabric of a city, where a city becomes the site of displacement and alternative revolutions. In a multilayered form of storytelling, the performance attempts to reconstruct a complex experience by synthesizing theatrical vocabularies such as movement, film, sound and spoken word. Within that framework, the performance weaves autobiographical and historical narratives that stem from the experience of an Egyptian woman, living a "revolution" between two cities: London and Cairo. The stratigraphy of interlaced visual, aural, and textual components that structured the experience of unfolding events produced a kind of "deep map", a multilayered urban and personal experience that in turn created a challenging act of urban performativity. It made space for a personal, "invisible" performance, one that intervened in habitual routes of action and alternated between the digitally mediated and the physically "present", while also questioning the demarcation between those two states. The performance piece tries to capture such an experience, by negotiating a weaving of visual, textual and aural mediums to speak of "home", the city, longing and belonging, and the melancholic tension of a dual existence, where urban, psychological and cultural geographies are doubled and juxtaposed. This paper looks at the possibilities engrained in such approach of re-telling past experience, by reframing that experience in a theatrical mode that goes beyond mimetic reproduction. The paper explores how the "theatrical language" adopted in *My City, My Revolution* may capture and re-live complex events, together with their tensions and sentiments, moving between the personal and the general. The result is a creative process that translates and transforms memories and material remains to keep a "sense of experience" alive.



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Dr Ngozi Udengwu is a Senior Lecturer in the Department of Theatre and Film Studies of the University of Nigeria, Nsukka, where she teaches a wide range of courses, and supervises research projects, both at undergraduate and postgraduate levels. She has a Ph.D. in Theatre Arts from the University of Ibadan, MA in She is a Fellow of American Council of Learned Societies (ACLS) and the author of *Contemporary Female Playwrights in Nigeria: A Study of Ideology and Themes*. She has, at least, twenty-five publications to her name covering a book, six book chapters and about nineteen journal articles. She is the coordinator of "Culture and National Integration Project", one of the recently approved research groups in the University. Dr Udengwu has presented numerous conference papers around the world, including USA, UK, South Korea, India, Uganda, Ghana, South Africa, etc. She is a member of many professional associations including International Federation for Theatre Research (IFTR), African Theatre Association (AfTA), Society of Nigeria Theatre Artists (SONTA), etc.

The First Actress Party: Adunni Oluwole and the First Guerrilla Theatre in Nigeria

This article is based on a postdoctoral fellowship research work on the Yoruba Popular Travelling Theatre of Nigeria, awarded by the African Humanities Programme of the American Council of Learned Societies (ACLS). The research discovered that there were, at least, three women who founded and led their own travelling theatre troupes but were not documented and so were missing from Nigerian theatre studies. The present study is a critical evaluation of the theatre style of one of these women, Adunni Oluwole, the founder of 'The First Actress Party'. The focus is her distinctive theatre style, the only one of its kind in the country during the colonial period. She was not only the first woman to dare lead a travelling theatre troupe, but she was also the first female presidential candidate in the country, and, most important to this paper is the fact that she was the first to practice Guerrilla type of theatre in Nigeria. She disbanded her theatre in 1954, eleven years before R. D. Davis articulated the concept of Guerrilla Theatre in 1965. The concept of Guerrilla Theatre, consequently, forms the framework for this study. This work argues that Adunni Oluwole's theatre is a form of Guerrilla theatre, even though it occurred before the concept was popularised. The study also examines the circumstances that necessitated her adoption of that style at that point in time and this raises the question about the relationship between the evolution of aesthetic design and the formulation of artistic theory and concept.



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After Oxford University, Nick first worked as Playground Leader with Ed Berman in North Kensington, and as Assistant Director with Lindsay Anderson at the Royal Court. Writing credits include Hampstead Theatre, Orange Tree, Kings Head, BAC and radio and television. He was a Founder Member of the Equality Group (ICA). Directing credits include a UK tour with the improvisation group 'Theatre Machine'. Appointed Lecturer in Dramaturgy at the Central School of Speech and Drama in 1994, he was a Convenor of Dramaturgy: A User's Guide Conference (1999), Edward Gordon Craig Colloquium (2002) and founder of the Dramaturgy Forum (2000). Papers and workshops include: Scenography and Performance Symposium (Loughborough University, 2004); How to Act Conference (Central School of Speech and Drama, 2007); Improvisation Continuums (University of Glamorgan, 2007); Writing Continuums (York St John University, 2008), Theatre Applications (Central School of Speech and Drama, 2010), and FIRT/IFTR Conference (Barcelona, 2013). He has recently led a number of walks, culminating in A Short Walk in the National Gallery - considering how space and our understanding of perspective might lead to the generation of a new performance work - including his latest play Flatness and Depth - the Play (Reading, Embassy Theatre, 2014).

Blue Tired Heroes - Abutting, Rejecting, and Rebuilding the Past

As city dwellers we are accustomed to layering the present on the past. We live in a scrap-heap of such activity, discarding what is no longer required, and occasionally excavating some particular set of relics in our efforts to discover the new. As artists we do the same, berating examples which seem to undermine, and extolling the virtues of those which seem to support our current view. As theatre-makers we construct buildings around those ideas, and then pull them apart or re-construct them in accordance with later ideas, subverting their original use in unpredictable ways. In considering this subject of abutting, rejecting, and rebuilding the past, I will focus on certain works which appear to offer examples, conscious of their playful relation with this process of challenge and reinvention. In A Short Walk in a City (Edinburgh Festival (2010)) we attempted to highlight this phenomenon by walking in straight lines through the ancient streets of Edinburgh. With La Fille à la Mode, Dante or Die explored the backstage areas of the Theatre Royal Haymarket (2012), deliberately drawing on the atmosphere of spaces designed to be concealed. In my current work Flatness and Depth - the Play I draw inspiration from the paintings and writings of the Quattrocento to explore spaces in the Hampstead Theatre today. While Massimo Furlan's Blue Tired Heroes (Prague Quadriennale 2015) projected his own adolescent memories on an ancient city through iconic media characters of a bygone era, played implausibly by elder performers. These works will not necessarily be considered neatly and sequentially, but in an arrangement of images and ideas, evoking the connections and dissonances through which one person's theatre history is created and reconstructed through what they make and what they see.



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Nick Hunt graduated with a degree in Mechanical Engineering before deciding that theatre was more interesting than thermodynamics. After ten years as a professional lighting technician and designer, he started teaching at Rose Bruford College, where he is now Head of the School of Design, Management and Technical Arts. His doctoral thesis, "Repositioning the Role of Lighting in Live Theatre Performance", examined the performative potential of light and the lighting artist. Nick's other research interests include digital scenography and digital performance, the history of theatre lighting, and the roles and status of the various personnel involved in theatre-making.

Fugitive Light: Seeing Stage Lighting through Production Photographs

The difficulties of documenting live performance are widely recognised, and stage lighting presents a particular challenge: light is one of the most immaterial of the materials from which performances are made, and the subtleties and fine nuances that may often be highly determining of the affect of light in performance are technically difficult to capture photographically. Also, production photographs are often taken for purposes other than recording the lighting design; publicity photographs typically focus on performers in close-up, and rarely provide synoptic views of the stage to show the lighting and other performance elements in context. However, many lighting designers have photographed their own work, though these records are mostly inaccessible in private archives. In this paper I draw on production photographs taken by lighting designers such as Nick Chelton and Robert Ornbo (including images of his own lighting designs and those of Richard Pilbrow), as well as my images of my own work as a lighting designer. Unlike many pre-digital publicity photographs, those taken by lighting designers are generally in colour, either on colour negatives or – more often – colour transparencies (slides). Having access to these originals rather than photographic prints or digital copies makes it possible to reveal details and qualities of light that would otherwise cannot be seen. By giving close attention to the material aspects of these archival records – the technical capacity and limitations of the photographic medium – I demonstrate how we can arrive at an enriched understanding of the role of light in historic performances as well as some of the practical means by which lighting designs were realised. I also argue that returning to unpublished photographs from personal archives can be an opportunity to revisit perceived ideas about key productions and practitioners.



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Nyota Inyoka: ‘Forgotten’ Modern Parisian Choreographer?

Nyota Inyoka is a forgotten, or at least marginalized, figure in the European cultural and artistic memory. Inyoka is a half-Indian and half-French dancer/choreographer born in Pondicherry (1896–1971) who lived, created and appeared primarily in Paris, for example at the Exposition Coloniale Internationale 1931, as well as in the context of French popular theater. Her choreographic perspective, we argue, is marginalized within mainstream dance historiography, which maintains national and cultural borders: a borderscape that cannot contain Inyoka’s unpredictably eclectic artistic perspective, which she herself has recorded in notes and notations. In our engagement with her work and notations we therefore adopt the notion of a “border-dancer” from Emily Hicks’ “border writer” (1991) to explore the potential contributions that Inyoka’s marginalized aesthetic and choreographic perspective can have for our understanding of dance created in Paris between the 1920s and the 1970s. In this presentation we closely read Inyoka’s own notation of a dance titled *Shiva* from 1926. We seek to recover traces of her border perspective resulting from her double heritage (with one of her parents belonging (by heritage/birth) to the context of a colonizing culture (France), while the other stems from a colonized context (India)); and investigate the ways in which it manifests itself in movement. Some of the choreographic strategies we detect in the notation of *Shiva* can be seen as reflective of a border perspective. In front of the background shaped by a discovery of aspects of her (Indian) identity, her notation seems to articulate an individualized ‘Parisian’ embodied approach to *Shiva*, which draws on traditional iconic movements from ‘Indian’ forms, yet embodies metaphysically an ‘essence.’ How can an investigation of Inyoka’s work expand our understanding of modern dance in Europe in the first half of the 20th century?



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Brief CV Nicole Peisl 2014 - PhD, UC Davis Performance Studies graduate group 2013 Diploma, Somatic Experiencing with Dr. Peter A. Levine PhD 2011 Diploma, Craniosacral Work at the Milne Institute 2008 Biodynamic Cranial Touch- Initiatory Course 1998 Certified: Choreography, Rotterdamse Dansacademie, Hogeschool voor Muziek en Dans, Rotterdam 1996 Diploma "Performing Arts" Rotterdamse Dansacademie Performer: 2006 - 2014, The Forsythe Company, Frankfurt, Germany. 2004-2006: Freelance with: Daghdha Dance Company Limerick, Forsythe Company Frankfurt, Episode Collective Frankfurt. 2000- 2004: Frankfurt Ballet 1994 - 2000: Freelance with Megumi Nakamura, Dylan Newcomb, Anouk van Dijk, Tolada Dance, Regina Magnus, Roland Schankula and others. Teacher: 2014/15 Associate Instructor, Theater&Dance, UC Davis 2014 - 2009 ImpulseTanz Festival Vienna 2013 - University of Dance and Circus, Stockholm, Sweden 2013 - 2007 Tanzlabor21 2012 - 2011 MA CuP program, Justus - Liebig- Universitaet, Giessen 2010 - International Sommerlabor-2010, Frankfurt 2006 - 2004 University of Limerick, Ireland, and Daghdha Mentor Program 2005 - Codarts Rotterdam 2003 - 2002 HfMDK, Frankfurt 2000 - 1998 Rotterdam Dansacademie 2000 -1999 Academie, Utrecht and Arnhem Choreographies: 24, including works commissioned by The Frankfurt Ballett, The Forsythe Company, ID Frankfurt, Tanzlabor21, Dance Department University of Limerick, Gravity and Grace Festival, Limerick, Juli Dans Festival, Amsterdam, Hochschule fuer Musik und Darstellend Kunst, Frankfurt.

Lineage Transmission, Coherence, and Change: Contemporary Dance Including Ballet and Wushu

Professor Lynette Hunter my co-presenter and I would like to explore European and Asian performance traditions, primarily ballet and wushu, with which we have respectively decades of experience. The presentation will focus on how we are developing PAR methodologies to understand their lineage transmission, coherence around sensory principles, and limits and extents of their capacity to change in the situated events of sociocultural contingency and necessity. While our presentation focuses on non-verbal performance, we suggest several parallels with PAR methodologies for expanding our understanding of traditions in verbal media. These traditions have transmitted somatic knowing and becoming through direct one-on-one teaching over hundreds of years. In common with indigenous knowledge the tradition sustains over time by maintaining integral forms yet encouraging individual engagement that makes the forms relevant to successive generations. Our presentation uses the PAR methodologies that we have been developing to ask how the performer learns to recognize and repeat the balance between traditional form and engaged embodiment particular to time and place, and how this particularity is then transmitted without risking the weakening of the tradition. We also argue that conventional performance studies epistemologies need approaches from PAR that attend to lineage transmission to distinguish more materially among copying, imitating, and mimesis. Each tradition has many lived lineages, and each lineage in turn coheres around particular sensory training, and the rehearsal modes and performance contexts relevant to that sensory focus. Our exploration of ways of knowing through movement, gesture, and the somatic embodiment of spatial and temporal events has generated proposals about the commonalities and differences between the two traditions that we would like to put to the conference working group members. We suggest this kind of research can contribute to wider PAR applications, for example new insights into medical and sociocultural studies of sensory ability.



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Nir Shauloff graduated from the MA Laboratory Program of Theatre and Performance studies at Tel Aviv University (2013) and is now writing his master's thesis. He works as a Teaching Assistant and a Research Assistant at the Department of Theatre Arts at Tel Aviv University, gives workshops at Bezalel Academy of Art and Design and other institutions and works as a journalist and a critic. Shauloff is a performer, a director, a dramaturg and a creator of various artistic projects and exhibitions. He works in a theater collective he co-founded in 2011, lately showing with Saddam Hussein (Schaubühne Berlin's FIND 2015, Theater der Welt 2014, Plzen Festival 2014). Shauloff recently created *combina* for the Ruhrtriennale Festival, following Brecht's *Der Messingkauf*, showing at the Ringlokschuppen Ruhr, NaxosHalle Frankfurt and other Festivals in Europe. His artistic projects and collaborations showed at MOMA (New York), KW Berlin, The São Paulo Art Biennial, Künstlerhaus Mousonturm Frankfurt, Tel Aviv Museum of Art and other art and performance venues.

A Double Agent: Re-Activating Hidden Narratives in a State Museum

"Debriefing Session II" (2015), is a one-on-one performance undertaken in the Tel Aviv Museum, under "National Collection" by Public Movement. This research-based performance unfolds the unspoken narrative of modern art made in Palestine before 1948. The private scripted meeting, located in an off-limits location, investigates the methodology of information transmission, turns knowledge into action and politicizes the museal situation that is rooted in the relationship between the Nation-State and its cultural institutions. As the performer of "Debriefing Session II", I intend to indicate on its applied interactive and intimate aspects and the charged impact, brought by the specific spectator and their own ideological stance. The declaration of the State of Israel took place in the Tel Aviv Museum of Art in May 1948. This historical performance marked the beginning of an everlasting performative bond between the State and its Art Institution in-which it was born. Over the years, the two curate a national canon, as the art museum collects and exhibits the National Collection to and for the public. Echoing this, the historical gesture of May 1948 marks also what was left out: To date, there's not even a single record of an artwork made before 1948 by a non-Jew within an Israeli state-institution, including the Tel Aviv Museum. The pre-state Palestinian art is nowhere to be found, let alone to be shown. As a double agent, I aim to claim that "Debriefing Session II" activates its singular spectator as a new agent of subversive information, penetrating the State Institution with its hidden and forbidden Palestinian absent, whilst collaborating with its ideological mechanism and cultural capital. As an Israeli art-piece, this inside-job-of-a-double-agent problematizes its own privileged conditions whilst affirming them, evoking questions about knowledge, appropriation, performativity and responsibility. *This paper shares a panel titled: "Critical Re-Actions to Israeli and Palestinian Museum Collections"



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Currently pursuing PhD in Drama from University of Lincoln, U.K. Have completed MA in Creative Writing with a specialization in Screenwriting from Kingston University, London. Presented paper, titled 'Marxist Criticism: Beyond Marx' and 'Significance of Meaning in Literature' at the 15th and 16th International Creative Writing Conference, Imperial College, London. Paper on 'Significance of Meaning in Literature' has also been selected for the 1st Conference on English Language and Literary Studies (CELLS), University of Banja Luka, Bosnia. A Short story titled 'Englishman' has been published by Asian Women's Literary Journal, JUNOESQ -ISSUE 5. A poetry collection for 'Ten of the Best' has been published by United Press, London. Currently, researching on Indian Political – Feminist Theatre.

Voicing Domestic Abuse against Women in India through Digitised Theatre

According to BBC NEWS ASIA, "About once every five minutes an incident of domestic violence is reported in India, under its legal definition of 'cruelty by husband or his relatives'". As per the statistics by National Crime Records Bureau of India, In year 2013, 309546 crimes were reported against women. Unfortunately, the numbers are still on rise but this is a statistical overview of how 'domestic abuse' in India is very much an existing issue that definitely needs to be voiced. Can this voice be lent through digital theatre? Can theatre prove to be an effective medium of articulating domestic abuse? Drama is an aesthetical manifestation of truth that is contrived through 'experience'. As an expression, theatre is responsible for reproducing the archetype of this 'truth' that is experienced by an individual. This paper aims at studying the possibilities of utilizing the medium of digitized theatre to increase awareness about domestic abuse and develop a range of interactive – digital channels within the Indian communities for a wider reach of this issue. This study will also examine an activity that vocalizes the testimonies of victims of domestic abuse through conducting extensive theatre activities. These activities comprise of physical exercises that are extemporized and further processed digitally to reach to a synthesis of building a performance. The core motive of this exercise is to produce a performance by creating accounts of real situations and establishing a process of Psychoanalysis through digitization. This paper hence analyzes the utilization of digital theatre to enhance the articulation of social issues in a truer sense and inculcating the idea of fighting this issue, as women, men and especially as humans.



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Nobuko Anan is Lecturer in the Department of Cultures and Languages at Birkbeck College, University of London, UK. She is author of "Contemporary Japanese Women's Theatre and Visual Arts: Performing Girls' Aesthetics" (Palgrave 2015). She has also published articles in anthologies and journals such as TDR and Theatre Research International.

Revising Traditions: "Emancipation of Woman," A Second-Wave Feminist "Muse-cal" in Japan

This presentation explores the ways the second-wave feminists in Japan intervened in masculinist traditions—social, political, and artistic—by focusing on *Emancipation of Women* (*Onna no kaihō*), a non-professional musical comedy written and directed by Tanaka Mitsu, a standard-bearer of the women's liberation movement in Japan in the 1970s. The "muse-cal," as she called it, was first produced in Tokyo in 1974 and toured around Japan for several years after that by a company, *Dotekabo-ichiza* (meaning "a company of ugly women"), formed for this show by the members of *Lib Shunjuku Centre*, a collective which started its feminist activism in 1972. Around the same time, professional female theatre artists who led their own companies began their work, but unlike in some parts of the world, women's professional theatre did not constitute part of feminist movements in Japan—the majority of these artists did not deal with the problems women were facing at the time. On the contrary, *Dotekabo-ichiza's* *Emancipation of Women* was concerned in issues such as abortion, infanticide, Japanese men's prostitution in neighboring Asia, etc. It also critically examined Japanese women's involvement in both pre-war military and post-war economic invasion of the neighboring Asia. Moreover, the production challenged stereotypical portrayals of women in theatre and literature. The "muse-cal" comedy employed the styles such as inversion, subversion, and parody of social norms and art works. Making a stark contrast to the typical leftist esoteric rhetoric and language used by male/masculinist activists, *Emancipation of Women* opened up an intimate space filled with joy and laughter in which women shared their resistant politics.



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Nurit Yaari is Professor of Theatre Studies at the Yolanda and David Katz Faculty of Arts, Tel Aviv University, Israel. She has authored two books, *French Contemporary Theatre 1960-1992* (1994) and *Le Théâtre de Hanokh Levin: Ensemble à l'ombre des canons* (2008). She edited *On Interpretation in the Arts* (2000), and two books on Israeli prominent playwrights-directors *The Man with the Myth in the Middle: The Theatre of Hanoch Levin* (with Shimon Levy, 2004) and *On Kings, Gypsies and Performers: The Theatre of Nissim Aloni* (2006). She has recently edited *Inter-Art Journey: Exploring the common Grounds of the Arts*, Sussex Academic press, 2015. She published widely in Hebrew, English and French, on Ancient Greek tragedy and its reception in the 20th century theatre and dance, and on different aspects of the Israeli theatre. Her current research focuses on the reception of Classical Greek drama in Israel. Prof. Yaari is serving as artistic consultant for the Khan Theatre of Jerusalem.

Myths versus Facts in Theatre History: The Reception of Hanoch Levin in the European Theatrical Scene

Hanoch Levin, Israel's most prominent and prolific playwright, was born in Tel-Aviv in 1943, and passed away in 1999. His dramatic legacy includes 57 plays, divided between three genres: political satires, comedies and tragedies. His theatrical career started in the aftermath of the 1967 war, when Levin wrote three political cabarets that triggered furious reactions but, at the same time, brought him recognition as Israel's leading political playwright. In his comedies, gloomy characters fight in vain to find love and meaning in a desolate neighborhood on the outskirts of a big city; in his tragedies he juxtaposes ancient Greek, Jewish and Christian myths, and engages in dramatic dialogues with Aeschylus, Euripides, Shakespeare, Calderon de la Barca, and Ionesco. Over the years, the reception of Levin's plays by the Israeli public has been a mixture of adulation/acceptance and dismissal/rejection. However, in 1974, his comedy *Yaakobi and Leidental* was performed in London in the translation and under the direction of the Israeli actor, Haim Topol. The production received negative reviews and a journalistic myth was born: "Levin is a local playwright. His plays cannot succeed abroad because they are too Jewish, too much related to the culture of the East European Jewish diaspora." Today, Levin's repertoire flourishes in France and Poland, where he is considered one of the important 20th century playwrights. In my talk this year I will try to answer the following questions: How can we explain Levin's reception in France and Poland? What are the facts of this reception and has it been accurately recounted in Israel or are additional myths being circulated? I will try to answer these questions by investigating Levin's reception outside Israel via the roles played by his translators, directors, critics and scholars, and by the theatre venues and public institutions that have enabled/facilitated their production.



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Odai Johnson is the Floyd Jones Endowed Professor of the Arts at the University of Washington's School of Drama where he directs the doctoral program. He has published widely on 18th century and classical theatre. He is the author of *Rehearsing the Revolution*, *Absence and Memory on the Colonial American Stage*, the forthcoming *London in a Box*, and *Ruins: Classical Theatre and the Archaeology of Memory*.

Remains, Shattered Artifacts on the Edge of Empire

It isn't there anymore, but kneeling next to the Emperor's raised left foot on the famous statue in the scaenae frons of the Roman theatre in Orange, was once a subjugated Gaul - "a captive on bended knee at his feet," is how the archeologist Jules Formigé summarized it - whose submission was displayed ten meters above the stage floor for all who gathered in that theatre to see, a trophy of Rome's triumph. Conqueror and conquered were found together at the base of the stage, but the statue of the Emperor has been restored, and the missing Gaul has not. In many ways the absent Gaul is a perfect metaphor for the history of the conquest and the historiographical challenge to restore the lives of the absented. What is preserved at the Roman theatre at Orange is the ideology of the state, but not the performers who worked there, or even the consumers. Across that vast empire architecture remains; ruins of Roman theatres abound, some, still hosting performances. But next to nothing is known of the lives of those who originally performed there. We have no scripts, no images of actors (mimes) on the provincial circuit, a few names, the odd graffiti. But hundreds of purpose built theatres testify to a large profession that stretched for several centuries from Carthage to Hadrian's Wall and those who performed in them were amongst the most unknown of Rome's unknown. This case study assembles a few lean and shattered records not to reconstruct but to outline the missing life of one first century actress. Her name was Verecunda and her life is known only from a broken shard of pottery, a few lines in the Vindolanda Tablets, and a funerary stone found some thirty miles north of Hadrian's Wall. But the shard has its own narrative, fired elsewhere, broken, mended, inscribed with a pledge, and repurposed as a memento. And all three artifacts testify to a famous mime on the northernmost border where there was no theatre. Not much to go on, a few intriguing scraps of a life, but here at the edge of the archive, at the edge of empire, what is the minimum body of evidence from which a narrative can be built? From which a life in performance can be evoked? Beyond material artifacts, can we read absence itself? Is the hole beneath the Emperor's foot still legible?



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Olivia Gacka is a performer and funded scholar studying Theatre and Sociology at Rhodes College in the United States. Her current work involves an ethnography of Memphis' Hattiloo Theatre. She was a founding fellow of the Rhodes-CHS Theatre Program, which facilitates collaborative theatre work between educational institutions in Memphis, Tennessee. Olivia is also founding officer of Culture of Consent, which is a campus organization dedicated to eradicating sexual assault and rape culture at Rhodes and on college campuses. She is a member of Kappa Delta Sorority, and currently serves as her chapter's Social Chair.

Between Church and Stage: Finding the Link Between Religion and Theatre in the Eyes of Those Who Experience It

This paper examines the idea of audience as the essential link between theatre and religion. In taking both a historical and contemporary perspective, the paper assesses whether theatre audiences and church congregations have ever shared commonality, and if in today's climate such a connection is possible. This paper also examines the individual importance of congregations and audiences, borrowing the question "If a tree falls in the woods and there is no one there to hear it, does it make a sound?" and fleshing it out to consider, "If a religious or theatrical experience takes place and there was no one there to receive it, did it happen? Or does it matter?" In doing this, the paper defines the groups of people who observe, participate in, and experience theatrical and religious activity as the key elements of both activities, respectively. By first separately assessing what constitutes an audience and a congregation, and then synthesizing the arguments to determine essential commonalities, the paper concludes with a call to theatre studies scholarship to actively pursue this connection, and to question whether the recipients of theatrical performance and religious observance are truly the key link between religion and theatre.



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Otso Kautto (born 1962) is a Finnish writer, an award winning theatre director, and a performing poet. His work has been translated to several languages, and he has been directing both in mainstream and marginal theatres, mainly at The Finnish National Theatre, and at Theatre Quo Vadis. He performs his poetry with The Poetry Band. In his doctoral research for the Theatre Academy at the University of the Arts Helsinki, Kautto focuses on the sense of ritual. He studies the creation of credibility, and the possibility of power in rituals. The concept of ritual is seen through the scenic praxis, and scenic praxis through the ritual theories.

Genealogies of Artist-Researchers: Past Practices and Imagined Futures for Artistic Research in the Performing Arts

In Finland, artistic research (see e.g. Kirkkopelto 2015) has a relatively long history, with publications dating back to the 1990s (e.g. Paavolainen & Ala-Korpela 1994; Arlander 1996). For the 2016 IFTR Conference, we propose a roundtable on how this history affects the current practices of emerging artist-scholars. In artistic research, where art is a means as well as an end, an artist always has to write a kind of a history of themselves in relation to their art form; but when art is no longer something studied but a method for further scholarship, how does one's relationship to one's past practices change? Instead of something out there, art practice and the materiality of the past is a corporeal presence and a repertoire (to use Diana Taylor's 2003 notion) with which to change how we understand art for the future. But what, then, is the relationship of genealogies and personal legacies – past works and careers in the performing arts – to current practice in artistic research? How does the artist become an artist-scholar and what happens to the art in scholarship? What is the impact of this kind of research on how histories of performing arts are written in the future? Convenor: Hanna Järvinen Participants: Sami Henrik Haapala, Otso Kautto, Simo Kellokumpu, Vincent Roumagnac



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Outi Lahtinen is a doctoral student at the University of Helsinki. She has worked at the universities of Helsinki and Tampere since 2002 teaching theatre criticism, performance research, performance analysis and theatre history. She has participated in several publications and has written especially about the Finnish theatre since 1990's onward but also about theatre criticism and actor's work. Lahtinen also acts as a theatre critic.

The Fun of Working Together: A Collaboration between Playwright and Director-Dramaturge

Playwright Pirkko Jaakola's (b. 1940) has challenged the Finnish theatrical tradition in several ways, including aesthetics and working practices. One combination of these two was an aesthetic experiment that was created in close collaboration between Jaakola and dramaturge Terttu Talonen who commissioned many of Jaakola's plays and directed some of them for the Radio Theatre. In my paper, I will argue that the way the collaboration between Jaakola and Talonen was made public in the radio play *Enoni kuolemasta lehdistölle antamani selitys* (The explanation I gave to the press about the death of my uncle, 1968) was ahead of its time. It consisted of two variations of the play and between them, a discussion of the playwright and the director. This case in point challenges the concept of a single omnipotent artistic creator as the source of a theatrical text and instead shows it rather as a process and collaboration. In order to develop my argument I will explore afore mentioned radio play through drama and performance analysis as well as investigate its press reception. Also, it is important to map the theatrical professions at the time, from the gender perspective and otherwise. The late 1960's was active time of development for theatrical education and a time when many women entered the field of theatre as trained directors and dramaturges. Jaakola wrote most of her plays for radio and television. In Finland of the 1960's and 1970's, Radio Theatre and Television Theatre were nationwide stages that reached broad audiences. So did Jaakola's numerous radio and television plays. Nevertheless, from today's perspective she seems to have passed into oblivion. This paper is part of a book project that spotlights the achievements of a unique female playwright in the blind spot between the



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Vecihe Özge Zeren is currently a lecturer at Çanakkale Onsekiz Mart University in Turkey. After graduating from Faculty of Letters, University of Ankara in 2006, she completed her MA at The Graduate School of Arts and Humanities, University of Ankara in 2011 for her thesis *Stage Directions as a Founder Element in Realistic Theatre*. Her two articles titled "Theatre of Beckett: Theatricality of Nonverbal Language" and "Theatricality and Perception of Reality" were published by *New Theatre Journal*. She is a PhD candidate at the University of Dokuz Eylül.

Turning Points of Political Discourse in Turkish Theater

The purpose of this study, to analyze how political approach in Turkish Theater had been affected by the important political and social incidents of history of the new republic also to evaluate the results obtained in terms of today's theater. Within the scope of this purpose, three turning points were determined: the military coups on May 27th, 1960, March 12th, 1970 and September 12th, 1980. Since the regimen change- into republic- in 1923 onwards, the inevitable effects of these three military coups are seen in terms of designating Turkish theater. Whereas the first two established a ground for the politization in theater; the one in 1980, caused an apolitization in theatre. The military coup in 1960 was the first military response against the government and anti-democratic impositions. After this day, theatre, that had so far focused on domestic relations, rural-urban conflicts and infusing the new regimen since 1923; rapidly become politic. The playwrights and recently established private theaters gravitated to stage plays that contain criticism of government and political system. The military coup in 1971 generated under the expose of the socialist movement in the world. This time, the target of the army was communism which was perceived as a big threat. During a period that the left wing has been immediately discharged and intellectuals have been seriously punished, theater's language became sharp. Under the influence of Berthold Brecht, who had just started to be known in Turkey, epic-dialectic theater gained more focus in accordance with the period's political setting. Also many of the artists preferred private theaters because the publicly funded theaters were weak in terms of political discourse. And the most politically bright period of Turkey has been stopped by the military coup in 1980.



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Drawing on the Archive: Using Images of Scenography to Recreate the Past

In 1653 scenic designer Baccio del Bianco participated in the creation of a singular document, a presentation manuscript of *Andrómeda y Perseo* by Pedro Calderón de la Barca, as performed for the Spanish royal court. Baccio provided eleven hand-drawn pages to illustrate the text and give its recipient, Holy Roman Emperor Ferdinand III, a sense of the elaborate spectacle. The result is a remarkable piece of historical documentation that includes images of production executed by the original scenic artist. As valuable as this document is for the study of scenography, it nonetheless raises complex questions. Do these images conform to the conventions of illustrated books or can they be taken as accurate records of performance? How and to what extent does the audience for the images differ from the production's audience? What impact might this difference have on the images? Given that both court performance and gift-giving between rulers were political acts, are traces of political or social content embedded in these images? If so, can they be read from this historical distance? How can performance documentation retain meaning hundreds of years after the production and its context have disappeared? In this short paper I propose that historical performance documentation must be considered interdisciplinarily. Using images from *Andrómeda y Perseo*, I argue that combining approaches from theatre and art history, as well as theoretical models deriving from social science, anthropology, and cultural studies can bring images back to life as traces of performance, as art objects, and as social actors.



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Paola Botham is Lecturer in Drama at Birmingham City University, UK. She specialises in modern and contemporary British theatre, with an emphasis on political and documentary forms; theatre and theory (particularly Critical Theory and Critical Feminist Theory), and Hispanic drama. Her recent contributions to *Contemporary Theatre Review*, *JCDE* and the edited collection *Twenty-First Century Drama* (Palgrave Macmillan, 2016) have focused on the contemporary British history play, exploring the work of Howard Brenton, David Greig and James Graham. Other publications include 'Caryl Churchill', for the series *Decades of Modern British Playwriting* (Bloomsbury Methuen, 2012) and 'Witnesses in the Public Sphere', in the IFTR anthology *Political Performances: Theory and Practice* (Rodopi / Brill, 2009). She is currently co-convenor of the Political Performances Working Group.

The British History Play beyond Postmodernism

The focus of this IFTR conference on the 'relation between present and past' is, arguably, part of a wider cultural phenomenon. The German Society for Contemporary Theatre and Drama in English (CDE) devoted its 2014 annual conference to a similar topic, 'Theatre and History: Cultural Transformations', acknowledging that '[i]n spite of the proclaimed "end of history", the historical has remained a powerful presence in plays and performances of the last decades'. In the same year, *The History Manifesto*, by historians Jo Guldi and David Armitage, became the first open-access book to be published by Cambridge University Press. This provocatively-titled volume, a call against short-term thinking in favour of macro-historical approaches, can be read as a strong symptom of a new appetite for historicity after the dominance of postmodern theory. 'Renewing the connection between past and future, and using the past to think critically about what is to come, are the tools that we need now', Guldi and Armitage write. Theatre practice in Britain has been embracing this challenge, with a proliferation of new plays in which history, from medieval times to the immediate past, is linked to current political questions. While some features of the postmodern turn – such as a suspicion of ideological certainties and an intensification of the self-reflexive impulse – are still prevalent in most of this work, a reengagement with historical narrative counters the political exhaustion of the so-called 'perpetual present'. This paper summarises my recent research on the twenty-first century British history play as a political genre, arguing that, far from doubting the possibility of historical knowledge (the famous suspicion of Hayden White and his followers), this dramaturgy actually draws strength from contemporary 'post-postmodern' historiography.



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Digital Methods, Historiographic Shifts: The Case of Performance in Fascist Italy

Theatre in fascist Italy is a perfect field for exploring the potentialities of the digital humanities. There is an abundance of data: vast archives contain the often meticulously kept records of a regime obsessed with statistics. And, once examined, this data in certain areas is capable of blowing wide open the claims of what has always been a sensitive and politically charged area of study. I propose to share with the Digital Humanities Work Group a presentation that will draw on several data sets taken from my research in this area over the last decade but focus on the methodological issues and historiographic implications that have come to the fore in my work. This work includes my current project, a 600-page manuscript on theatre under Mussolini, and several essays already published in an innovative *Atlas of Italian Literature* – a three-volume, 3000+-page large format work whose trademark is the application of digital humanities methods to 800 years of Italian literary history.* In my experience the quantitative and empirical data yielded by digital humanities methods can be as misleading as they can be paradigm-shattering, and it is perhaps the delicacy of the fascist moment that has rendered me particularly attune to the limits as well as the strengths. I would enjoy the opportunity to discuss with the group some of my reflections on how we might best combine methods digital and non in performance research, so that aesthetic questions and sensibilities don't disappear, so that "digital" evidence isn't imprisoned by its status as data but instead puts its best foot forward, conversing with other sources so that each type of evidence enables us to read the others better. * *Atlante della letteratura italiana*, 3 Vol. Ed. Sergio Luzzatto and Gabriele Pedullà. Turin: Einaudi, 2010-2012.



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Researching Nineteenth-Century Theatrical Spectacle

Current research on nineteenth-century spectacle is indebted to Martin Meisel's pioneering study, *Realizations: Narrative, Pictorial and Theatrical Arts in Nineteenth-Century England*, published in 1983. Over thirty years since its appearance, the book is still consistently cited in studies of the interchange between the arts in this period, yet there has been no attempt to reconsider its methodology or the scope of its enquiry. It is high time to examine the influence of this central text and consider ways in which we can move forward. Meisel's influence is most felt in the continuing scholarly focus on the practice of 'realization' itself, whereby famous works of art were imitated on stage in frozen tableaux form. However, the notion of a static, bounded image inherent to the 'realization' paradigm does not accommodate the kinetic nature of much nineteenth-century spectacle. Moreover, although such borrowings allow insights into a sophisticated shared visual culture, Meisel's foregrounding of this issue has tended to emphasise the role played by the kind of 'high' art examples that generally invited this treatment, while diverting attention from theatrical engagement with other types of popular or ephemeral visual source material. There has been much less attention paid to the many instances in which commercially produced graphic images were referenced or quoted on stage, and we are still not sure how audiences understood this type of appropriation. This paper considers new ways of using visual culture in relation to nineteenth-century melodrama spectacle. By exploring its connections with contemporary visual culture, I show that nineteenth-century spectacle offered meanings more complex, nuanced, and multifarious than previously acknowledged.



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I am a Senior Lecturer in the Department of Contemporary Arts at Manchester Metropolitan University, and Co-Programme Leader of Drama. My academic research focuses on the ways in which contemporary theatre artists in Europe and Latin America are challenging monolithic, phallogocentric framings of subjectivity, representability and heritage through performance and training.

Body of the Group/Body of the Artist as Central to the Ethos of Third Theatre

This is the 40th year anniversary of the so-called Third Theatre, a term coined by Eugenio Barba in a manifesto launched in 1976 to describe an emerging intercultural theatrical tradition that differed from First (mainstream) theatre and Second (avant-garde) theatre. The groups comprising the Third Theatre continue to exist across the world, devising robust, egalitarian models of training, dramaturgical practices and participatory actions. The aim of this paper is to focus on the dialectic between the body as group/ the body of the individual in performer training. We will be looking at kinetic transference as a privileged site of embodied translation, in which the “small tradition” of Third Theatre is transferred from one generation to another, as well as betrayed and transformed. We will explore the ongoing relationship between Odin Teatret/NTL and three exemplary artists working within Third Theatre comparing and contrasting their training: Luis Alonso, of Oco Teatro Laboratorio (Brazil) and the Bridge of Winds (the international research group organised by Iben Nagel Rasmussen of Odin); Mia Theil Have, a former Odin actress who is now Artistic Director of London-based Riotous Theatre (UK); and Carolina Pizarro, formerly Artistic Director of Investigacion Escenicas (Chile), who has recently joined Odin Teatret. By returning to Barba’s notion of the pre-expressive level, we shall attempt to map out examples of ‘revolt’ that reveal each artist’s personal journey of discovery as they develop their own autonomous training processes, often in isolation. We shall also focus on the cultural material contexts that enables the training to occur, addressing such questions as: what are the difficult choices and compromises that each of these artists are required to make? How do they negotiate being part of a tradition and developing their own artistic path? How far is their creative voice compromised/enabled to flourish?



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Patrick Duggan is Senior Lecturer in Theatre and Performance and Director of Research for the School of Arts and the Department of Theatre and Dance at the University of Surrey, UK. His research is concerned to ask why we (still) make theatre and performance, what it's for and what it does culturally, politically, socially, and aesthetically. Within this overarching frame, his research interests lie in critical approaches to contemporary performance and the relationship between performance and the wider socio-cultural and political contexts in which it is made. Broadly speaking, Duggan's work is engaged with poststructuralist and political philosophy, is interdisciplinary in nature and particularly focused on questions of spectatorship, witnessing, trauma and ethics and is concerned to explore the socio-political efficacy of theatre, performance and other cultural practices. As well as numerous journal articles and book chapters, his publications include: *On Trauma* (2011), a special issue of the international journal *Performance Research*; *Trauma-Tragedy: Symptoms of Contemporary Performance* (2012), a monograph with Manchester UP; and the edited volumes *Reverberations Across Small-Scale British Theatre: Politics, Aesthetics and Forms* (Intellect 2013) and *Performing (for) Survival: Theatre, Crisis and Extremity* (Palgrave 2015). He is working on a new monograph exploring performance and the politics of

Unsettling the Audience: on the Politics, Ethics and Aesthetics of Anxiety in Contemporary Performance

Through recourse to theories of fear (e.g.: Svendsen, 2009; Virilio, 2012) and anxiety (e.g.: Critchley, 2009; Ronen, 2009), this paper investigates the political, ethical and socio-cultural implications of two contemporary performances that deliberately attempt to unsettle their audiences through a performative aesthetics of anxiety: Greg Wohead's *The Ted Bundy Project* (2014) and Action Hero's multimedia, immersive installation *Extraordinary Rendition* (2015). In an increasingly news-saturated world we encounter discourses of fear and anxiety so diverse and ubiquitous as to be at once pervasively unnerving and yet somehow quotidian or even meaningless. Meanwhile, we are encouraged to be afeared of plethora (possible) phenomena, from political fundamentalism and terrorism to the collapse of capitalism to 'unthinking' neoliberalism to anti-social behaviour. In this context, it is not surprising that there has been a significant increase in (popular) cultural products representing events, contexts, people, and situations of anxiety, fear, and terror. Thus, to consider these phenomena as intellectual and cultural problems seems timely, necessary even. However, we might also ask if these terms and their associated discourses (popular, cultural, and theoretical) offer sufficient conceptual frames with which to think about contemporary culture and late-capitalist society. In very real ways these terms and their political deployment have been reduced to ideologically loaded, ill-defined means with which to discuss anything from terrorism to immigration to political difference. This has denuded these ideas of their potency and reduced them to a near bankrupt status in their overuse, especially in their news media and popular uses. With this in mind, this paper begins to analyse how contemporary performance practice might be able to unpick these discourses and contribute to more (politically) nuanced understandings of them. In turn, the paper asks if and how such analysis might help shed light on the contemporary structure of feeling.



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Prof. Dr. Patrick Primavesi is teaching at the Institute for Theatre Studies at the University of Leipzig and director of the Dance Archive Leipzig. He also worked as a dramaturg and established a Master-program in dramaturgy (together with Hans-Thies Lehmann) at the University of Frankfurt/Main. Among his books are his PhD on Walter Benjamin's theories about translation and theatre, and a full length study on Theatre and the Public Sphere at around 1800. He published widely on Bertolt Brecht and Heiner Müller, contemporary theatre, dance and performance art, on voice, gesture and rhythm, on interrelations between theatre, film and new media. Present research projects focus on body politics, representation and the public sphere as context and challenge for the development of contemporary performing practices.

The Spectator's Past

By the observation that a theatrical performance is inevitably ephemeral, we normally focus on the act of performing which cannot be reproduced identically. More recent definitions of performance art as a live act reiterate what Antonin Artaud highlighted as a quality of the theatrical event as such, against the conventional apparatus of writing and staging dramatic texts. But how about the spectator, the temporality of his experience, that includes and combines the various activities of being a participant, a witness, and a voyeur? Commenting on Søren Kierkegaard's text *The Repetition*, the presentation will reflect upon the experience of loss and disruption in the failure of any attempt to repeat a former experience. As Kierkegaard took his own memories of a series of real theatre performances in Berlin since 1841 as a model for his personal experiment and philosophical reflection on the nature of repetition, the consequences of this reflection for theatre historiography and also for the methodology of historically informed performances shall be discussed. A specific limitation of this practice is caused by the fact that an audience cannot be reconstructed, and that even the individual experience of an almost identical performance is different by the very act of repetition. In order to analyze a particular theatricality in our relation to the past, it is important to consider that theatre, as a medium of repetition and recurrence, became a model for historiography, while at the same time intensifying the experience of distance and displacement on the side of the spectator.



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I work in the Brian Friel Centre for Theatre at Queen's University Belfast wherein I am currently on secondment as a Senior Fellow to the Institute for Collaborative Research in the Humanities. Among my current research projects I work with a team of specialists from the fields of public health and social work on the impact of urban poverty on health and wellbeing.

Theatre, Performance and the 'C' Word

The notion of class has a tortuous history and over the centuries it has evolved in different countries in different ways. In the 'Western' world during the last three centuries with the shift from an agrarian to industrial economy and in our own time to a post-industrial economy, class has changed in unprecedented ways. Traditional analyses of class and social stratification focused on the economic basis of class structures whilst contemporary debate focuses on the cultural dimension involving fashion, hobbies and consumer choices. Such a concise description necessarily simplifies a complex and often acrimonious debate amongst politicians and academics alike, where some will argue that traditional class structures have largely disappeared and others argue that class has simply evolved. Insofar as I am concerned the debate on whether class is primarily a matter of economics or culture is moot: my argument in this paper is that class is inherently performative, whether one understands that performance as the way a person talks or dresses, or in the way they perform their role at work on a daily basis. The value of understanding class as performance rather than merely as an economic or social category is that one can begin to understand the practical dimensions of class in a more nuanced way. Aside from sociological analysis based on surveys and statistics, the best way to understand class in this perspective is in terms of how class has been represented on stage and how that theatrical representation respectively endorses or contests prevailing class structures. The arguments offered in this paper represent key positions outlined in my forthcoming book *Theatre & Class*, one of the latest contributions to the *Theatre & Class* series published by Palgrave Macmillan.



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Presenting the Sociotechnical Past: Gertrude Stein's Electro-Theatrical Assemblage

Presenting the Sociotechnical Past: Gertrude Stein's Electro-Theatrical Assemblage
Recent developments in so-called 'new materialism' have directed analytical attention to the cumulative role played by a proliferating number of human and nonhuman agents in the creation of events. In this paper, I examine the critical and methodological implications of these insights for Theatre Studies. I argue that, while we are often encouraged to consider works of theatre in their 'historical context', treating such works as assemblages of diverse agents and actors highlights the fact that there is no point at which 'context' ends and 'text' begins. Instead, we may read a work symptomatically as an agglomeration of social, technical and affective components, some of which were gathered deliberately, but many of which sit in a much more obscure relation to the art 'object.' I illustrate my argument with reference to Gertrude Stein's 1938 libretto 'Doctor Faustus Lights the Lights' (1938). Ostensibly a highly singular aesthetic object, analyses of the text have tended to acknowledge that Stein was reckoning with technological progress, while at the same time giving the circumstances of those meditations short shrift. In this paper, I argue that Stein's 'Faustus' can be seen to crystallize many diverse strands of prior technological development as they intertwined with spectacle and public performance over the preceding two centuries: what I call the electro-theatrical assemblage. Moreover, tracing these associations need not come at the expense of interpreting Stein's text as a work of art. Ultimately, my argument is not for a bold new frontier in theatre historiography, but rather the inclusion into dramatic and performance analysis of the many component that are, in a sense, already there, but have tended to be overlooked on account of failing, hitherto, to signify with sufficient historical force.



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Paula obtained her MA in English and Gaelic and MLitt in Irish and Scottish Studies at the University of Aberdeen. She is currently working on her interdisciplinary PhD thesis investigating the repertoire of the National Theatre of Scotland. She is particularly interested in discourses conveyed through text and music and the ways in which they relate on the stage to construct meaning.

Navigating between the Past and the Future – National Theatre of Scotland and the Musical Construction of Contemporary Scottish Identities

Explorations of the various forms of Scottish identity continue to occupy a significant position in the contemporary literary, political and musical discourse. The multilingual and multicultural Scotland today balances between the sense of value in local heritage and the powerful influence of globalisation. The National Theatre of Scotland, a theatre company established in 2006, creatively responds to these trends. Not only does it investigate them in its literary but also musical repertoire, which constructs innovative opportunities for a non-essentialist engagement with Scotland's past. Focusing on David Greig's and Cora Bissett's *Glasgow Girls*, this paper examines the National Theatre of Scotland's treatment of music and the company's playful reaction to the rise of global pop-culture, which is arguably becoming a significant element of the 'folklore' of our times. Drawing on Theo van Leeuwen's and Gunther Kress's approach to multimodal discourse analysis, I illuminate the plays' use of folk music arguing that Scotland's first national theatre company offers a thought-provoking commentary on the multiple cultural influences shaping the Scottish identities of today.



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Performance as Research Meets Art(ist) Pedagogy

In this workshop, we experiment and discuss PaR in relation to art pedagogy and artist education. This discussion arises from a personal observation as an artist-researcher and teacher. After many years of doing research through performance – before that I was a ‘mere’ artist teacher – I realized how particular research began to change the way I teach and understand art education in general. After a short introduction, we invite the participants to share and try out (or ‘embody’) together with the others their already existing pedagogic inventions and reflect upon them in relation to their respective PaR practices. On the basis of this, the participants are encouraged to imagine and engineer novel, perhaps more collective pedagogic models. This will be done in smaller groups and then discussed together with other groups.



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Dr Pauline Brooks is a Reader in Dance Performance and Pedagogy. Her research focus is on telematic and intermedial performance, choreography and pedagogy. She has directed eight international telematic dance performance projects, and was Principal Investigator on a JISC funded international telematic performing arts project, Making Connections, involving dance and music with universities in the USA and Scotland (2014-15). She is currently directing her ninth telematic dance and music work with colleagues in Scotland and America. In 2014 she was awarded the first Vice-Chancellor's Medal for Excellence in Teaching and Learning at LJMU. Her development work in the area of dance and technology resulted in a LJMU Curriculum Innovation Award and her being made a LJMU Teaching Fellow. Prior to her work in academe she performed with dance companies in Scotland, England and America, and was Dance Artist in Residence in Stirling, Scotland.

Blending the Traditional with the Innovative – Making Theatre Global

The potential of networked communication to bring together artists has been investigated by researchers such as (Band, 2002; Naugle, 1998; 2001; Parrish, 2008; Popat 2001; 2006; and Risner and Anderson, 2008). Naugle writes that it is 'the building of equitable relationships, especially over great distances where contact would otherwise be difficult or unlikely, [that] is one of the strengths [...] about dance through computer-mediated communication' (2001, p.460). In addition, the use of technology means that it has been possible to investigate new creative spaces for choreography and performance (Brooks, 2010; Kozel, 2007; and Popat, 2006). Video conferencing enables a creative collaboration which involves artists 'discovering new processes of composition that are cognizant of new coordinates of "placedness" ' writes Birringer (2002, p.92). This session will discuss how artistic exploration in intermedial telematic performance in dance maintains the potential to both retain aspects of the traditional theatre while blending innovative explorations with mediated networked performance. It will consider traditional and innovative uses of media and theatre that have enabled dancers and musicians to perform in what Paul Sermon (2009, p1) calls the 'new global media stage'. The performance space is very much what Sarah Rubidge (in Ravn and Rouhiainen, 2012) describes as a space 'in flux, space characterised not by consistency and stability but by variation.' (2012, p 23) Artists from three countries although separated by distance, collaborate together to create a new performance work, one that is presented synchronously in both traditional and in the global space. Yet while each audience shares time, shares performers, live and virtual, each has a different perspective on the theatrical production according to their geographic placement in relation to the spatial vectors or their particular environment – thus one work synchronously becomes four through the magic of technology.



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Pedzisa Maedza is a Canon Collins Scholars' Scholar reading for a PhD in Drama at the University of Cape Town, South Africa. His thesis explores performances of collective remembering of unacknowledged genocides in Namibia and Zimbabwe. He holds a M.A Drama (UCT) and B.A Honors in Theatre Arts (U.Z) both awarded with distinction. His work has been awarded the International Federation for Theatre Research (IFTR) New Scholars Award 2014 as well as the African Studies Centre – Leiden, Netherlands' Africa Thesis Award for 2014.

'Gukurahundi - A Moment of Madness': Memory Rhetorics and Remembering in the Post Colony

Between 1982 to 1987 the Zimbabwean government deployed a North Korean trained military unit, the 5th Brigade into the Midlands and South Western regions of the country in an operation code-named Gukurahundi . By the time the unit's operations were halted, an estimated 20,000 to 40,000 mostly ethnic Ndebele and Kalanga speaking civilians were dead, with many more displaced, mutilated and traumatised. This account is an engagement with memory and on the ways in which perpetrators who remain in and retain power, create hegemonies and state machinery including recourse to the law to deny, and stifle discussion about perpetration. Focus will be on how perpetrators frame and marshal how this memory is remembered, performed, commemorated and transmitted. The paper dwells on the practises of memorialisation through the annual public holiday known as 'Unity Day' on 22 December. It examines the deployment of national holidays and their role in post-colonial societies as a cultural phenomenon and as a contemporary elegy and memorial. It will also zero in on the regime's response to a 2010 artistic exhibition called 'Sibathontisele' (Lets Drip on them) by Owen Maseko. This exhibition was banned and stopped and the artist was arrested and charged for 'undermining the authority of, or insulting the president and causing offense to persons of a particular race or religion' among a slew of other charges.



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Transformance: Historiography through Indigenous Historicity

Founded in 2001 and based in the Amis community of Etolan, Malataw Theatre is one of the earliest indigenous contemporary theatre groups in Taiwan. Especially active and prolific during the first half of the 2000s, Malataw Theatre has been a critical site for training Taiwanese indigenous theatre-makers and for experimenting indigenous aesthetics. As part of the indigenous cultural activism that first emerged in the 1970s, Malataw's work is chiefly inspired by and based on Amis legends, the ritual and cultural practices of the Etolan community, as well as the memories and dreams of its community members. Taking the company's grandest production to date, *Where is the Way* (2002), I offer an analysis of its creative process through the framework of transformance. I argue that transformance is possible only when the historiography of the indigenous community is achieved through its historicity. Research methods implemented include archival research, interviews, and fieldwork.



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Penny Farfan is Professor of Drama at the University of Calgary. She is the author of *Women, Modernism, and Performance* (2004) and the editor with Lesley Ferris of *Contemporary Women Playwrights: Into the Twenty-First Century* (2013). She has also served as the editor of *Theatre Journal* and published many articles and book chapters on modern and contemporary theatre, drama, and performance. In 2015, she received the Association for Theatre in Higher Education (ATHE) Excellence in Editing Award for sustained career achievement, the ATHE Women and Theatre Program (WTP) Achievement Award for Scholarship, and a University of Calgary Faculty of Graduate Studies Great Supervisor Award.

Stage Women and Popular Modernism

The field of modernist studies has opened out from its traditional focus on high culture to encompass mass and popular culture. As Douglas Mao and Rebecca Walkowitz have noted, “once quite sharp boundaries between high art and popular forms of culture have been reconsidered; ... canons have been critiqued and reconfigured; ... works by members of marginalized social groups have been encountered with fresh eyes and ears; and ... scholarly inquiry has increasingly extended to matters of production, dissemination, and reception” (“The New Modernist Studies,” *PMLA* 123, no. 3 [2008]: 738). This paper will consider whether the expanded insight into the nature, scope, and address of modernism afforded by the recent “vertical” expansion of the field (Mao and Walkowitz, 737) might illuminate the cultural positioning of stage women in the early twentieth century. Cases for consideration may include celebrity actresses performing in modernist plays, modern dance by women on the popular stage, popular women playwrights bringing feminist insights into circulation in mainstream theatre, high modernists self-presenting for media consumption, and avant-garde playwrights making a living through newspaper and magazine publication. This consideration of stage women’s navigation/disruption of the high art/popular culture divide that has traditionally delimited modernist theatre studies will contribute to the “vertical” expansion of the field but also illuminate what is at stake in incorporating their work into the field of the “modernist.”



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Docent (University of Helsinki), PhD, (b. 1953) is a free scholar who works on the biography of Kaarlo Bergbom, the portal figure of 19th theatre and opera in Finland. The First volume is out (2014) and two others are projected for 2016 and 2017. Paavolainen's dissertation (1992) at the University of Helsinki was on overall analysis of the theatre repertoires of the 1960s in Finland. In 1993–2007 he held the Chair of Theatre Research in the Theatre Academy (1993–2007; today University of Arts, Helsinki), where he developed the doctoral programs and started the publication series *Acta Scenica*. He presided the Society of Theatre Research in Finland (TeaTS) in 2005–06 and 2015– and participated in the IFTR historiography wg in 1996–2008. In the Nordic scholarly community he served as the chair for the Nordic Society of Theatre Research (NTF/NTS 1995–1999), and as a visiting professor in Malmö Theatre College (Sweden) 2003–07. In Scandinavia he has been an examiner for doctoral dissertations, peer evaluator for professorships etc. He also published a monograph (1987) on the early career of the director Jouko Turkka and has practical experience on theatre and opera.

Theatre of Cultural Trauma and Healing: Case: Finland

The Polish sociologist Piotr Sztompka (2000) observed that the 20th Century “discourse of progress” had been replaced by the “discourse of crisis”. The medical term trauma (“discourse of trauma”) was adopted to describe the results of rapid, unexpected and radical political, economic and social changes, which had been experienced in several regions of Europe as violations, threats to identities and cultural traditions. Mostly within a certain social sphere, generation or ethnicity, and often including victimization. Theatre often participates in the process of healing to these collective traumas – as will be discussed in the paper. There tend to be forces in any society, whose interest is to prevent a healing process, to remember, to re-evoke, to re-enact “mythical” events, to renew the process of victimization. Theatre scholars should be in front line analysing these processes: the uses of history, the uses of victimization, or the uses of increasing understanding and integration. The paper questions some of the “progressive narrative” of theatre historiography by focussing on the “narratives of cultural traumas and theatre”. Examples will be taken from the 1960's, when Finland experienced a rapid economic growth, a demographic crisis, a self-censorship on the WW2 events and the WW1 civil war etc. Some comparative examples will be drawn from Russian and Estonian theatres of 1980s. How vigilant are we as scholars for the present day cultural traumas in Europe, do we recognize them, can we articulate them and analyse the healing processes? The scholar has to know where s/he stands.



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Peter A. Davis is a professor in the Department of Theatre at the University of Illinois at Urbana-Champaign, specializing in early American theatre history, and the economics of performance in society. He is the author of *FROM ANDROBOROS TO THE FIRST AMENDMENT: A HISTORY OF AMERICA'S FIRST PLAY*, University of Iowa Press (2105) and *STAGE IN CRISIS: THE BUSINESS OF THEATRE IN NINETEENTH CENTURY AMERICA*, Palgrave Macmillan (under contract). In addition to his scholarly work, Professor Davis is also a professional actor, director and dramaturg with the award-winning Remy Bumppo Theatre Company of Chicago.

Asking Large Questions in Small Spaces: Contextualized Theatre History as Microhistory

Much work has been done recently in delineating new historiographies and reimagining theoretical approaches to the telling of theatre history. Growing out of the rejection of positivism and the standard histories of institutions and power structures, post-modern thinking opened up new avenues of looking at theatre history by often inverting traditional perspectives. One avenue of particular interest is the growing field of microhistory, which seems particularly well suited to theatre but which has not been fully realized in our field. As exemplified by the works of social historians, microhistory eschews the larger quantification and generalizations of history as social science, focusing instead on the particular, even the ordinary, to understand the agency of life on a smaller scale. Consequently, microhistorians have reinvigorated the narrative (or neo-narrative) as a vital tool in analyzing the normative and revealing the subjective nature of historical discourse. By highlighting the individual exceptions and retelling the story through contextualized narrative, microhistory seeks to expose how larger systems react and function not just at the edges of history, but through the normal lives of those whose agency affected and reflected the greater world around them. And in doing so, revealing in greater depth the wider application by how those not in power, but those whose lives made up the majority, handle both the exception and the normative. Individual events, physical spaces, audience, actors, and performances are often told from a perspective beyond the norm in traditional history. Whereas microhistory examines the highly individualized stories that reveal the larger structures through the commonplace and the non-traditional centers of power. Using examples from my research in early American entertainment, this paper examines how microhistory may be used as an essential tool in the writing of new theatre histories.



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Hyperreality Revisited: The Employment of Theatrical Means in Engaging with the Past

In our current dealings with cultural heritages there is an increasing tendency to theatricalize past events and cultures; providing immersive experiences for the 'history-tourist'. Besides the usual (multimedial) theatrical means and strategies that are employed in this respect, various digital technologies are being used in order to bridge the time gap and give the impression that one is actually witnessing historical worlds in a direct way. However: it is not clear whether these virtual pasts and theatrical processes are bringing us closer to history or, on the contrary, usurp our heritage in ever more playful, game like utopian fantasies. The concept of hyperreality as it was developed by for example Baudrillard and Eco in the 19-eighties and -nineties might be helpful to address these questions; balancing the pros and cons of such virtual historical realities. The paper will specifically explore how the hyperreal functions in dealing with theatres and performances from the past and in what way (virtual) reenactments connect with actual reality.



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Peter M Boenisch is Professor of European Theatre at the University of Kent and a Fellow of the Berlin-based International Research College "Interweaving Performance Cultures". At Kent, he was, with Paul Allain and Patrice Pavis, a founding co-director of the European Theatre Research Network (ETRN). His research areas are the fields of directing, dramaturgy, and critical aesthetics, with a particular focus on the German- and Dutch-speaking European countries. His books include *Directing Scenes and Senses: The thinking of Regie* (Manchester University Press 2015), and *The Theatre of Thomas Ostermeier*, co-authored with Thomas Ostermeier (Routledge 2016). With Rachel Fensham, he is co-editor of the Palgrave book series *New World Choreographies*. Recent essay publications include 'Acts of Spectating: The Dramaturgy of the Audience's Experience in Contemporary Theatre' (in K Trencsényi and B Cochrane, eds, *New Dramaturgy: International Perspectives on Theory and Practice*, Methuen 2014), 'Who's watching? Me! – Theatricality, the Žižekian Subject and Spectatorship' (in B Chow and A Mangold, eds, *Žižek & Performance*, Palgrave 2014) and 'What happened to our Nation of Culture? Staging the theatre of the Other Germany' (in N Holdsworth, ed., *Theatre and National Re-Imagings*, Routledge 2014).

The Perspective of 'Institutional Dramaturgy': Analysing the 'Gorki' situation

This presentation outlines a methodological approach for analysing the context of theatre production and performances which I term 'institutional dramaturgy'. It seeks to advance recent developments in theatre theory that have extended the critical focus beyond the theatre performance and the work of artists or companies. Theatre institutions are not only seen as buildings or sociological organisations, but as dramaturgic structures that shape theatre's function as a practice of symbolic signification and cultural mediation. Combining prompts from discourses on 'institutional critique' in the visual arts as well as in film studies with the narratological approach of 'cultural analysis' as introduced by Mieke Bal, I argue that the meaning of a performance (understood as the spectators' imaginary and affective relation) is not only shaped on the level of representation (the play, plot, and its characters), but also by means of institutional narratives. They furthermore shape the symbolic, aesthetic and affective levels of the 'theatrical public sphere' (Balme 2014). As a particularly salient example to develop this perspective, I shall discuss the work of Berlin's Maxim-Gorki-Theatre since 2013. Under the artistic direction of Shermin Langhoff and Jens Hillje, the theatre is determined to reach out to and represent the city's entire postmigrational population, thereby redefining the place of a public theatre beyond the (usually rather closed) confines of educated, bourgeois cosmopolitan culture. Concentrating exemplarily on the much acclaimed refugee piece *The Situation* (2015), created by the Gorki's Israeli associate director Yael Ronen, I will discuss some of the challenges of keeping the promise of becoming a genuine site of intercultural collaboration. The lens of Institutional Dramaturgy thus enables a critical intervention in the urgent debate about the future of funded public theatre institutions within the plural and diverse fabric of a typically Western European 'para-polis' of the present (Terkessidis 2015).



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Prof. Dr. Peter W. Marx holds the Chair for Media and Theatre Studies at the University of Cologne. He is also director of the Theaterwissenschaftliche Sammlung Cologne, one of the largest archives for theatre and performance culture in Germany. Peter W. Marx received his PhD from Mainz University in 2000 for a dissertation on "Theatre and Cultural Memory", dealing with works of George Tabori, Tadeusz Kantor and Rina Yerushalmi (published in 2003). He held a Junior Professorship in Mainz from 2003-2008. During this period he was a Visiting Scholar (Feodor-Lynen-Fellow) at Columbia University in the City of New York and held Visiting Professorships in Vienna, Hildesheim, and at the Freie Universität Berlin. From 2009-2011 he was an Associate Professor for Theatre Studies at the University of Berne (Switzerland) before he was appointed to his current position in Cologne in February 2012. Following his dissertation, Marx has worked on theatre history, with a special focus on German-Jewish artists in the late 19th, early 20th century. Two books stem from this interest: *Max Reinhardt* (2006) and *Ein theatralisches Zeitalter* (2008). His latest publications are a handbook on the theory and history of Drama (2012) and a handbook on Hamlet.

The Magic Box or the Poetics of Discovery in the Archive

It is a common dream of historians who work in archives: To suddenly discover the magic box, the untouched treasure that had been overlooked by scholars, librarians and archivists for decades although it had been right in front of their eyes. The discovery that will change our perception of history, create a new paradigm and – of course – will give immortal fame to its discoverer. We all know of these unicorns and although our theoretical frames try to ban these mythical creatures they still populate our fantasy and desire. The effect of digitization seems to counterfeit these myths in a very peculiar way: ubiquitous access even to the most obscure and apocryphal documents, to myriads of administrative files and records even seem to dispense the physical visit in archives and libraries. The contemporary treasure hunter should be rather a digital native than a photophobic bookworm. And yet, the alleged intelligibility of the digitized archive conceals the value of foraging and the complex meaning of the material document. The paper discusses various figures of thought of archival work and traces the phantasma of the discovery to archival practices and their historiographic impact.



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Peter Peasey is a second year doctoral student in Theatre and Performance at the University of Bristol. His research frames immersive theatre as a contemporary, commoditised rite of passage in order to consider its potential for social transformation and audience agency. He completed his undergraduate degree in 2009 at Bath Spa University and has 15 years of experience as a performance practitioner.

Rituals of Cohesion and Consumption: The Cruel Optimism of Commodified Communitas in Immersive Performance

Josephine Machon states that immersive theatre often offers to satiate an audiences "desire for genuine physical connection" and their "need to feel sensually and imaginatively alive" (Machon, 2013, 25). But what is genuine about the connections we find in an immersive performance, with whom do we connect and, when we leave the event, who do these connections serve? I will examine immersive theatre's potential to create what Victor Turner described as "communitas"; "An unmediated relationship between historical, idiosyncratic, concrete individuals" (1982, 45). I will explore how this purportedly socially cohesive force has evolved through Pine and Gilmore's "Experience Economy" (1999) into a commoditised form of interaction. Furthermore, I will argue that commodified communitas is a form of what Hardt and Negri would term "biopolitical production, the production of social life itself" (2000, xii). Commodified communitas may still offer moments in which an audience encounter "a transformative experience useful in other realms of social life" (Dolan, 2005, 15), but a transformation that is sanctioned by and "useful" to the maintenance of the contemporary socio-political and socio-economic normative. By considering my own immersive experiences and the recollections of others through the lens of social anthropology, I will ask how does, what Toffler would call, the "prosumption" (1980, 266) of communitas in immersive performance operate, and how does it serve the contemporary normative? I will argue that finding commoditised communitas in immersive performances frames such productions as sanctioned events where participants might "let off steam" and "learn through being disorderly" (Sutton-Smith cited in Turner, 1982, 28, original emphases) how they are expected to exist in precarious, capitalist normative. Such events create a "cruel optimism" around interaction, where the genuine connection "that draws your attachment actively impedes the aim that brought you to it initially" (Berlant, 2011, 1).



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MA in Dance Studies from Academy of Performing Arts, BA in Dance Studies and Italian Philology (Charles University), from Prague, Czech Republic. In my research I focus on the practice of ballet pantomime in Europe and on the theatre costume of the 18th century. In 2013 my MA dissertation was published in Prague under the title *Vývoj baletu-pantomimy v osvícenské Evropě* (The Development of ballet pantomime in Enlightenment Europe). In 2012 I enrolled PhD programme in Dance Studies at Academy of Performing Arts, I was lecturing on undergraduate level and collaborating on projects of Prof. Helena Kazarova (historically informed performance, translations from Italian and French). In February 2015 I commenced doctoral research at the University of Stockholm with a project entitled "The Characters of the 18th Century Stage: Libretto – Costume – Representation". From March 2015 I collaborate with Dr Hanna Walsdorf's project *Ritual Design for the Ballet Stage: Constructions of Popular Culture in European Theatrical Dance (1650–1760)* at the University of Leipzig.

Dressing Mamamouchi

Engravings, inventories, descriptions in the play and in other texts – so many sources exist for the study of the costumes in Molière's/Lully's *comédie ballet Le Bourgeois Gentilhomme* (1670), a situation as happy as it is rare. The costumes have a dominant function in the play, since they accompany every step of the imagined transformation of Mr. Jourdain from bourgeois to nobleman, and the character himself stresses the importance of the dress. However, the costumes in the Turkish ceremony have a more complex, double-bind function, like the ceremony itself. My presentation will explore the various sources that unveil the visual appearance of the Turkish ceremony, the problems of their reading and interpretation and also the complexity of meanings of a Turkish costume at the French court in the 17th century. What was its political function? Did the authors of the play and the costume design focus on effects of authenticity or rather on a certain desire for the exotic? What was the dramaturgical function of the costume and to what extent the information about costumes may be helpful for a historically informed performance? Later representations of *Le Bourgeois Gentilhomme* do not only reflect different socio-political climates and related prevailing trends in stage/costume design, but also particular ideas of performing a ceremony.



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A former Fulbright Scholar, Phil Ndlela is a Senior Lecturer in the Department of English at North West University, South Africa. He holds a Ph.D. in English from the University of Massachusetts, US. He teaches South African Literature, African American Literature, and post-colonial Shakespeare. His book, *Orality, Literacy and the Discourse of Liberation* was published by Lovedale Press in 2010.

Claudius's "State of the Nation Address" and his Deployment of Repressive State Apparatuses in Hamlet

This paper looks at how Claudius cunningly uses his maiden address as King of Denmark as an occasion to gain the unsuspecting and grieving nation's trust. He knows that his rule is tenuous and illegitimate. He hits the ground running by portraying himself to the mourning nation of Denmark as a mature and responsible leader who fully embraces the core tenets of democratic governance such as accountability, respect for the governed, and rule by consensus. I will unravel Claudius's rule and political machinations through the prism of Louis Althusser's "Ideology and Ideological State Apparatuses" theory, as well as Martin Orkin's magnum opus: *Shakespeare Against Apartheid*. As soon as Claudius assumes power he puts in place an intelligence-gathering machinery or apparatus which is headed by his trusted lieutenant, Polonius, whose core mandate is to spy on individuals that are perceived to pose a threat to his hegemony. I argue that this is the *modus operandi* of all illegitimate, immoral, and paranoid leaders the world over. Young Hamlet becomes the prime target of Claudius's dangerous and well calculated political strategy of self-preservation and longevity. We do well to quote Louis Althusser on his theory of the State here: The role of the repressive State apparatus, insofar as it is a repressive apparatus, consists essentially in securing by force (physical or otherwise) the political conditions of the reproduction of relations of production which are in the last resort relations of exploitation. Not only does the State apparatus contribute generously to its own reproduction (the capitalist State contains political dynasties, military dynasties, etc.), but also and above all, the State apparatus secures by repression (from the most brutal physical force via mere administrative commands and interdictions, to open censorship) the political conditions for the action of the Ideological State apparatuses (1970: 21-22).



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Phillipa Rothfield is an Honorary Senior Lecturer at La Trobe University, Australia. She is a philosopher and occasional dancer. She was a member of the Modern Dance Ensemble (Dir. Margaret Lasica), has had intermittent opportunities to work with Russell Dumas (Dir. Dance Exchange) and has recently joined Footfall dance ensemble (Dir. Alice Cummins). She writes on philosophy of the body in relation to dance, drawing on Merleau-Ponty, Nietzsche, and Ravaissou amongst others. She is a dance reviewer for RealTime arts magazine (Australia) and Momm magazine (Korea), is the Dancehouse Creative Advisor, and head of the editorial board for the Dancehouse Diary.

Dance and the Nexus of Time

DANCE AND THE NEXUS OF TIME This paper looks at the notion of the historical part by looking at the way in which the past inflects the future. How is time felt in the body and how does this impact upon the emergent possibilities of dance? On the one hand the trace of the historical past functions as a constraint, limiting the field of possibility. On the other, the past makes the present possible. It is the field of possibility out of which the present emerges: dance is a movement that differentiates itself from the past. These questions will be approached through looking at the process by which the past forms the basis for the present, yet also enables the emergence of the new: through posing the passing moment as a movement of becoming in which the present gives way to the future and in so doing emerges. In what ways then does time work the nexus between the past and the future in dance? The past is very important with respect to skills development and capacity building. The past functions in a variety of ways however. Sometimes there is 'too much' history in the body, and sometimes too little -- both in individual terms but also on a social and political level. This paper will discuss these different aspects of history both in the body and within dance.



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Phoebe Rumsey is a Ph.D. student in Theatre at the Graduate Center at CUNY. She holds an MA in Performance Studies from NYU, an MA in Theatre from the University of Nevada, Las Vegas, and a BA in Dance from Simon Fraser University, Vancouver, Canada. An accomplished performer, dance teacher and choreographer, her research interests include musical theatre, dance theatre, and the performance of nostalgia in revivals. She is the recipient of the Cohn-Lortel Award from The Graduate Center and the Lew Wasserman Scholarship from NYU. She was part of the Bruce Kirle Memorial Debut Panel in Music Theatre/Dance at the Association for Theatre in Higher Education (ATHE) conference in 2015 and will have her paper, "The New Choreography of Rodgers and Hammerstein's 'Allegro'" published in *Musical Theatre Studies Journal* in 2016. In 2015, she attended the IFTR Conference in Hyderabad, India and the Mid-America Theatre Conference (MATC) in Kansas City. She is an adjudicator for the British Columbia Performing Arts Festival, teaching Master classes in dance and musical theatre throughout the province. She currently teaches in the Theatre Department at The City College of New York.

"Hamilton" the Musical: Remixing Historical Narratives

This paper considers the remixing of historical narratives in performance, using the genre of musical theatre as a dramaturgical framework. Taking Lin-Manuel Miranda's 2015 rap-infused musical "Hamilton" as a case study, this paper asks, what is the dramaturgical structure of this rearrangement and how does the interplay between elements of the genre allow for an explosion of historical and cultural imagination? Through an engagement with concepts of deconstruction, the performance of history, and theories of rap and hip-hop music, this paper investigates how the remixing of history, music and politics, opens up a space to consider the in-between of accepted events and identities revolving in the story. Miranda and director Thomas Kail unbraid historical narratives surrounding Alexander Hamilton (one of America's Founding Fathers) allowing for questions of race, human potential, and cultural modes of operation to become visible. This paper exposes how the dramaturgical weave of "Hamilton" collapses cultural touchstones, using urban sounds, lyrics and movement, while breaking down racial tropes using atypical casting, to put forth an unconventional and motley portrayal of the Founding Fathers. Specifically, the discussion explores the interplay between music and historical narratives, and how Miranda achieves a sense of ambiguity regarding the place of responsibility in both our past and for our future, by his use of rap and hip-hop remixes. Miranda's score draws in the sounds of hip-hop artists such as Tupac Shakur, Snoop Dogg, and The Notorious B.I.G., known for their hard-hitting truths, in order to unravel assumptions and conventional thinking around Hamilton's story. This paper investigates this strategy in order to complicate the role urban contemporary music in musical theatre can play in "Presenting the Past."



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September 2010 - Dec 2015 (Passed Viva - Graduation in December) PhD Royal Central School of Speech & Drama • Researching the influence of dominant heteronormative culture on practices of costume design and developing resistive strategies for queer costume design practice. April 2015 Modes And Methodologies, Practice As Research in Costume Design - London College of Fashion March 2015 Borrowed Finery: The Queer Costume Designer's Location in a Lineage - Critical Costume Conference, Helsinki February 2015 Symposium Panellist and Facilitator - Representations of Gender and Sexuality in 'The Lovers' Spun Glass Theatre • Leading and facilitating discussion on negotiating positive representations of gender and sexuality in performance. PGDip - Gender and Media University of Sussex 2010 BA(Hons) - Costume for the Performing Arts University of the Arts London 2009 - 2:1

Costume as Craftivism – Fabricating Resistance

This paper presents the autoethnographic reflections of a trans practitioner on the positionality and potentiality of costume design as a radical creative medium; within and without patriarchal paradigms of performance making. In her manifesto, 'In defense of craft' (2014) Monks appeals for 'a form of scholarship that can examine costume without the class distinctions that raise an arrogant barrier between the craft-worker and artist!'. This paper is submitted as a direct response to that provocation; an account of this queer practitioner's experience of the way such ambivalent distinctions materialise, and how they might be unpicked. Exploring my work in costume as a performative practice, I consider my position as a designer/maker between industrialised histories of performance as product, and queer, feminist herstories of craft and performance as radical acts of resistance. Contemplating the gendered implications thereof, and making reference to my own practice and key influences as a queer costume artist, I present a subjective account of costume as a creative medium with radical queer and feminist potential - unpicking the past to piece together a vision of the future.



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Le faire des images : Genèse de Fulgor (2015)

La troupe chilienne Teatro Niño Proletario (2000) dirigée par Luis Guenel travaillent Fulgor, son nouveau spectacle. Cette communication porte sur une réflexion théorique de ce processus, en partie basée sur des témoignages, son analyse et son enregistrement. Ce travail a pour point de départ les considérations théoriques de George Didi-Huberman à propos de l'image dans la mise en scène, développées à partir de Bertolt Brecht. La question principale abordée ici est la suivante : que reflète l'évolution des images dans cette mise en scène pendant la genèse de la création esthétique de cette pièce ? Ces images concernent principalement le corps sur scène, en rapport avec le thème principal de la pièce lié à la migration.



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Pia Elisabeth Strickler, Dr. phil., completed degrees in Theatre Studies, German Literature and Swiss Ethnology at the Universities of Bern (Switzerland) and Berlin (Germany). 2010 Doctor of Philosophy, University of Bern (founded by the Swiss National Science Foundation). Currently, she is head of the research project "Actor Training as an Example of Polycultural Switzerland" at the Institute for the Performing Arts and Film/Zurich University of the Arts (founded by the Swiss National Science Foundation and the Federal Office of Culture). Her research interests are: perception of performances, transitoriness and documentation, education in acting, European theatre systems.

My Body – My Tradition? Movement at the Drama School

I stand on the side of the classroom, witnessing a class of students. They practise a movement of their legs that looks like marching on the spot. All of them move synchronously according to the teacher's quiet voice saying: "Knee, heel, heel, and stretch." – This sequence takes place at the Academia Teatro Dimitri in Verscio (Switzerland), an Academy for Physical Theatre founded by the Swiss Clown Dimitri in 1975. Even if Dimitri himself is no longer teaching at the Academia, his way of doing physical theatre is omnipresent. More than the theatre of the spoken word, this kind of theatre is absolutely not separable from the body and its movements. In other words: It comes to the present a tradition of playing theatre that is not comprehensible, that is elusive, transitory. In the classroom this theatrical past is mediated with the voice and the body of the teacher who is mentioned above in the lesson. The teacher herself is a graduate of the Academia. In my contribution I ask about the function of the (theatrical) past in this context. I involve in my reflection the fact that I am – as the observer – present in the same room and at the same time as the students and the teacher. Therefore I am part of the transitory theatrical moment. So what do I see: Is it a pattern of movements to be imitated by the teacher and through her by the students? Are the movements similar to those in the past? Or do I see students creating their own tradition of movements? To illustrate my reflection I refer to empirical research at the Academia Teatro Dimitri as well as at other professional drama schools in Switzerland that focus on spoken theatre.



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Pieter Verstraete (b.1979, Belgium) is a post-doc researcher, cultural activist, critic and Lecturer in American Culture and Literature of Hacettepe University in Ankara, Turkey. Since 2012, he is an Honorary University Fellow of the University of Exeter, where he was Lecturer in Drama. His post-doc research on Turkish post-migration in the performing arts was granted the support of a Tübitak Fellowship, a Mercator-IPC Fellowship and a Türkiye Bursları fellowship. Dr. Verstraete authored numerous works on sound, interactive installation art, voice and aurality in *Performance Research* (Routledge 2010), *Theatre Noise* (CSP 2011), *The Legacy of Opera* (Rodopi 2013), *Theatre and Performance Design* (Routledge 2015) and *Disembodied Voice* (Alexander Verlag Berlin 2015). His latest texts on the Gezi protests and *Standing Man* were published by the Istanbul Policy Center (2013) and the *Jahrbuch Türkisch-Deutsche Studien* (V&R Unipress 2014). He is also a co-editor of *Inside Knowledge: (Un)doing Ways of Knowing in the Humanities* (CSP 2009) and *Cathy Berberian: Pioneer of Contemporary Vocality* (Ashgate 2014).

“How Did We Get Here?”: Interweaving Histories of Performance Culture, Collective Identity and Protest Movements in Turkey

The Gezi uprisings of 2013 were often described as ‘unprecedented’, mobilizing for the first time the so-called ‘generation Y’, which is generally claimed to be a-political and yet nurtured by the same democratic climate of the past decades it set itself apart from. Further, the movement displayed tactic usage of a wide range of performative protest actions hitherto ‘unseen’ in Turkey, expressing multiple identities of a rather ‘inoperative’ community (in Nancy and Agamben’s sense) that defined itself as anti-governmental. We are only now disentangling the political and social climate that enabled these performances and protest events, as well as the huge visual archive it engendered. However, Turkey was not entirely unfamiliar to the culture of performance art that came to the surface then either. Performances and performance cultures are often seen in our discipline as indicative of the political unconscious in the way they dramatize collective myths and identities. Yet they are as much entangled with the present as with the past, as they hinge on aesthetic experiences that are always in themselves, historical and relational. Inspired by these insights, I take the recent exhibition “Nerden geldik buraya” (“How Did We Get Here?”) as a departure point to look from a historical point of view at the complex nexus of Turkey’s present political conjuncture, its critical aftermath in a still emerging performance culture and its aesthetic expressions of collective identity. I choose to look back at the performance culture of the 1980s when a paradigmatic shift seemed to have occurred from a rationale of instrumentality to collective identity. A wider contextualization of protest performances as tactical ‘repertoire of contention’ (Tilly 1978) will be the thread that helps me to ‘interweave’ artifacts and discourses while unraveling some of the deeper lying motives for staging social unrest between the 1980s and today.



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Dr. Pil Hansen is Assistant Professor at the University of Calgary, founding member of Vertical City Performance, and a dance/devising dramaturg. Her PaR and empirical experiments examine cognitive dynamics of memory and perception in creative processes. She developed the tool-set “Perceptual Dramaturgy” and, with Bruce Barton, the interdisciplinary research model “Research-Based Practice.” Her creative work has toured nationally and internationally and her scholarly research is published in *Performance Research*, *Journal of Dramatic Theory and Criticism*, *Theatre Topics*, *TDR: The Drama Review*, *Canadian Theatre Review*, *Peripiti*, *Koreografisk Journal* and a series of essay collections on dramaturgy, PaR, and research methods. In addition to two special issues of *Canadian Theatre Review* on Dance Dramaturgy and Memory, she co-edited the essay collection *Dance Dramaturgy: Modes of Agency, Awareness and Engagement* (Palgrave, 2015) and is currently editing *Performing the Remembered Present: The Cognition of Memory in Dance, Theatre, and Music* (Methuen, 2017). Current artistic collaborators are Kaeja d’Dance, Toronto Dance Theatre, and Public Recordings.

A Differently Earned Presence: The Effect of Dual Task Improvisation Systems on Cognitive Capacity

In two SSHRC- and University of Calgary-funded pilot studies, an interdisciplinary research team is testing whether or not active participation in performance generating systems has a significant effect on the subjects’ working memory capacity, executive functions, and learning ability. Performance generating systems are task- and rule-based dramaturgies that systematically set in motion a self-organizing process of composition on stage. The lineage of these systems in the field of dance can be traced from Deborah Hay’s *Solo Commissioning Scores* (US), through William Forsythe’s live manipulation of movement modalities (GE) and Siobhan Davies’ more mathematical systems (UK), to Battery Opera’s dance machines and Public Recordings’ artistic inquiries into leaderless performance (CA). The systems differ from improvisation in that they are restricted to predefined tasks, rules and source materials and they are created through artistic inquiry that push the limits of human perception and memory. Hansen has published widely on the dramaturgical and notation challenges of these systems. This study and paper is expanding that work through the empirical examination of the system’s cognitive effect. If our quantitative tests and qualitative analyses reveal a significant effect then our pilots will lay the foundation for a more comprehensive study with an eye on creation, education, and/or health applications. Anchored in examples from our subjects’ engagement with complex dance systems, this draft paper will present our research design and preliminary results. Positioning these design choices and results within contextual insights from the fields of dance psychology and dance dramaturgy, the principal investigator, Pil Hansen, will also discuss broader implications for choreographic strategies that seek to manipulate or inhibit normative cognitive processes in the attempt to bring something new into the world. Hansen’s collaborators on the research team are Vina Goghary (experimental psychology) and Rob Oxoby (behavioral economics) at the University of Calgary.



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Piotr is a Lecturer in Theatre and Performance at the University of Aberystwyth. His main areas of research and publication concern the intersections between political and aesthetic theory, particularly the work of Lyotard, Deleuze, and Rancière and contemporary intermedial performance practice. He has recently published a monograph *Post-cinematic Theatre and Performance* with Palgrave Macmillan. His other interests and published work extends into neuroaesthetic approaches to performance analysis and the historical relationship between scientific discourse and the deconstructions of the essentialist human subject in theatre practice. He is an active member of the Intermediality Working Group within the International Federation for Theatre Research (IFTR). He has also collaborated as composer and deviser with the UK based intermedial company *Imitating the Dog* and director Pete Brooks on a number of international projects.

Recursive Game Structures as Emergent Post-capitalist Creative Strategies

This paper will look at zero-player recursive game structures, focusing on a case study of computer-generated music composition by an algorithm called *lamus*, to explore the philosophical and political import of recursive game structures when they are used as creative methodologies in the process of artistic practice. In the first instance, I will define the concept of 'recursion' acknowledging its variety of meanings depending on the discipline within which it operates/manifests itself. In doing so, I will provide a brief cultural context of recursive techniques and then locate 'zero-player' recursive game structures within it. Secondly I will look at the case study of *lamus*, an algorithm (and computer) capable of generating, ('evolving') its music—a project created by Francisco Vico of the University of Malaga. The algorithm uses a mixture of rule-based selection processes and recursive strategies based on initial input to 'evolve' musical material and effectively compose 'original' musical pieces, with the aid of a zero-player recursive game structure. Finally, I will locate this practice within an economic/political context, namely the potential economic shift towards what some commentators, such as Jeremy Rifkin, Raphael Sassover and Paul Mason have termed as a 'post-capitalist economy'.



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Pirkko Koski is Professor emerita of theatre research at the University of Helsinki. Her research concentrates on performance analysis, historiography, and Finnish theatre and its history. Except scholarly articles, she has published several books in these fields, the most recent of them *Näyttelijänä Suomessa* ("Acting and Actors in Finland") in 2013. She has also edited and co-edited several anthologies about Finnish theatre, translated Christopher B. Balme's *The Cambridge Introduction to Theatre Studies* into Finnish (in 2015) and edited volumes of scholarly articles translated into Finnish.

Finnish National Theatre and the Time of Change

The paper will investigate the period when the General Director of the Finnish National Theatre was Kai Savola (1974-1991). My objective is to devise a conceptual model in order to best describe the essential qualities of Kai Savola's period. I will later introduce this analysis-based model in a historiographic, methodological chapter of the book on the National Theatre under Savola's directorship. We could define Savola's period as decades when the 1960s' generation of the great change rose to power, time of reorganization of the Finnish theatrical field and years when the theatre professionals became politically involved. Savola's directorship was characterized by a struggle over the legitimization of the theatre's position. At the heart of the struggle was the special status and artistic image of the National Theatre and the context was formed by contemporary general ideas concerning theatre and arts politics. The new generation's ideas of democracy, decision making in cultural organizations and possibilities to influence artistic creation were distinctly different from the practices of the National Theatre. New players in the theatre field also featured expression that differed from the National Theatre's.



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I am an independent researcher, performer, writer, spiritual teacher and healer. I have a degree in psychology (Aristoteles University of Thessaloniki, Greece, 2000), more than 600 hours of training in Dramatherapy (IDTH of Northern Greece, 2002) and an MA in performance (Goldsmiths University of London 2007). Between 2000 and 2007 I worked as a drama worker in different settings using drama as a tool for support, therapy, mental health-ill prevention and awareness, and personal growth, through workshops and seminars (in Greece, Spain and the UK). Between 2007 and 2013 I dedicated myself to the making of performance, a series of pain rituals based on the reciting of text, developing a technique which I call "the channeling of the text". For the last three years I am focusing my research on philosophical theories about language, meaning and experience, religious philosophies (eastern and western), spiritual theories and practices as well as spiritual healing systems, historical and cultural analysis into the theories and practices of ritual and ritual studies, and transcendental experience in performance arts. I am reading the bibliography, participating in spiritual training and courses, staying in monasteries, facilitating workshops. My main focus is the text and the creation of transcendental experience.

Transcendental Experiences in Text-based Performance

My hypothesis is that there is an innate potential of the text to be an utterance that constitutes an act of transcendental value for the human experience and growth within the practices of performance and live art, and that there are applicable consequences for contemporary western culture and everyday life in terms of social encounter and experience, leading to the emergence of cultural restorative collective realities of humanly human social encounters, towards expansion of critical thought, meaningful social experience and emotional concinnity through spiritual connections. The utopic objective of my research is to create performances that are structural and functional spiritual chiropractics and rituals with the text as a rite of passage. The workshop is part of the methodology as well as a playground where we can ask: What leads to the heart of the meaning of the text? It is definitely not its interpretation ("The Interpretation of Cultures", Geertz, 1993). Is the heart of the meaning of the text identical to the very heart of the text? Diving into the heart of the text is a movement towards the spiritual, intuitive, superior, supernatural, beyond the experience, beyond embodiment, towards the transcendental. Within this framework, we identify functional variables (such as presence or compassion), which will enable us to conceptually deconstruct the idea of "the heart of the meaning of the text", thus the innate transcendental potential of text. The workshop is a set of exercises taken out of spiritual and ritualistic practices, and re-marry to exercises from drama and theater. The participants (maximum twelve) work on a text of their choice for either five hours (one-day/short version) or ten hours (two-days/long version). At the end of the workshop they create small performance pieces. Afterwards they are invited to give written feedback on their experience.



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Poulomi Das is presently a research scholar at the Department of Theatre and Performance Studies, School of Arts and Aesthetics at the Jawaharlal Nehru University in New Delhi. She has been researching the cult of Bonbibi in Sundarbans (a mangrove forest near the Bay of Bengal) and its performances as part of her PhD project. She has presented several papers at national and international conferences on this topic. Having completed her bachelor and master degree at the Visva Bharati University, Santiniketan, she pursued her Mphil at the Jadavpur University in Kolkata. Her Mphil thesis is titled *Source, Filter and Target Texts: A Case-study of two Badal Sircar Plays in Translation* in which she explored the translational politics and mimetic forces operational in cases of double translation. She has 2 years experience as a communication skills faculty. A curious traveler, she loves to interact with people, listen to their stories, understand their histories and experiment with cuisines

"The Tourist Eye Changes it all": Adaptation and Expectation in the Bonbibi Pala[s] of Sundarbans (India)

This paper would explore the relationship that the theatrical events of the Bonbibi cult, which is found in the Sundarbans of India, have with its historical, geographical and economical contexts. Sundarbans is one of the world's largest mangrove forests and a world heritage site for its unique ecological properties and wildlife reserve, particularly the Royal Bengal Tiger. Therefore floods, storms and dangerous animals make surviving in this landmass challenging. In fact this place has always existed outside the 'mainstream', resulting in the utter poverty and marginalization of the people. To brave these difficulties, the people inhabiting these islands have taken recourse in their forest deity, Bonbibi, who is believed to save them from the tigers during their forays into the forests and rivers in search of everyday subsistence. Acculturation, adaptation and negotiation—describe the cult's origin and propagation. Probing these terminologies in light of this performative cult lays bare the structure of its public sphere, its society—in terms of class and religion. Interestingly, this faith gets manifested in numerous and varied local performances that are connected to their rituals and labour-cycle. The performances tell tales of the people's negotiations with nature and its ferocious beings, thus opening up their unparalleled survival strategies. Moreover newer and popular forms of theatrical events performed for the tourists lay bare issues concerning audience expectation and the social structure of the audience. Thus, this paper would analyse how the theatrical events of this cult are intricately linked to its location, history, economy and society.



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Dr. Prarthana Purkayastha is Senior Lecturer in Dance at Royal Holloway University of London. She is the author 'Indian Modern Dance, Feminism and Transnationalism' (Palgrave Macmillan, 2014) which won the 2015 de la Torre Bueno Prize from SDHS and the 2015 Outstanding Publication award from CORD. Prarthana's research and practice are located at the intersections of postcolonial studies, feminist theory, contemporary South Asian dance and Euro-American dance and dance-theatre. She is an Executive Committee member of the IFTR and a co-convenor of the Choreography and Corporeality working group.

The Violence of Virtuosity

This paper explores the emphasis on virtuosity that many dance training systems perpetuate, specifically focusing on Indian classical dance training systems in the 21st century. Over the past decade, South Asian dance forms, as practiced and performed in countries such as the United Kingdom, are constantly marketed as virtuosic forms that display skill, dexterity and speed. Nina Rajarani's award-winning Bharatanatyam dance for an all-male ensemble cast or Akash Odedra's Kathak solos are case studies that speak to this overwhelmingly popular notion of Indian classical dance as the embodiment of skillfulness. This paper problematizes the concepts of 'skill' and 'virtuosity' in dance training and performance, and investigates through a Foucauldian lens, how bodies may be made docile through the violence of training. Furthermore, it ponders on the need for 'speed' in dance, in both training and in performance, as a possible by-product of a neoliberal economy. The discussions in this work-in-progress paper are not limited to dance training in South Asia, or to South Asian dances as practiced and performed globally, but can indeed be applied to other (violent) systems of training, such as western classical ballet and contemporary dance. In mapping systems of dance training, I will be taking into account my own autobiographical experience as a dancer in training in India, USA and the UK, the ideological principles underlying such training, the unwritten contract between teacher and student (for example, master=guru, and disciple=shishya in Indian dance training systems), the expectations of the trainee dancer and teacher, and ways in which these assumed contracts can perhaps be re-written today through other modes of training the body.



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Prateek is a PhD candidate in drama studies at the University of Queensland in the School of Communication and Arts. He is a former Fulbright fellow at Yale University. He worked as an Assistant Professor of English at Ramjas College in Delhi University. In the last one year he won two prestigious awards in Australia for the best paper presentation including the Veronica Kelly Prize at the drama conference organised by The Australasian Association for Theatre, Drama and Performance Studies, and Dr John McCulloch Memorial Prize at the University of Queensland. He has recently won the Graduate School International Travel Award at the University of Queensland and will be spending a term at the University of Oxford in 2016.

Re-presenting the Theatrical Past Through the Technique of Madari-Jamoorā: A Study of Safdar Hashmi's Street Theatre

This paper seeks to investigate the evolution of nukkad natak or street theatre in India in the 1970s and 1980s. I argue that "street plays" of the seventies and eighties in India were at variance with the "poster plays" of the forties and fifties in regard to their espousal of what Walter Benjamin calls "literary technique." I analyse one such ancient literary technique and that is of Madari-Jamoorā (street magician-sidekick). I argue that Janam, the street theatre group of Safdar Hashmi, one of the most popular proponents of this theatre in India re-presents and re-politicises the depoliticised literary technique of Madari-Jamoorā by using it to articulate the woes of people. Following the probe into the literary history of Madari-Jamoorā, I further demonstrate how with the deployment of this literary technique, the street play, Samarth Ko Nahi Dosh Gusain (Don't Blame the Powerful, 1980) has engendered a new relationship between past and present.



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From Community Ritual Practice to a Public Spectacle: Performance of Kumari worship in Nepal

Kumari, also known as the living goddess is being worshipped in Nepal as the most powerful goddess. She is considered as an incarnation of Taleju, the tutelary Hindu deity of the Malla (1201-1768) and the Shah dynasty (1768-2008). Started as a Newar community ritual practice, this tradition of worshipping prepubescent girls, selected from Buddhist Shakya caste, went on to become a symbol of religious harmony through this inter-religious event. From the Malla dynasty to the present rule, the public performance of Kumari worship continues unabated. The power of Kumari ritual can be understood with this fact that the Maoist, who dared to challenge and overthrow the monarchy, could not dare to challenge the royal institution of Kumari. This paper aims to study the Kumari cult after it was taken out from its own ritual location and community and turned into a public enactment (18th century onwards). Is there a need to delve deep and see if a politics of cultural appropriation is being performed in the name of consent; is it liable to be questioned and critiqued? I will try to explore this question through the following key aspects: the politics of patronage that tries to appropriate this cult in the power domain through institutionalization and choreographed public enactments that gave rise to spectatorship. This paper will be an attempt to highlight the relationship between traditions, authority and affect in the performance of Kumari worship of Nepal. It intends to throw light on its origin, the assimilation of two different practices into one royal institution, and the performance of Kumari worship in the contemporary scenario, when Nepal as a secular state is trying to erase the monarchical memories and leave the identity of being the only Hindu nation in the world far behind.



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Priyam Ghosh had come with a background of Media Studies, having done her Bachelors in Journalism and Mass Communication from Guru Gobind Singh Indraprastha University (2006-2009), also qualifying the NET in Journalism and Mass Communication in 2011. She then joined School of Arts and Aesthetics to do Masters in Arts and Aesthetics (2009-2011). She further pursued her M.phil in Theatre and Performance studies and worked on her dissertation titled (2012-2014) on Performing Protest: Feminist/Queer Sexuality in Public Spaces (2009 onwards). She is now pursuing her Ph.D in Center for Media Studies, School of Social Sciences, Jawaharlal Nehru University, New Delhi. She has previously taught as an Assistant Professor in Department of Journalism, Kamala Nehru College, Delhi University. Her research interest lies in Media Studies, Performance Studies, Feminism and Queer Studies along with Law and Governance regarding Criminal offences against women. She has previously presented papers all across India and had an opportunity to present two of her papers in III European Geographies of Sexualities Conference held in University of Sapienza, Rome in September 2015. She attempts to tread a path between a full time researcher and an independent queer rights activist, who has been responsible for co-creation of spaces of dissent.

Engendering the Streets: Performing Female Masculinities in Asmita Theatre's Dastak and Maya Rao's The Walk

The anti-rape movement in December 2012 saw varied forms of 'Performative Protest' that took place at Jantar mantar, Delhi and had many versions of street theatre along with agit prop performances as well. This paper attempts to look at two performances which include one well known cultural group and one individual performance whose theatrical styles of performances caused a lot of stir during the rape demonstrations in 2012 and still had impact years later. This paper seeks to analyze role of women performers (Female assigned at Birth) in this case, Shilpi Marwah from Asmita Theatre, and veteran theatre artist Maya Krishna Rao by using frameworks of gender performativity especially employing female masculinity as a strategic aid. Both the performers through various feminist/queer performative methods attempt to engender and transgress the gender norms operating within the larger hetero-normative society through their performances. Both Asmita Theatre's Dastak (2012) and Pehchan (2014) and Maya Krishna Rao's iconic performance 'The Walk' (2012) explores gender bending, androgyny, and female masculinities and attempt to deconstruct it. The paper will further explore 'The Walk'- a performance devised by theatre veteran Maya Krishna Rao in response of the December 16th, 2012 rape incident and looks at the methods such as drag and visible 'Queer identity' on-stage by her as it runs parallel with her other identities. The paper will explore unique post modern style created by both the performers that served to embed feminist/queer issues at the times of economic debates, national agendas, personal relationships and sex radical role playing in spectacular and humorous deconstructions of canonical texts, vaudeville stick, cabaret forms, lip synching satire, lyrical love scenes and dark frightening explorations of class and gender. Keywords: Protest, Performance, Gender, Female Masculinity, Queer



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Dr. Priyanka Basu has recently been awarded a PhD degree from the Department of South Asia in SOAS. Her thesis is entitled, "Bengali Kobigan: Performers, Histories and the Cultural Politics of 'Folk'" and was funded by the Felix Scholarship (2011-14). In 2012 she received the SOAS Postgraduate Fieldwork Grant to conduct a year-long field research in Indian and Bangladesh. She has completed her MA and MPhil in English Studies from Jawaharlal Nehru University. Priyanka has presented papers and chaired panels at several national and international conferences including the BASAS (2012), ESSHC (2014), ECSAS (2014) and IFTR (2014). She has a few publications to her credit in journals and edited volumes of international repute. She has taught as a Guest Lecturer at the English Department, Bethune College (University of Calcutta) and as a Graduate Teaching Assistant in the Department of South Asia in SOAS. She has also worked as a copy-editor with SAGE Publications and as a Research Associate with the Asian Heritage Foundation, both in New Delhi. She is currently working as the Cataloguer for Bengali printed books at the Asian & African Collection in the British Library. Priyanka is a trained Odissi dancer and continues to perform in London.

Itinerant Traditions: Reading Fairs and Festivals as New Sites for Constructing Performance Histories

This paper wishes to study the sites of fairs and festivals in order to establish a connection among oral history, performance history and re-enactments. In order to do so, this paper takes recourse to the field study conducted at the Winter Fair in Santiniketan and the Folk Fair in Murshidabad, West Bengal (India) and with folk art and performances presented therein. By looking at the various performance forms presented in the format prescribed by the organizers in these fairs/festivals, this paper tries to understand the dialogue between performance history and oral history as performance practices are re-enacted and made site-specific. Often, fair/festival performances are tailor-made, shortened and adapted for a more urban/cosmopolitan audience, thus generating what I term as "souvenir" or "vestigial" performances, if the longer ritual rural formats of such performances are taken to be "authentic". What role does the performer then have in devising a "souvenir" performance for his/her audience? Does it require re-constructing or imaginatively re-constructing the performance by negotiating the received history of the genre? If so, how can the existing historical archive and methodology be linked to the non-physical archives that offer new possibilities of reading performances? It is in the context of this newer forms of archive that help in the re-construction of performances that this paper wishes to look at fairs/festivals as sites of performances. Not only do these sites point toward the new texts that the "souvenir" performances generate, but also the possibilities of documentations (interviews, live performances, craft-making etc.) that signify fairs as situated within the crossroads of history, orality and memory. Yet another aspect of the fair/festival site is the allied presence of crafts and performances. Considering this aspect, this paper also wishes to analyze the comparative process of re-construction for both the forms and as the artisans/performers practice them.



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Priyanka Chatterjee has done M.A. and M.Phil from University of Calcutta, Kolkata, India. Her M.Phil topic was Malefriendship in the plays of Samuel Beckett: a study of *Waiting for Godot* and *Endgame*. Presently she is working on Beckett's reception in India. She was the Convener of Indian Society for Theatre Research's (ISTR) IXth Annual International Conference in 2013. She was the Research Assistant of University Grants Commission's (UGC) project Ibsen, Chekov and Brecht in Bengal: *Negotiating Differences* in University of Calcutta. She has presented research papers at University of Oxford, UK, University of Gdansk, Poland, Osaka University, Japan, Buddhasravaka Bhikshu University, Srilanka, Faculty of Letters, Morocco, University of Reading, UK, University of Lapland, Finland and so on. Currently, she is the Head of the Department of Humanities at Budge Budge Institute of Technology, Kolkata. She is one of the Executive Committee members of ISTR, India.

The Dynamics of Intraculturalism: Waiting for Godot in Bangla

One of the oldest literal translations of Beckett's *Waiting for Godot* in Bangla was done by Ashok Sen in the year 1956 in West Bengal, a state of India. In the year 1981, Kabir Chowdhury translated Beckett's *Waiting for Godot* for the first time in Bangladesh entitled '*Godor Pratikshay*' which was another literal rendering of the English language into Bangla. These two countries share a very close relationship as Bangladesh, an independent nation was in pre-independence times was a part of India and has Bangla as its national language. Despite having different religious orientations, due to the homogeneity of language both the states share a unified cultural and linguistic space that transcends the political borders. However, practitioners not only search for national traditions but hope to define their own theatre better in relation to external influences, by understanding the origins and the transformation of their own culture. Therefore, I shall apply Pavis' hourglass model of cultural translation to examine the dialect, local metaphor (if any) and performance of the texts which accumulate innumerable layers of sediment resulting from inputs from various socio-cultural experiences to form a new text. My paper shall also examine "the intracultural dynamics between and across specific communities and regions within the boundaries of the nation-state" through both these early translated texts of *Waiting for Godot* even where the language is the same.



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Lonely, Static Still Participatory: Digital and Satwik Rasa Sutra

Rasa is a theory of aesthetic experience which relates to sentiments and happenings. It is a behavioral pattern which is related to human nature. In performance artist plays with his own sentiments and expresses his/her feelings. He and his co artist along with audience enjoy the feelings. A triangular relationship with co-artist, audience and self to produce the Satwik rasa in any performance is required. Satwik abhinaya is personal and group experience of expressions. According to Bharat Muni

'Vibhavanubhavavyabhicharisayongdrarasanishpattihi' Sthayi Bhava (Moods) with Anubhava results in Satwik Rasa. Though it is an individual approach of an artist whole team of performance become an individual entity. Spectators' response towards that Bhav is essential. The ambience of the performing space changes the concept of rasa anubhuti. So it becomes participatory Digitalizing the performance is an authentic source to preserve it for the generations to come. Certain classical Satwik performance cannot produce with the same actors but its performance can be documented. The triangular relation cannot be found in the performance but the Satwik Bhav can be part of the audience's emotions and sensitivity. Satwik Rasa is participatory but it is still temporary. This temporality can be digitized to continue the experience individually rather lonely. The use of technology may have changed the classic motif of Satwik Rasa but the emotional attitude of it remains same in digital media. The individuality of a person is followed in it but the spectator is not lonely. The research paper is taking into consideration the nature of both the live and digital performance of plays and its impact over the audience and how the triangular relationship is maintained in each format will be focused with the help of the theorists from Eastern and western dramatic traditions. Key words :- Rasa, Satwik performance, Digital performance.



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I am a research scholar and presently in the final year of my PhD from Jawaharlal Nehru University, New Delhi. My current research is titled "Permutations of Politics and Performance: Activism, Space and the Ethos of 1960's and 70's". I completed my M.Phil in Theatre and Performance in 2011. I did my graduation and post graduation in Sociology from Presidency College, Kolkata and JNU respectively. I have done some amateur theatre contributing both on and off-stage. I have also been a political activist since 2004. My research interest lies in the relation between politics and performance. My background of studying Sociology provides a strong methodological base to my work. I am especially interested in the period of 1960 and 70s and the way it marked the cultural, intellectual and political shift, which has been the consequence of that period. My interest also lies in contemporary Maoist movements and its representation through performance. I have been trying to work towards a critical methodological approach to political and theatrical event working with oral history, cultural memory and Badiou's philosophy and trying to create an apt theory-history interface. My work deals with spaces of political and performance interventions, civil society, spectatorship and citizenship.

...Of Spaces and Spectacles

The history of the 1960s and 70s in Bengal, especially of the Naxalbari Movement is marked by accounts of banned performances and artists, street demonstrations, breaking of statues, arrests of theatre practitioners for staging political implications too boldly and, of an audience all set to identify and appreciate this kind of 'subversion'. Borrowing the concept of 'city-as-action' as proposed by Silviya Jestrovic, I would argue how Calcutta of the 1960s and 70s, shaped itself through radical political performances like Teer and Rajrakta and other performative gestures like wall painting, into sites of spectacle and counter-spectacle. Further, in this paper I would like to open the question of how a 'political memory of space' (Jestrovic, 2013) was created through such political and artistic intervention, how it invaded a public space, disrupted and disappeared, leaving behind the memory of the disruption to haunt the place for audiences to experience, in an attempt to assess the ways it has framed the idea of 'the political' in terms of performative expressions and direct political action. In order to understand to what extent these reverberate when 'the political' resurfaces, I would be revisiting some such spaces through, contemporary theatre productions such as Fataru and Dakghar and instances of political expression and performative strategies like when tribal people of Lalgahar under the leadership of Chatradhar Mahato of the PCAPA, with their bows and arrows drawn, walked down the streets of central Kolkata demanding justice and apology from the police for their mindless, unwarranted atrocities.



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R. Darren Gobert specializes in comparative modern and contemporary Western drama, dramatic and performance theory, and the philosophy of theatre. As a theatre practitioner, he has written stage adaptations and directed plays by Albee, Beckett, Chekhov, and others. Among his publications are the books *THE MIND-BODY STAGE: PASSION AND INTERACTION IN THE CARTESIAN THEATER* (Stanford University Press) and *THE THEATRE OF CARYL CHURCHILL* (Bloomsbury). His current book project is a cultural history of catharsis. Among Prof. Gobert's honours are the Ann Saddlemyer Prize for best book from the Canadian Association for Theatre Research and the Barnard Hewitt Award for Outstanding Research in Theatre History from the American Society for Theatre Research, both given for *THE MIND-BODY STAGE*, and a Dean's Award for Outstanding Teaching from York University. He is editor of the journal *MODERN DRAMA*.

David Greig's THE EVENTS: Theatre, Healing, and the History of Ideas

David Greig's *THE EVENTS* dramatizes the story of Claire, a pastor who struggles to come to terms with a mass shooting event. Her search unfolds in a series of encounters with a character called The Boy, who plays all her scene partners. Her actions embody the playwright's own attempts to understand events: he wrote after time in Norway, site of a 2011 massacre. Claire's actions also enfold a community of survivors wherever the play is performed: one constituted by spectators and an onstage assembly who themselves perform. For Greig's two actors are joined by a choir—different at each performance—who sing a repertory they have rehearsed independently. He thus mimics the constraints of classical tragedy, whose two actors played all roles in the episodes, joined by an amateur Chorus who sang the odes. The play foregrounds the identifications and substitutions central to performance. The events stand in for any number since 2011. A choir—over 8,000 and counting—play themselves, even as they stand in for this or that community of survivors. An actor plays Claire, a surrogate for Greig and his unanswered questions. The fit between stand-ins is inexact: a point driven home by The Boy when he plays both the shooter and Claire's female partner, and in the casting, which requires a non-white actor to play a terrorist motivated by white supremacy. Theatre, after all, inevitably requires actors to embody characters they may not resemble—picture the masked men who portrayed Medea—and, even in its naturalistic mode, requires replacements to succeed actors whose performances they can never match. My presentation reads multiple productions of the play—Edinburgh, Oslo, Vienna, Auckland—as embodying a history of ideas. Collectively, they explore the ways that identification and substitution have worked to effect healing in theatre, religion, and psychology, the three frameworks that *THE EVENTS* engages.



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Rachael Swain is a Pakeha of settler descent. She has lived in Aotearoa/New Zealand, Australia and the Netherlands and currently lives and works between the land of the Gadigal in Sydney and the lands of the Yawuru in Broome. She is a director of contemporary intercultural dance theatre and a researcher of intercultural dance and dramaturgy. She is a founding member and co-artistic director (with Yawuru choreographer Dalisa Pigram) of Marrugeku, an intercultural-Indigenous dance theatre company, based in the traditional homelands of the Yawuru in Broome, Western Australia. In collaboration with local artists from the Kimberley region and artists from around the world she has conceived and directed Marrugeku's productions *Mimi*, *Crying Baby*, *Burning Daylight*, *Buru* and *Cut the Sky* and was the dramaturg for *Gudirr Gudirr*. Together with Dalisa Pigram she has curated and facilitated Marrugeku's landmark series of Intercultural Indigenous Choreographic Laboratories (Sydney 2009), Broome (2010), Auckland (2011) Nouméa (2016) and Toronto (2017). She trained at the European Dance Development Centre in Arnhem, holds a masters from DasArts Amsterdam, and a practice/theory PhD from Melbourne University. She currently holds an ARC funded early career research fellowship at Melbourne University.

Remembering the Past While Opening to the Future in Intercultural-Indigenous dance

This paper will discuss new aesthetics and methodologies emerging from the intercultural and trans-Indigenous dance practice of Marrugeku a contemporary dance company based in remote Western Australia. I will give examples from rehearsal processes instigated in the landscape in remote locations in the Kimberley region, conducted in negotiation with Indigenous cultural custodians. The paper will focus on the relationship between the improvising dancers and the ground with its active stories in the landscape and histories of colonial violence. I will give examples with images and video footage and seek to describe the resulting aesthetics emerging through such intercultural interventions in contemporary dance practice. I am working to identify ways dance can actively contribute to decolonizing processes in contested locations by acknowledging colonial histories whilst opening to new cultural and choreographic pathways. I will discuss how dance has an ability to embody uneasy and negotiated futures of Indigenous and intercultural expression by giving them form and manifestation.



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Rachel Payne is Director of the Japanese Programme at the University of Canterbury, New Zealand. She did her doctoral studies on Meiji Era Japanese theatre reform (kabuki) at Oxford University, and then conducted research on the noh mask collection at Oxford's Pitt Rivers Museum. She was the editorial assistant to Jonah Salz for the recent publication *A History of Japanese Theatre* (Cambridge UP).

Borders and Bridges: Adventures in Mapping Japanese Theatre History

Borders, bridges, and balance: adventures in mapping Japanese theatre history
Jonah Salz with Rachel Payne As editors for *A History of Japanese Theatre* (Cambridge University Press, Spring 2016), we were tasked with covering, with the aid of genre specialists, the whole of Japan's rich and varied theatrical history. This meant deciding what genres to cover, how to discuss their historic development as well as their particular fascination as texts and in performance. This also required us to decide how to balance description of performance conventions and aesthetics with analyses of significant plays as dramatic texts. Even with all of the above covered adequately, a great challenge remained of how to account for remarkable individuals—Zeami, Chikamatsu, Terayama—or phenomenon which cross multiple genres—katari, shamisen, women in theatre—without losing the coherent chapter structure expected in a History? Finally, as a six-hundred page encyclopaedic overview of Japanese theatre aimed for non-specialist readers, there was the challenge balance historical minutiae with the sweep and thrust of historical trajectories. This paper discusses how we, along with our seven invaluable contributing editors, managed to map the boundaries and conventions of specific genres, provide cross-genre bridges connecting diverse forms over time, construct free-standing monuments to significant individuals, build bridges of trans-genre topics, while avoiding losing readers to the pitfalls of trivia or whirlwinds of performance description.



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Tracing Ideology How to Make Theatre Reviews Speak to Us

Being based on live social contact, theatre is strongly interconnected with political power structures of the time. For theatre historians, positioning a theatre production within such a framework is often of a vital interest, especially in case the theatre practice is set within an authoritarian regime. Such a research may rely on variety of historical sources, one of them being theatre reviews. They mirror interplays of discourses in society and may also include various ideological practices, most obviously in a situation of (self)censorship. Such practices often contain important information about the production's political status but observed with hindsight, they are in many cases difficult to recognize. The paper will suggest a method how to identify critics' strategies, drawing inspiration from one of the current theories of ideology. The investigative methodology will be demonstrated by an analysis of critical response to the Czech socially engaged theatre project *Cesty: křižovatky – jízdní řády – setkání* (Journeys: Crossroads – Timetables – Encounters) created by four experimental companies within the context of the communist regime in the 1980s Czechoslovakia.



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Chasing Change: The Notion of Translation in the Rehearsal Space of Gintersdorfer/Klassen

This paper advocates for the potential of rehearsal analysis as a method (Harvie & Lavender 2010; Hinz & Roselt 2011; About Performance 6/2006; et al.) to observe how aesthetics develop from social practices and how they are embodied in performance practices and movements. The rehearsal space is where this transformation can be located by dint of negotiations at the intersection/crossroads of difference, agency and power. To trace the trajectories of agency and power in the making of a contemporary transcultural performance this paper examines the transdisciplinary and transnational rehearsal space of the widely acclaimed performance group Gintersdorfer/Klassen based in Berlin and Abidjan. Gintersdorfer/Klassen interweave particular ethical and moral codes with contemporary discourses on cultural asymmetries and embody them in provocative dance practices and speech acts. In the course of their long-standing collaboration the group has established a unique performance language that brings to the fore but by no means flattens differences in political and aesthetical positions. Their multilayered rehearsal space paired with Monika Gintersdorfer's participatory directing style make Gintersdorfer/Klassen an instructive case study for understanding how social practice, agency and aesthetics configure in the making of a transcultural performance. Inspired by Actor-Network Theory (Latour 2007, Law 2004, Yaneva 2003a&b; et al.) my paper draws on participatory observation of the rehearsal process of their performance 'Exorzieren statt exerzieren' ('Exorcise instead of Exercise', premiere March 2015) as well as repeat in-depth interviews with the group members. I approach rehearsal analysis through the lens of translation advocated by Bruno Latour and Michel Callon (Latour 1986; Callon 1986; et al.). In doing so the paper connects two methodological perspectives in a novel way. While pushing the notion of process and change it sheds light on the creative adaptations, interpersonal negotiations and shifting power positions that are inherent in global contemporary performances.



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Fugitive Performance: Nicolas Stemann's *Die Schutzbefohlenen* and the Medial Matrix of Refugee Theatre

"We can't help you; we have to play you," protest the actors to the onstage refugees in a serio-comic lament, thus explicitly setting the performance of an interventionist text in direct contrast to the actual performance of socio-political humanitarian intervention and raising the question whose voice gets heard, by whom, for what purpose. Elfriede Jelinek's *Die Schutzbefohlenen* (roughly, "those committed to protection") is a ferocious, serpentine, overdetermined text inspired both by Aeschylus' *The Suppliants* and several instances of refugee unrest in her native Austria in 2012. Nicolas Stemann's subsequent controversial production at the "Theater der Welt" festival and the Hamburg Talia Theater received both praise and condemnation. On the one hand, he brought actual refugees onto the stage and so into the subsidized aesthetic space of the German bourgeoisie; on the other, his production to some observers amounted to an arch and self-conscious capitulation to the problem of representing the crisis. Although Stemann deploys several by-now almost conventional tropes of theatrical intermediality (e.g., the onstage live-feed camera), the paper is interested less in parsing these elements than in exploring it as paradigmatic of the impasse of performative mediation of the exacerbating European refugee crisis which, because the onslaught of worldwide and local news coverage, exists in a peculiar medial matrix between mediated representation (which is always already a re-representation of the appropriated images of refugees in news reports) and phenomenal presence of the unresolved, apparently unassimilable refugee body. Are productions such as *Die Schutzbefohlenen* still commensurable with the taxonomies of intermedial performance (as described recently, for instance, by Sarah Bay-Cheng), or are they categorically different? How does the shifting liminality of refugee-centered performance recapitulate the problematic concept of the borders of the nation state?



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Dr. M. Ramakrishnan, an Assistant Professor in the Centre for Tribal Folklore, Language and Literature at Central University of Jharkhand, India, has been considered as one of the promising scholar in the field of folklore. He teaches Narratology, Semiotics, Field and Research Methodologies as part of his teaching assignments. He is at present guiding two Ph.D. scholars for their doctoral researches. He has received a formal training in folklore from reputed institutions (M.A. from St. Xavier's College, Tamil Nadu, MPhil and Ph.D. from Jawaharlal Nehru University, New Delhi, and Post Doctoral Fellow at Central Institute of Indian Languages, Mysore) and has worked with many reputed institutions such as National Folklore Support Centre, Chennai, Centre for Folklore Studies, University of Calicut, National Foundation for Arts, Culture and Development, Chennai, Central Institute of Indian Languages Mysore, Central Institute of Classical Tamil, Chennai. To his credit, he has published five books and edited few volumes. He is the recipient of Presidential Award for Young Scholar in Classical Tamil. He has been selected for the University Grants Commission's (UGC) prestigious Research Award for 2016-2018 for his research topic on "Life, Lore and Identity Formation: Folklore of Oraon Community."

Resisting the Stratified World: Understanding the Role of Folk Theatre for the Marginalized Communities in India

During the colonial period, the performing arts of various regions in India had been effectively used, either in their original or modified form, to mobilize the people in support of the freedom struggle. However, there is a change in the scenario in the post-colonial India with the downtrodden and subaltern communities being systematically employing their performing art traditions for addressing their socio-cultural, economic and political marginalization as well as issues such as human rights violation, equal opportunities in education and employment, various forms of exploitation, etc. The existing political order and the unequal stratification of the Indian society reflecting the hierarchical and exploitative relationship between the each other, have forced the socio-culturally excluded communities to spontaneously exploit their cultural creative forms to represent their dissent voices. Similarly, there are political parties, non-Governmental organizations and civil rights groups who have also been demonstrating their support for the marginalized people and their initiatives have created opportunities and platforms for the mobilization and consolidation of the voices of the excluded communities at national and international levels through the appropriation of their performing arts. So the aim of this study is to understand folk theatre on two levels that the paradigm shift from entertainment to emancipation, from independent to collectiveness, from local to global, on the one hand and on the other hand, the space developed in the process of mobilization triumph over the stereotype of the stratified society by exhilarating the interaction between people from different layers on the common agenda of establishing an egalitarian and ethical society. Thus, the performing arts of the marginalized communities must be studied with the help of theoretical frameworks developed in the humanities, social sciences. So the new role and function of performing arts of the excluded sections of the society is explored here. This study extensively borrows



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Negotiating Spaces in Neo-Liberalism: Ramkinkar in New Delhi 2015

Post 1990s, in urban India (specifically in New Delhi), one can notice the emergence of a parallel new aesthetics loosely called 'Gender Based Theatre' in the works of select women directors who have explored the question of gender, body and space on stage. In the wake of cases of sexual violence, right wing cultural assertion and the forces of neoliberalism, their works have evolved in complex ways. My research attempts to read the feminist debates created within an aggressive conversion of all urban spaces into neo-liberal spaces, reflecting the effects of globalization, through the conflicts and anomalies arising out of their work. I am using the framework of Partha Chatterjee's civil and political society in relation with Janelle Reinelt's theory of mediated dramaturgy and citizenship to examine how these works endorse as well challenge the disciplinary formations and assumptions of contemporary investment in market logic and notions of freedom. Anuradha Kapur is one of these directors who has not only created a series of works, experimenting with the signification of body and space, but also has extensively theorized on her own and other women directors' work who constitute this core. Like most of her other works, Kapur's latest work '409 Ramkinkars' is collaborative (a collective of an academic, an installation artist, and a theatre director) and interdisciplinary. A site-based performance, following the convention of promenade theatre, it brings together installation, art and theatre. Based on the life and works of a male modernist artist Ramkinkar Baij (1960-1980) who held an iconic position within the canon as an alternate critical voice, the play explores the notions of art practice and creative labour. Its emphasis on 'scenography' opens up the larger debates on the reconstitution of networks of 'spaces' from city and village, to the national and regional. I will critically analyse how the performance problematises these networks of spaces and the construction of the notion of the 'National', 'Regional' and 'Historical'. The paper will thereby explore if through this reconstitution, feminist imagination has either helped to transmit or dispute neoliberal influences.



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The Jerusalem River Project: From the Ex-territoriality of the Art Museum to the Over-territoriality of the Zionist land

The Israeli art historiography marks the Jerusalem River Project as the local conceptual art's moment of birth. In 1970, three years after the Six-Day war and the occupation the West Bank, three Jewish American-Israeli artists installed loudspeakers along a dry Wadi in the Eastern part of Jerusalem, playing sounds of streaming water. The visitors were invited to walk along the imaginary "river" and experience, through the metonymy of sound, the becoming of the impossible: bringing a water source to the city that has none. The Jerusalem River Project gained a mythological status in the chronicles of Israeli art, and informed a decade of conceptual and performance art yet to come. This was, in fact, the first Israeli land art piece. In this paper, I analyze the Jerusalem River Project as an event that unfolds a multiplicity of geopolitical utterances. A re-reading of that kind shall uncover the symptoms of hegemonic power relations that expose the cultural belligerence of the local art field. When art leaves the galleries and the museal showrooms and penetrates the territory outside, the aesthetic objectification and commodification of the work of art is replaced by the objectification and anesthetization of concrete land. A critical approach of the relation between land and art gains relevance when a recently occupied territory is being played out. The Jerusalem River Project took place at a critical point of the public debate concerning the Israeli occupation of the West Bank. In this perspective, the project can be seen as an artistic embodiment of claiming a territory by a Nation State, turning a land into a homeland. This paper is one in a shared and integrated panel of four papers titled: Critical Re-Actions to Israeli and Palestinian Museum Collections. Chair: Prof. Freddie Rokem



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Dr. Rand T. Hazou is Lecturer in Theatre at Massey University in Aotearoa/New Zealand. His research explores theatre that addresses exclusion and engages with issues of social justice. In 2004 Rand was commissioned by the UNDP to travel to the Occupied Territories in Palestine to work as a theatre consultant running workshops for Palestinian youths. In 2011 Rand was awarded a Cultural Leadership Development Grant by Australia Council for the Arts to develop 'The 7arakat Project' which seeks to develop a series of theatre-related initiatives between Australia and Palestine. A recent example of his research, exploring the rehearsals of *A Midsummer Night's Dream* by Palestinian students of the Drama Academy Ramallah, is published in *Research in Drama Education*, 20 (2), 2015.

Re-Enacting Palestine and the Performance of Credibility

This paper explores the solo performance *Acting Alone* (2015) created by Ava Hunt based on her experiences travelling to the West Bank in the Occupied Palestinian Territories in 2013. Funded by Arts Council England, together with research funding from University of Derby, the performance recounts Ava's personal experiences visiting the Al Rowwad Cultural and Theatre Training Center in Aida refugee camp and attending the Freedom Bus organised by The Freedom Theatre in Jenin. The performance weaves together personal anecdotes with mythical parables, inviting audiences to interact and to 'cross the dramaturgical divide' to consider the impact one person might have on the Palestinian/Israeli conflict. As a re-enactment the performance makes certain claims towards veracity, inaugurating particular truth claims that are difficult to dismiss. In some ways the performance might fall under the category of 'Theatre of the Real' (Martin, 2013), which includes genres such as documentary theatre, verbatim theatre, reality-based theatre, theatre-of-fact, and theatre of witness, among others. However, unlike other forms of theatre that might privilege notions of the 'real', *Acting Alone* does not appear to be inhibited creatively by any apparent 'idealisation of authenticity' (Salverson 1997, 184). This paper will consider the various truth claims that the performance inaugurates by exploring the notion of 'credibility' as useful concept to interrogate the meanings associated with authenticity and the real in performance. While 'credibility' has been theorised in fields of media studies and communications for more than fifty years, it remains a particularly neglected concept in the field of performance and theatre studies. Discussing credibility as a combination of trustworthiness and expertise, I argue that Hunt's performance enlists the craft of make-believe, persuading audiences to engage with Palestinian experiences that might normally be marginalised and excluded.



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I am a doctoral candidate at the Ludwig Maximilian University of Munich and my dissertation is on the Parsi Community and the Parsi Theatre.

The Persian Warrior Performed

In an unusual resemblance to Friedrich Jahn's 'patriotic gymnastics' that was perceived as a necessary counterbalance to Germany's cerebral curriculum, harking back to the myth of the Teutonic warrior, a significant portion of the 1860s Parsi public equated 'moral courage' with *tannī kelavṇī* (bodily exercise) and financial weakness with physical weakness through an increased valuation of the ideas of *Keānī Lohī* (Kyani blood) and the *Irānī Pehelvān* (ancient Iranian warrior). This resulted in the origins of the movement towards the aestheticization of a pan-Zoroastrian body that crossed over Western India's shores to a mythicized Persian kingdom. Although it is too tenuous an assumption to believe that a new European obsession with the body manifested through the invention of Turnen, Swedish Gymnasiums and English 'sport' had been shipped to the Empire along with the swapping of Ancient Greece with Persia, unmistakably, a larger *Gedankenwelt* of movement cultures had come into being. This paper analyzes this new corporeal grammar that harked back to a common Indo-European Aryan past through both the establishment of Gymnasiums and the resurgence of the Ancient Persian epic in the Parsi Theatre of Western India.



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Raz Weiner is a practitioner of theatre and stage. His works, have been presented in major festivals and venues in Israel and abroad. Raz graduated the Performance Making MA programme in Goldsmiths College with distinction in 2014. His MA project focused on contemporary meanings and utilities of The Political in performance, and their scenographic implications. This study built on years of experience in community theatre and pedagogy in Israel/Palestine. Currently, he is working toward his PhD in Theatre and Performance Studies at Royal Holloway University of London under the supervision of Dr. Bryce Lease's. His research studies appearances and representations of 'Africa' and 'Africans' in Israeli public discourse, imaginary and cultural production. The long-term aim of his practice-based study is to experiment with the potential of performance to challenge moral geographies and discourses of race in Israel/Palestine.

Ample Wildness: Ethnic Drag and Racial Fantasies in the Kibbutz Movement

Several recent publications have noted the unique location of 'Africa' in Israeli imaginary (Bar-Yosef 2014; Yakobi 2015). Within Israeli public discourse 'Africa' plays a dual role: On the one hand, it marks the adoption of a state ideology, whereby Israel defines itself as Western, European and White. On the other hand, it brings to light the repressed and elided materials undergirding this very ideology (Bar-Yosef, 2014:12). The proposed paper will discuss a local yet revealing tradition of 'blackface' performance in an Israeli Kibbutz, as materialising this double-sided discourse. Building on archival sources as well as oral histories, I reconstruct the 'Africa Day' tradition in several Socialist-Zionist communities (i.e. Kibbutzim), an event in which, according to publications at the time "children, as well as their teachers and tutors, turned into wild tribes of Blacks, dressed with leafs, sea-shells, and different plants, their faces smeared with cocoa-powder paste and they shout with ample wildness [...] bonfires, performances and dancing - as suitable for man-eating tribes" (Kibbutz News-Bulletin, 1954). On this backdrop I theorise the embodied negotiation of race, alterity and indigenusness in amateur performance in Israel's Kibbutz movement during the 1950s and 1960s. The paradoxical desires for Jewish Whiteness and Zionist indigenusness, dressed in a certain 'anthropological' appropriation of Africa, are mutually paraded and juxtaposed on the rural landscape of Palestine, generating surreal and troubling images. I considered this performative practice using contemporary scholarship on practices of Ethnic Drag (Katrin Sieg 2012) and blackface minstrelsy. I compare this with an earlier tradition of performing as Arabs in the 1910's and 1920's and show that these disparate but charged practices relate to the role of ethnic drag as mediator of historical traumas and fantasies.



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Mapping Heritage Through Site-Specific Performance in Marseille

In this paper I examine site-specific performances in low-income neighborhoods in Marseille, focusing on how performance constitutes and interrogates heritage, in communities and material spaces that have often been considered principally as problems to be solved rather than as sites for monuments or for practices to preserve. How are the sites (which are not purpose-built theatres) instituted as venues for artistic performance, and what does this ludic appropriation of space mean outside the timeframe of the theatre event? How does the material site serve to mediate articulations of cultural heritage in neighborhoods that have a preponderance of immigrant (or immigrant-descent) residents from a multiplicity of national and ethnic origins? In recent years, French cultural- and urban-policy initiatives have included as a theme the importance of validating the “history, heritage, and memory” of neighborhoods that are understood to be “sensitive” or at-risk, this theme being one articulation of a broader concern with generating constructive policy interventions for urban (or peripheral-urban) zones that are characterized by high poverty and unemployment, are at risk for high crime, and are often subject to xenophobic stigmatization. I examine a 2014 performance in such a district, part of a long-term project sponsored by the Marseille-based Théâtre de la Mer. I ask how this project articulates “heritage,” or patrimoine, and how this relates to changing notions of national patrimony. I consider how the physical site was conveyed as heritage in the performance, and I draw on Susan Foster’s historical scholarship concerning choreography in relationship to cartography, to assess the production’s particular 21st-century perspective on how individual and communal agency are contingent on and worked out through embodied points of view toward place. Finally, I address how the artists’ ongoing work has responded to heightened tensions and security concerns in France, in the past year.



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I work as a lecturer at the University of Exeter. I research through practice, focusing on the value in dramatic art for instigating grassroots political activity, and attempting to identify effective practice for contemporary activist theatre-makers. I am increasingly interested in the intersection of performance and activism, and in analysing 'acts' of activism as performative events in their own right. I write and direct experimental performances in conventional and found spaces. I formed theatre collective 'In Good Company' in 2011 to devise a performance that analysed impacts of 'austerity measures' on our local community. We made many of our rehearsals open to the public to encourage their involvement. I am currently working with Banner Theatre and the GFTU on a festival of political art, to encourage the collaboration of cultural workers and trade unionists.

Reclaiming the Network: Revisiting Historical Support Systems for Artists and Activists of the New UK Left

'The network', as an organisational structure, has recently received critical attention for its radical refiguring of power relations. Time banks, food co-ops, self-managed spaces, social media, and theatre organisations distributing political scripts for free to anyone with the ability to download, are examples of contemporary networks whose communities have forged modes of exchange that operate outside the prevalent economic system and dominant cultural frameworks. In recent years networked communities have also instigated large-scale political action. The history of political theatre, meanwhile, provides inspirational examples of how artist-activists harnessed networks to support their practice. In Britain, organisations like the Actresses Franchise Pageants League founded in 1908, or TACT, The ITC and the TWU, established in the 1970s, provided infrastructures of creative, practical and legal support for political theatre makers, as well as connections between those companies and with broader political movements. Those relationships dwindled, however, as union-membership declined, and as artists struggled to represent the political in the advance of neoliberal globalisation. But, in recent years, in response to 'austerity politics' and increased, organized social struggle on an international scale, some artists have, on an ad hoc basis, returned to their agitprop roots, and rekindled union connections. In the UK in 2016, an increase in union activity, and a Labour Party undergoing internal struggle to reclaim its historical Left position, offer opportunities for the concerted reintegration of art and political activism. In this context, I am working with the General Federation of Trade Unions, Banner Theatre and Townsend Productions to re-establish supportive networks such as those forged in the 1970s, to reconnect trade unions and radical artists in the UK and beyond. This paper will explain our plans for two upcoming events, and our ideas for combining contemporary modes of networking with historical systems of mutual support.



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Becca Savory Fuller is a full-time third year PhD researcher in Drama at the University of Exeter. Her research is funded by UKEIRI as part of an interdisciplinary, split-site doctoral programme with Exeter and the National School of Advanced Studies (NIAS) in Bangalore. The project is co-supervised by Dr Jerri Daboo in Drama (Exeter) and Dr Shivali Tukdeo in Social Sciences (NIAS). Prior to doctoral study, Becca worked professionally as a performer, deviser and workshop leader, specialising in interactive and site-based performance work. Currently she is a core performer/deviser with Burn The Curtain, a South West-based outdoor & interactive theatre company. She trained in a Lecoq performance pedagogy at London International School of Performing Arts (LISPA) (2005-07) and holds a first class degree in Social Anthropology from the University of Manchester (2001-04).

Flash Mob Mumbai! Enacting a 'Politics of Forgetting' in the Semi-public Spaces of Globalising India

Drawing on archival and qualitative research into the evolving history of flash mob performance in contemporary urban India (Bangalore, Delhi and Mumbai), this paper addresses the recent trend of 'flash mobbing' as it has entered into an online archive of popular performance, with specific attention to the politics of public space in Mumbai. Flash mobs in this context are a form of popular intermedial performance, staged in public spaces, but performed for a mediated public online. As such they no longer represent the form of fleeting, subversive public performance that early scholars of the genre described. Instead, these flash mobbers rehearse and refine their performances, negotiating with authorities to ensure the successful filming of their 'unexpected' public act. They are staged at landmark historic sites of the city, or in the new globalised, public-private spaces of shopping malls and airports, and as their video documents enter global circulation online, they contribute to narratives of Mumbai as modern, energetic, youthful, digital: the vision of a 'World Class City' that city authorities seek to fulfil. But while selective narratives of 'New India' – young, modern, global – are valorised through these performances, what other narratives and which other performers are obscured? Focusing on the case of Mumbai Airport, and drawing on Lee and Yeoh's (2006) formulation of the "politics of forgetting" as an integral aspect of processes of globalisation, I consider the active role that performance can play in these processes of inclusion/exclusion. If social media sites such as YouTube act as an archival space for performance (Gehl 2009), this paper asks what kinds of cultural memories may be preserved and which forgotten, as elite performance makers stake their claim to these 'public' spaces and their representations in a public domain online.



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'If Music Be the Food of Love': Music in Twelfth Night

Shakespeare's play *Twelfth Night* is rich in music and is well known for its thematic structure that uses music as its eminent part. This paper reviews the use of music and its performance in *Twelfth Night*, providing an analysis of: the different types of music that are utilized in *Twelfth Night*; the different ways that music is used as a dramatic force in the play; and the role of music in the development of the play's love theme. *Twelfth Night* comprises a wide variety of music. It begins with music, it ends with music, and throughout the play songs and snatches of songs are scattered about. Most of the music in the play may be divided into two distinct groups: the sweet and plaintive music associated with Duke Orsino and the lusty songs and ballads assigned Sir Toby and his cronies. The Duke's music delineates his character and hence aids in motivating his sudden change of mistresses at the end of the play. The music of Sir Toby and his friends, as well as the way it is performed, adds much to the comic situations where it occurs. The songs in the play never seem to be extraneous, and often serve a multitude of intricate purposes, all of which support the dramatic progression of the play. The fact that a large number of lines are expended in describing the music in three of the episodes I examine argues that Shakespeare had a definite purpose in mind when he used that music and that he wanted his audience to be aware of his purpose. The fact that all the complete solo songs as well as bits of other songs, are assigned to Feste shows the significance of this character: he carries the thematic unity of the play.



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I am pursuing a PhD in Shakespeare and the Development of Verse Drama at the University of Birmingham's Shakespeare Institute, where I was a member of the inaugural cohort for the MA in Shakespeare and Creativity. My BA is in English and French, from Brasenose College, Oxford. In 2015 I was the Chair of BritGrad: the British Graduate Shakespeare Conference. I was also involved in the Shakespeare's Institute's James Shirley Marathon, a project where participants read and live-tweeted their responses to the entire works of the Caroline playwright James Shirley, and created an archive of those responses online. A chapter co-authored with Hester Bradley, based on work arising from the Shakespeare and Creativity MA exploring the history of Shakespeare celebrations, is forthcoming in *New Places: Shakespeare and Civic Creativity*, a collection edited by Ewan Fernie and Paul Edmondson, in 2016. I am currently an academic consultant on the Library of Birmingham's Shakespeare exhibition. My other research interests include: Fictional depictions of Shakespeare and especially Shakespeare's contemporaries, with a focus on Ben Jonson and Christopher Marlowe. Incidental uses of Shakespeare and literary reference in general in popular music and pop culture Depictions of class in post-war British literature and music Contemporary poetry.

Inside the Haunted House: A Practice-led Investigation into Audience Reception of Contemporary Verse Drama

George Steiner's *The Death of Tragedy* (1961) confidently asserts that verse drama belongs in the theatrical past: 'the verse tragedies produced by modern European and American poets are exercises in archaeology and attempts to blow fire into cold ash. It cannot be done.' The Shakespeare critic George T. Wright believes, on similar lines, that iambic pentameter ceased to be a living form for dramatists when it became a 'Roman road', tried and tested, rather than a 'heroic adventure'. In the twenty-first century, however, this most untimely theatrical medium seems more like Wright's third suggested model for engagement with past forms: a 'haunted house.' As a critical-creative practitioner, I have been investigating how the traditional methods of verse drama can engage a modern audience. My verse play, *Free for All*, was produced at the Edinburgh Fringe and toured three English cities, where I collected audience surveys on their responses to the use of verse in the production. This case study in practice-led research bears out certain hypotheses: among them, that poetic structure has a heightening effect on audience perception of action and character, and that a sense of otherworldly strangeness attends the presentation of a modern verse play. My paper will draw on this preliminary research to challenge some of Steiner's underlying assumptions, not least that there are 'proper and improper uses of poetic form', and that 'when blank verse is asked to carry out domestic functions ... it rebels.' Instead, I will take up T. S. Eliot's argument that dramatic verse must address itself to the 'ordinary everyday world' while also evoking the ghostly hinterlands beyond. Rather than a mere re-presentation of a lost theatrical past, I will argue that the undead quality of verse drama allows it to speak powerfully, through its untimely displacements, to the present moment.



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Riikka Papunen, MA, is a Doctoral Student in the School of Communication, Media and Theatre at the University of Tampere in Finland. She has conducted an artistic PhD project titled "The realization of accessibility on actor's work" since 2013. She has a strong background as a professional performer in several theater performances and she is a proud mom of her two little sons.

Finding New Ways of Performing Disability on Finnish stage - the Collaboration between Theatre Siperia and the Center of Activity and Arts Wärjäämö

On the 1st of April the theatre Siperia and the Center of Activity and Arts for disabled people Wärjäämö premier a performance "Toinen katse" (eng. "The Other view"). In this collaboration the main goal is to cross the boundaries for able-bodied and disabled actors to work together and find new tools to act together – on and off stage. In addition, the creating of the performance challenges the artists to find new ways of performing disability and, therefore, reconsider the authority of theatre norms. The Finnish theatre history includes not that many representations of disability. Mainly, the period before the World War 2 includes representations of poor, starving children and good-willing, simple men hosted by their home village. The post-war period until the 1990's includes just a few more or less provocative performances and then the 21st century begins carefully to emphasize disabled persons stories as well as gives way to disabled artists step on stage. Considering the history of performing disability in Finland, we need more punk on stage. "Toinen katse" attempts to find the ways and, simultaneously, reconsider the theatre norms – rules, hierarchy and tools. One of the principal working questions is: Who is allowed to perform disabled persons? "Toinen katse" is part of an artistic PhD project focusing on exploring the impacts of accessibility on actors work. The research method is dialectic. It's a conversation between the perceptions of the researcher involving the process as an actor and the model of activity system by Yrjö Engeström. In addition, the research honors the principles of inclusive research by taking into account the members of the working groups in the artistic parts.



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Riina Oruaas is PhD student and Lecturer in theatre research in the Institute of Cultural Research and Arts, University of Tartu. Her PhD thesis topic is "Postmodernist aesthetics in Estonian Theatre". Her research is focused on transforming aesthetic in Estonian theatre since 1990ies, including dramaturgy, performing, scenography, and new media.

Technological Theatre: From New to Old Media

Technological theatre is a significant off-off phenomenon in Estonia since late 1990s. The experiments started with digital technology and multimedia, later took a turn to low-tech mechanical objects, useless machines, and hard materials (iron, stone, clay, glass, etc.) on one hand, but continued developing digital performance on the other hand. Instead of an actor playing a role and dramaturgy, the crucial aspects are interaction of objects and bodies in an actual performance space. It appeared in an in-between zone of theatre and performance art. Technological theatre thus gives us new ways to contemplate the human body and its materiality in terms of posthumanism (N. Katherine Hayles) and performativity. Works of technological theatre are examples of performative installation (Angelika Nollert), where technology is not a medium, but more or less autonomous entity. In 2010s, the leading idea is to create performances based on technical rhythms, while investigating functioning and interaction of human body and objects or mechanisms (Erik Alalooga, Andreas W). Some of the artists use digital technology to operate robotic objects (Hendrik Kaljujärv, Taavet Jansen), or seek ways for energetically self-sustainable theatre making (MIMproject). A technological performance is a rough thing: the objects and mechanisms can break down or cause an error. Thus opens up a space where a different kind of performativity takes place. Considering the main theme of the conference, technological theatre provides important landmarks of a changing theatre field after decades of strong restrictions under the conditions of Soviet occupation. Technological theatre started in a conservative and text-based theatre field. In late 1990s and early 2000s, the productions were in an in-between zone of dramatic theatre, multimedia performance, and performance art. Today, it is an artistic (counter) reaction to the general hi-tech environment.



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Riitta Pohjola-Skarp (University of Tampere, Finnish Literary Society) M.A. at the Turku University 1977 (comparative literature and philosophy) Dissertation on Georg Büchner at the Helsinki University 2004 Main career as a dramaturgist at the drama agency Nordic Drama Corner (1986-2011) Part-time lecturer on drama at Turku, Oulu, Helsinki and Tampere Universities and the Helsinki Theatre Academy University lecturer (2011-12) and professor (2012-13) in Theatre and Drama Research at the University of Tampere; title of docent of theatre and drama research at the University of Tampere (2015) Currently a member of the editorial committee of a critical edition of Aleksis Kivi's works (editor-in-chief of Kivi's play *Karkurit*) at the Finnish Literary Society Publications on Georg Büchner, Heiner Müller, Theory of Drama and Finnish drama

Aleksis Kivi between Romanticism and Realism – Rethinking Kivi's play *Karkurit* (The Fugitives)

Aleksis Kivi (1834-1872) was the founding figure of Finnish drama, though he is mostly remembered as the author of the first Finnish novel *Seitsemän veljestä* (Seven Brothers). The creative activity of Aleksis Kivi took place during the period of transition from Romanticism to Realism in Finland. He introduced the emerging realism in his early comedy *Nummisuutarit* (The Heath Cobblers) in 1864. In this play he succeeded in developing a realistic view of Finnish folks and their lives. This is abandoned in Kivi's second serious drama *Karkurit* (The Fugitives), written in 1865 and published in 1867. Kivi wrote this play in an idealistic-romantic mode that has been said to be already out-of-date in the 1860's. It is often regarded as one of his weakest plays. *Karkurit* has been called "a literally brain ghost", partly due to its roots in literary tradition, mainly Shakespeare's *Romeo and Juliet*. Kivi knew Shakespeare's plays very well. He read Shakespeare in a Swedish translation by Karl-August Hagberg. The German romantic translations of Shakespeare by A.W. Schlegel and Tieck influenced both Hagberg's translations and Kivi's reception of Shakespeare. Romantic irony was one of the main features in early German romantic theory. The concept of tragic (and dramatic) irony was developed along with it. In my paper I will discuss the use of dramatic and tragic irony in *Karkurit*. In this play Kivi creates a detached external position from where the audience can watch the events on stage without being involved. The spectator's relationship to the events on the stage is the opposite of identification and "Einführung". You may ask whether the negative response to *Karkurit* has partly been due to the Finnish theatrical tradition, a realistic aesthetics based on identification in terms of both acting and reception.



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As Senior Lecturer in Theatre and Drama Research and Media Culture, as well as the Leader of the Centre for Practice as Research in Theatre T7 at the University of Tampere, Riku Roihankorpi has led several international research projects (e.g. DREX 2009-12, VIMMA 2013-14 and TNT 2015-16) on technological performance and its uses in various societal and cultural contexts. His research and teaching reflect the areas of performance philosophy and intermedial, political and non-anthropocentric performance, along with their ethical challenges. Recent publications include "Performing (the Subject of) Exteriority: Virtuality, Mimesis, and the Gratuitous 'One Must'" in *Through the Virtual, Toward the Real: The Performing Subject in the Spaces of Technology* (2015, Palgrave Macmillan); "Intermedial ontologies: strategies of preparedness, research and design in real time Performance Capture", *Nordic Theatre Studies* 26:2 and the co-edited anthology *Näyttämö ja Tutkimus 5: Teatteri ja media(t)* (2015).

The Eco-Cruelty of the Great Famine of 1695-97: Artaud and His Anarchic Ethics at the Crux of the Little Ice Age

In their book *Research Theatre, Climate Change, and the Ecocide Project* (2014), Chaudhuri and Enelow propose the term 'eco-cruelty' to discuss the Artaudian echoes borne by the cultural space (and limit) of performance that tries to come to terms with the current anthropogenic climate change. By addressing a cultural ecology beyond the scope of metaphorical psychology, the term facilitates a forum for an ecological ethics that challenges the canonized functions ofopsis and logos. The paper provides an Artaudian reading of the societal spectacle caused by the Great Famine of 1695-97, a consequence of the climatic period of cooling known as the Little Ice Age and perhaps the gravest humanitarian crisis to hit the Nordic societies of Early Modernity (Lappalainen 2014). Scarcely populated, poorly organised in terms of infrastructure and wholly dependent on the yearly yields of agriculture and the forest, the area now known as Finland experienced an upheaval not unlike the ones caused by the outbreaks of the bubonic plague. An analysis that observes the performative reaches of such a phenomenon within different societal structures may illuminate the ethical underpinnings of our current stances towards climate change. Artaud's vision of the ethics of theatre, an apocalyptic and gratuitous must that resists all politics of representation (Roihankorpi 2015), remains an anarchic motif for the interhumanopsis latent in and performed by cataclysms. It highlights the Levinasian (2006) concept of evil as 'pure undergoing' - an 'unassumable' and meaningless state of post-Jobian suffering that reveals the significance of the interhuman in gratuitous vulnerability that, for Artaud, is precisely the engine of all performance. His theatre offers a unique way to approach ecological phenomena that both motivate and defy human representation by implying an ethics fueled by that which is powerless or ineffectual in all representations (Lindberg 2009).



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Rina OTANI is currently a doctoral student at Keio University, Japan, majoring in French literature. She is interested in the relationship between a dramaturge and the audience, and her current studies focus on the French playwright Jean Anouilh and his ambivalent perspective towards the audience. Otani recently published an article entitled « La Grotte : Jean Anouilh et sa perspective sur le public » in the bulletin Cahiers d'études françaises Université Keio (Vol.20, (2015.), p.32-47). She also has diverse experiences on and around the actual stage, including her work as Assistant Stage Director in the 2011 and 2012 production of the opera Die Zauberflöte (Arakawa Bayreute) and as Subtitle Operator in 2015 production of Ionesco's Rhinocéros (Le Théâtre de la ville de Paris/ Saitama Arts Theater).

Jean Anouilh and His Audience: When the Playwright Becomes One of Them

Susan Bennett points out in *Theatre Audiences* (Bennett, 1997) how analyzing theatre audience is conducive to the better apprehension of a theatrical work in its cultural and social context. The purpose of my research is to analyze and clarify how the concept of audience, real and imaginary, contributed to the elaboration of Jean Anouilh's plays by focusing on the image of spectators in his plays and other writings, and the place that his theatre occupies in the sociocultural context of Parisian theatres. As a self-acknowledged « artisan » of theatre, Anouilh was conscious of the existence of the audience; however, his ambivalent perspective of the audience had persisted throughout his career as a complex mélange of trust and mistrust towards this anonymous co-creator. To give an example of his complex inner conflict, Anouilh calls the audience his « master » and preaches that playwrights need to make concessions to entertain them, while sometimes revealing strong frustration towards them, suggesting that they too should « rehearse » for a production. However, he does not explicitly state the kind of behavior that he expects of his audience in articles like « Propos déplaisants »(1940) or plays such as *La Grotte* (1961), in which he discusses spectatorship. My presentation will therefore discuss Anouilh's self-image as a member of "the audience", and what he as an audience sees in a theatrical production, referring to his theatrical reviews and articles. In doing so, the playwright's own notion of the ideal and exemplary spectator will be clarified.



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Roaa Ali has recently completed her PhD entitled “Arab American Drama post 9/11: Cultural Discourses of an Othered Identity” at the University of Birmingham. Adopting cultural studies theories, Roaa has researched Arab American playwrights’ attempts to reclaim self-representation and articulate a new identity outside of mainstream Western framing. Her publications include: “Theatre as Activism: a Ten-Day Journey with Silk Road Rising” in the Birmingham Journal of Literature and Languages, and the forthcoming articles: “The Reframing of Activist and Educational Agendas in Silk Road Rising Digital Platform” in Volume 21, Issue 6 of the Performance Research Journal, and “Arab American Playwrights’ Cultural Battle for Self-Representation against Stereotypes” in a conference volume arranged by Aristotle University. She is also in the process of turning her thesis into a book that she hopes will be part of the Palgrave “Performance and” series. Roaa holds an MA in Cultural Inquiry from the University of Birmingham, a Postgraduate Diploma in English Literary Studies, and BA in English Literature from Damascus University. She is the recipient of both the 2012/13 Neville Chamberlain, and the 2008/9 University of Birmingham International Student scholarships. She has taught in the Department of Drama and Theatre Arts at the University of

Arab American Theatre from 9/11 to the Present: A Continuum of Struggle towards Visibility and Viability

Amidst current resurgence of anti-Arab and Muslim sentiments in American conservative media outlets, the need for active Arab American artistic voices has never been more urgent. The current political and social environment is reminiscent of post 9/11 America where many Arab Americans experienced an endangered sense of identity. Historical challenges like 9/11 represented, however, the catalyst for more activist and artistic Arab American ventures. Arab American theatre saw a new wave of fruitful and concentrated artistic expressions as a direct response to 9/11 and its repercussions on the Arab American community. This paper aims to survey these past experiences and struggles of Arab American artists; and evaluate the needs of Arab American artists and the challenges that have, thus far, faced the maturation of an Arab American theatre. Arab American theatre has been largely shaped by the events of 9/11 and their ramifications, and is currently further galvanised by a political climate that is similarly reinstating a “clash of civilization” discourse. This paper, thus, examines how Arab American artists organised themselves and created initiatives immediately after 9/11, and how they aimed to combat anti-Arab and Muslim bias. It investigates the obstacles that faced many Arab American artists in their quest for visibility and artistic longevity. It further presents case studies of Arab American theatre companies and ensembles that have either succeeded in rooting themselves and maintaining a healthy run since 9/11 until the present, or had a brief success but failed to sustain it. Out of this, this paper explores the reasons behind both the successes and failures of selected post 9/11 Arab American initiatives in an attempt to draw lessons from past endeavours. Ultimately, these lessons have the potential of enlightening and better shaping current and future Arab American dramatic expressions towards greater visibility and viability.



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Roanna Mitchell works as a movement director and performance-maker in the UK and internationally, and as a lecturer at the University of Kent, UK. Her research interests include body politics and embodied cognition in actor training, and she is co-investigator on the 'Devising and Catalyst Direction' strand of the 'Michael Chekhov Training in the 21st Century: New Pathways' research project. She has previously published on the student actor's aesthetic labour, and on crises of the body in actor training. Roanna is associate artist for East Coast Artists in the US, and works as artistic director and coordinator for the local-global organization Endangered Bodies, convened by Dr Susie Orbach. Movement direction includes Richard Schechner's performance installation *Imagining O* at Peak Performances in Montclair, USA (2014). www.roannamitchell.com

Tasting the Atmosphere: On the Performance of Wine

This workshop presentation to the Special Panel on Indian Theatre engages with the process of creating performance from the experience of taste: specifically the taste of wine. The presentation uses as its case study the creation process of *Through the Grapevine*, a series of performed wine tastings devised by the presenters with an ensemble in 2013-15. In *Through the Grapevine* audiences are invited to experience a live performance created from the taste and smell of a wine, whilst simultaneously tasting — taking in — the wine itself. The genesis for these performances lies in the understanding that the olfactory encounter with wine is specific amongst foods and liquids, in that wine particularly clearly holds in its taste and smell the memory and essence of everything it has experienced. We will argue that key to a shared experience between audience and performers in *Through the Grapevine* is a 'gut' response to the essence of a particular wine, the atmosphere of which is made manifest in responses of imagination and feeling that go beyond the recall of personal memories. In reflecting on what was initially an intuitive process, we will discuss the influence of Michael Chekhov's notion of 'objective atmosphere' and 'individual feelings' on our work with performers and wine, also acknowledging the parallels these have with what Philipp Zarrilli labels the 'bhava/rasa aesthetic', the principles of which, as Jerri Daboo argues, are likely to have reached Chekhov through his exchanges with Uday Shankar in Dartington in the 1930s. The presentation, whilst discussing the above, will also give participants a practical 'taste' of the process.



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I started studying for a PhD after a 25-year career in commercial market research. Having spent my professional life looking at brands from the consumer's perspective, I am fascinated by the relationship between the translated text (the product) and the receiver of that text (the consumer), and how this sits alongside traditional text-focused theories of translation. My research involves exploring a number of different celebrity translations of play texts from the perspective of Relevance Theory, and marrying my theoretical conclusions with both insights gained from audience data and reflections on the commercial dynamics of celebrity translation.

Whose Play is it Anyway? Celebrity Translators and Changing Perceptions of Adaptation, Ownership and Voice

The study of celebrity translators in the theatre not only confounds much of the traditional thinking in translation studies about notions of faithfulness and visibility. It also highlights the usefulness to translation scholars of ideas from the field of cognitive poetics which foreground the role of the audience's cognitive framework when responding to a text. Translation already gives audiences an additional filter through which to interpret a play. But if that text has been 'translated' by a well-known figure, audience responses are conditioned by yet more layers of associations and pre-conceptions. Using a framework based on Relevance Theory, I will show how we could potentially envisage quite different interpretations of a celebrity translator's text depending on whether a spectator's cognitive context is dominated more by associations with the source-text playwright, or more by associations with the celebrity translator. Such a framework calls into question our standard assumptions about the dividing line between translation and adaptation, and also about whom the translated play text ultimately belongs to: the source-text playwright or the celebrity translator. On the basis of analysis of audience data, I will propose that celebrity translators may not only attract a different audience profile from that which might be expected of a play translated by an unknown translator. They may also cue very specific expectations of the text in performance depending on the perceived balance between the source-text playwright's and the celebrity translator's voice. I will thereby seek to confirm my theoretical concept of different cognitive frameworks and different cognitive filters among different spectators.



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Roberta Mock is Professor of Performance Studies and the Director of the Arts Institute at Plymouth University. Her research tends to focus on the body, gender and sexuality, often in relation to live art and stand-up comedy. Her books include *Jewish Women on Stage, Film & Television; Performance, Embodiment and Cultural Memory* (as co-editor with Colin Counsell); *Walking, Writing and Performance and Performing Processes* (as editor). She has also published articles in a range of journals including *Performance Research, Feminist Review, Women & Performance* and *New Theatre Quarterly*. She has a specific interest in PhD methodologies and is the co-director of the 3D3 Centre for Doctoral Training, the only PhD consortium in the UK that exclusively supports practice-led research. Most of her own practice research between 1996 and 2006 took place as co-founder of *Lusty Juventus* physical theatre, with whom she directed or performed in five productions. In 2014 she produced a short dance-film entitled *Heaven is a place*, as part of an EU-funded project with partners in Greece, Spain and Turkey, and in January 2016, she performed Pearl Williams' 1961 'adult only' comedy album, *A Trip Around the World is Not a Cruise*.

A Trip Around the World is Not a Cruise: Performance Analysis from the Inside Out

In 1961, Pearl Williams (1914-1991) recorded her first "adult only" comedy album, *A Trip Around the World Is Not a Cruise*. Accompanying herself on the piano, she jokes about oral sex, vibrators, adultery, promiscuity, prostitution, ethnicity and class to late night club audiences. Williams works deep "blue," punctuated by a liberal sprinkling of Yiddish and a few belted song parodies. Over the course of her career, she sold over a million records and yet she is barely remembered today. *A Trip Around the World* was regularly played at my parents' house parties in the 1960s and 70s; in certain company, my mother used to perform some of Williams' jokes. I have returned to the record repeatedly when writing about Jewish women and performance but have never felt able to do more than scratch its surface, and then mainly to position Williams historically in a lineage of bawdy musical comedy by American women from Sophie Tucker to Bette Midler. And so, for my 50th birthday, in January 2016, I decided to perform the album myself. In exploring how the archive and the repertoire exceed the limitations of the other and "exist in a constant state of interaction" (Diana Taylor, 2003), this performance is not intended as a re-enactment, an homage, or an impersonation. Rather, it is an attempt to locate the material in my body by finding a Jewish voice, to interrogate the record as an act of cultural memory, and to analyse Williams' performance from the inside out.



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Shelley's *The Cenci* in the light of modern theories of tragedy

Percy Bysshe Shelley's dramas have long been neglected by theatres. In this paper I will concentrate on *The Cenci*, which was first performed in a public theatre in 1922, Dame Sybil Thorndyke played Beatrice, 100 years after Shelley's death. The most important 20th century interpretation was made by Antonin Artaud. The great Realist and Naturalist drama tradition (Zola, André Antoine, Brandes, Ibsen, Strindberg) connected to a certain rational classical drama tradition, neglecting Romantic drama. Recently the hegemony of this tradition has been put into question on the one hand by the German scholar Hans-Thies Lehmann's books *Postdramatic Theatre* and *Tragödie und dramatisches Theater*, on the other hand by theatre directors as Jan Fabre. My question is: Can we see a more interesting urgent dramatist through these new sunglasses than we could before? According to Lehmann, the classical tragedy is just one way of expressing a tragic experience: the classical tragedy as a genre is founded during the Renaissance and disappears in the beginning of the 20th century, after Stanislavskij, when theatre becomes postdramatic. It is evident that Shelley breaks too many of the rules to be a good representative of classical tragedy. How does he fit into the Lehmann pattern? We have to look for the potential performance in the text, and I will try to discuss the most important aspects.



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Rora Paek (PhD, Soongsil University; MA, New York University Tisch School of the Arts) is an assistant professor in the Department of Creative Writing at Soongsil University, South Korea. She is Director of the Korean Theater Studies Association, a contributing editor of the *Korea Theater Journal*, and a dedicated critic of contemporary Korean theater. Prior to her academic career she had extensive on-stage experience. She directed four productions in New York and Seoul: *Naomi in the Livingroom*, *Suburban Motel*, *Running Machine*, and *Impromptu de l'Alma*. She has also served as editor of both the *Journal of Korean Drama* and the *Journal of Performance and Theory*. Her research interests include general performance studies, theories of experimental theater, Asian theater criticism, and acting and directing methodology. Her recent research includes studies on spatial composition and audience experience of site-specific performances, "liveness" of performance in the age of media technology, the directorial aesthetics of the Wooster Group, and the dramatic techniques of Robert Wilson. Her current research interests include Asian theatrical speculation and the aesthetics of Zen Buddhism.

Performing the Aesthetics of Zen Buddhism: Asian Performances of 'Non-duality(不二)'

This study will analyze the Zen Buddhist aesthetics and non-dualistic philosophy of two recent Asian theatrical productions, *A Monk of the Tang Dynasty* (directed by Tsai Ming-liang, 2015) and *Ten Thousand Tigers* (directed by Ho Tzu Nyen, 2015). The aim of this analysis is to articulate aesthetic and philosophical features of Asian performances that cannot be adequately captured by Western aesthetic theory. The paper begins by explicating the key concepts and characteristics of Zen Buddhist aesthetics and explaining how the philosophy of non-duality informs Asian performances. The key aesthetic features of Zen include blank space, silence, emptiness, incorporeality, profundity, and unknowingness. Non-duality refers to the effort to transcend traditional dualistic oppositions such as something and nothing, good and evil, language and silence, phenomenon and essence, constancy and change, relativity and absoluteness, and so on. By integrating these concepts and characteristics within fully developed critical analyses, this paper will elucidate the Zen aesthetics and non-dualistic philosophy manifested in these two productions. *A Monk of the Tang Dynasty* performs the philosophy of non-duality by suggesting that sleeping and dreaming are not distinct activities, that one sleep unfolds a multitude of dreams, and that those unfolded dreams constitute the world. Similarly, *Ten Thousand Tigers* expresses non-duality by dramatizing how silence and sound, one soul and ten thousand tigers, and change and constancy are not oppositions but wholes. Ultimately, this analysis of non-dualist Zen Buddhist aesthetics aims to provide a new perspective on Asian performance in general, and to establish a method of dramatic criticism that differs from those established by Western critical traditions.



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I am currently pursuing Doctor of Philosophy (Ph. D) at the Department of Theatre and Performance Studies, School of Arts and Aesthetics, Jawaharlal Nehru University, Delhi. The working title of my thesis is "Contextualising Gender in Nangiarkoothu: A Critical Perspective on its History through Cultural and Performance Analysis". I have a Master of Philosophy (M. Phil) in Comparative Literature from the University of Hyderabad with first class and distinction. My M.Phil thesis is titled "Politics of Performance: Contemporary Issues of Gender and Community in Mohiniyattam". I have done my Master of Arts (M.A) and Bachelor of Arts (B.A) in English. I am a trained classical singer (Carnatic), classical dancer (Bharatanatyam, Mohiniyattam & Kuchippudi) & theatre performer. I was awarded with Junior Research Fellowship in Indology for "Outstanding Persons in the Field of Culture" from Ministry of Culture, Government of India, in 2011.

Questioning Social Justice in the Performance of Nangiarkoothu

This paper tries to map the understanding of social justice in Nangiarkoothu, a solo woman Sanskrit performance tradition in Kerala, South India, which is widely considered as the only existing model of the earliest "classical" dance-drama tradition in India. Through an analysis of specific Nangiarkoothu performances and the responses of its key performers, this paper tries to analyse how justice is unevenly distributed along the lines of gender, caste, class, religion, ethnicity, race and geographical location. While performers such as Usha Nangiar maintain that she is performing justice when she tries to embody the 'I' (jnan) in all her characters without disparaging any of them, others like Kapila Venu refuse to act scenes that discriminate against women characters at social levels. Most performers of Nangiarkoothu today are keen on creating new performance texts either through their own writings or by drawing on the traditional structure itself, whose content is either negotiated within traditional norms, or else subverted through the politics of interpretation. Even as Nangiarkoothu has been secularised in post-independence India, can its brahmanic temple-oriented past with exclusionary caste rules be entirely forgotten? And to what extent does this past with its baggage of associations celebrating the 'purity' of Hindu Indo-Aryan femininity play into the misogynistic-communal politics of the nation-state? These are some of the key questions that I would like to present in my paper problematizing the extent to which Nangiarkoothu has been 'secularised' through a critical examination of issues relating to artistic agency, autonomy, negotiation and subversion.



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I am a Senior Lecturer in the Department of Drama and Theatre Arts at the University of Birmingham and my main teaching and research interests are in acting and Russian Theatre. Before my academic career, I worked in community and experimental theatre in London and the West Midlands, most recently with Open Theatre Company and with Hocus Pocus Theatre Company. My training includes work with former members of Grotowski's Teatr Laboratorium and with Augusto Boal. My current research is into the science of actor training and Russian theatre history. My book entitled 'The Stanislavsky System of Acting: Legacy and Influence in Modern Performance' was published by Cambridge University Press in 2008. My book 'Anton Chekhov', a monograph for the Routledge Modern and Contemporary Dramatists series was published in 2010 and Stanislavski - the Basics was published by Routledge in 2012.. I read Russian fluently and make regular visits to Moscow and St Petersburg for research. I also visit Russia and Poland to run community arts projects. My work has been translated into French, Russian, Turkish and Portuguese.

The 'New Wave' Actresses and Stanislavski's Moscow Art Theatre

Maria Ignatieva has demonstrated how Stanislavski, 'a true patriarch', insisted on 'female obedience', 'submission and unquestioning trust' from the actresses he trained early in his career, yet an idealised view of the female performer as muse was essential in his artistic search (Stanislavski and Russian Actresses, 2008). The leading actresses of the original Moscow Art Theatre, his wife Lilina, Olga Knipper-Chekhova, Maria Andreyeva, as well as promising younger performers such as Alyssa Koonen often sought, at least in some ways, to fulfil expectations but in others were unable to do so. Ignatieva's examination of their work at MAT reveals a number of tensions brought about between Stanislavski's approach to working with women, his somewhat puritanical ethical views and the sexuality associated with the role of actress, his conservatism and on occasion, their radicalism (Andreyeva was a Bolshevik). There were also complexities in the application and teaching of the system, where the actresses endorsed and taught the system, while not necessarily using it successfully in their own roles. This chapter considers how these complexities became even more pronounced in the work in the MAT studios, where firstly, Leopold Sulerzhitski, whom Stanislavski considered as his only 'true' disciple led work. This was then taken on variously by Evgenii Vakhtangov and Mikhail Chekhov. Stanislavski's at different times viewed Vakhtangov and Chekhov as errant students, but each developed aspects of the system in interesting ways, which continue to be influential in the practice of acting. A new wave of actresses worked with them: Serafima Birman had been accepted in the MAT troupe and joined the First Studio of MAT in 1913, working with Vakhtangov, then acting with MAT-2 (as the Second Studio became) from 1924-1936 and teaching for Vakhtangov at the Third Studio. Maria Ouspenskaya worked in the First Studio, toured with MAT and remained in America. Sofia Giatsintova was accepted at MAT in 1910, along with Lydia Deikun; both worked in the First Studio, then Giatsintova at MAT-2, Deikun at MAT. Nadezhda Bromlei and Olga Pyzhova joined MAT in 1914/15 then worked with Vakhtangov in the First Studio. Bromlei and Deikun staged a play, then Bromlei went on to work with Chekhov in the Second Studio and continued to write and direct as well as acting. Pyzhova toured abroad with MAT and Stanislavsky considered her one of the 'great hopes' for the theatre but she went to work instead at MAT 2. She wrote that she did so because she was afraid that Stanislavski's 'enchantment with her would pass and she would not be able to bear the disappointment'.



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When Is an Artefact Not a Fact of Art?

Theatre history texts no longer argue (with Barnard Hewitt) that "early examples of theatre in Spanish and French had no more to do with the development of American theatre than did the ceremonies and dances of the Algonquins or the Iroquois." While embracing a more diverse American theatre history, however, and one in operation much earlier than the mid-eighteenth century, scholars have been slow to suggest how these diverse traditions of performance interacted with each other. The paper I propose will take two examples from the sixteenth century--the stagings of Juan de Onate in New Mexico in 1598 and performances in Florida in 1567--which involved both European and indigenous performance traditions, to ask how these performances described an American historiography at the same time they pushed Eurocentric discourses of conquest. How do these facts of (the performance of) art in the sixteenth century in turn create an artefact of theatre history/historiography?



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Theatron Immersed: The Auditorium as an Architecture for Fantastic Space and Aural Vision

Theatre—from the Greek theatron, a place for watching. Watching, however, done from an auditorium—literally an instrument of agency for hearing (usually a room). The word auditorium appeared in the eighteenth-century, around the same time that the playing area of Garrick's Theatre Royal retreated from the 'thrust' into an acoustically semi-detached, framed, upstage 'scene'. This separation arguably contributed to a dichotomy in theatre between the visual and the aural, but if a sense of opposition in this binary once provided a polemical impulse to kick-start discourse around theatre sound, in this provocation I argue differently. Taken as a dialect, theatron/auditorium points to the audiovisual space of theatre, and its configuration as an architecture for 'aural spectatorship', a characteristically theatrical mode of audience, wherein watching is shaped by the surrounding aural space, not only of the acoustic environment, but also of the aural imagination. The technologically controlled auditorium, therefore, becomes an apparatus of agency, or dispositive, not only for hearing but for spatial imagining—the shared work of audience and scenography (each typically made facing the stage, in the aural dimension of scenic appearance). Of all the arts, theatre draws on the spatial dialectic between situated viewer and staged situation. My expanded notion of auditorium raises the question, as does Complicite's *The Encounter* (2015), of whether theatre's stage space is 'over there', as it visually appears, or is centred on the intra-cranial seat of consciousness of the watcher, encased in its corporeal moment and omnidirectional aural sphere. From Garrick's scenic turn and the C18th notion of the picturesque of sound, to recent productions staged in auditoria extending inwards to the intra-cranial space of headphones, or outwards to labyrinths of fictive possibility, modern theatre sublates omnidirectional auditory experience, directed ocular perspective and the imagination, but has the auditorium become the stage?



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Rubkwan Thammaboosadee is currently pursuing a doctoral degree in Theatre and Performance Studies at University of Warwick, United Kingdom. Her working topic for the thesis is "Performing Happiness: The Everyday Performance of Urban Middle-Class Employees in Thailand Affected by the Rise of Neoliberalism". She was a lecturer in playwriting at the Department of Performing Arts, Bangkok University, Thailand from January 2013– September 2015. She received her BA in Dramatic Arts from Chulalongkorn University, Thailand and MA in Performance Culture and Context from University of Leeds, United Kingdom. In terms of academic area, Rubkwan's research interests focus on the everyday performance and its relation with the socio-political context. As an artist, she is an independent scriptwriter for stages and films. Her plays often discuss the significance of social conditions and their impacts on characters' everyday life in a micro level.

The Dead Stage: Tha Pra Chan Campus of Thammasat University, a Historical Political Stage Transformed by the Rise of Neoliberalism

Tha Pra Chan campus of Thammasat University, officially established in 1934, is located in the centre of Bangkok, the capital of Thailand. Since 1973, it was a stage for pro-democracy demonstrations of the student uprising against the junta government. In 1976, a significant political play was staged by students at Lan Pho ground inside the campus. The play led to the brutal massacre where the campus was closed by the police who used gunfire to break up the demonstrations. Afterwards, Tha Prachan Campus became a historical political stage for the fight against injustice; political plays, demonstrations, and political events were actively held there. However, in 2006 the main campus of Thammasat University was officially moved to Rangsit Campus, the isolated outskirts of Bangkok. Considering the move, this paper discusses impacts on the space transformation of Tha Pra Chan campus. It proposes that, according to the move, the political participation in the campus has been eventually dissolved which is affected by neoliberal agendas. Although the university claimed that the move was essential in order to expand courses and provide better facilities, the move was apparently related to university's profit-making plans. More importantly, apart from profit-making schemes, this paper ultimately argues that the move was a deliberate action to weaken political participations, diminish the injustice history and unbound the political collectivity among students, scholars and citizens. Although most of physical spaces and buildings, historical exhibitions and memorable signs reminding the pro-democracy heritage still exist in the campus, Tha Pra Chan campus is no longer an active stage for political activities, plays and demonstrations at the present time.



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Rūta Mažeikienė, Ph. D., is associate professor and researcher at Theatre Studies department at Vytautas Magnus University (Kaunas, Lithuania). Since 2000 she has published numerous scientific and critical articles on contemporary Lithuanian theatre and drama and has given presentations in a number of national and international theatre conferences. She contributes to various journals and magazines on contemporary culture and art, belongs to the editorial board of scholarly periodical *Sketches of Theatrology*. Her academic experience include research of contemporary Lithuanian theatre, focusing on different forms of acting and performing as well as strategies of participation and community involvement in contemporary theatre.

The New is Well Forgotten Old: The Legacy of Theatrical Past in Contemporary Lithuanian Theatre

During the last decades Lithuanian theatre has undergone particularly dynamic changes in terms of theatre themes, dramatic forms and artistic languages. After the recovery of Lithuania's independence in 1990, theatre artists started to search for the new ways of artistic expression in order to reflect on the shifted place of theatre in the transforming society and to attract new theatre audiences. While reviewing Lithuanian theatre tradition, theatre artists were not only exploring the most recent experiences of Western theatre, but also were experimenting with historical theatre forms and the legacy of modern theatre. Thus the theatrical past was used by theatre artists as a stimulus to renew theatrical language and to foster new relationship with theatre audience. This way Lithuanian theatre processes resonance famous proverb that "the new is well forgotten old". This paper examines the usage of historical past in contemporary Lithuanian theatre. On the one hand it analyses how historical theatre forms and ideas are revitalized in contemporary theatre in general. On the other hand it examines such Lithuanian theatre practices which appropriate the legacy of theatre history in order to invent new theatrical language capable of direct communicating with contemporary audiences.



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Scenosphere & Scenotopia

My doctoral thesis on scenography is entitled „Szenosphäre & Szenotopie“ with my findings originating directly from my work as an artist and freelance scenographer. For me, these two terms designate, on the one hand, what is installed by a scenographer (in space). I call this relational structure a „sceno-topia“. And on the other hand the „scenosphere“ which refers to the atmosphere created by this relational structure. I created these terms by using phenomenology and (post-)structural theory.

The term „scenotopia“ refers to a form of language which is best understood as a relational, topological framework of autonomous structures, comparable with a 3D diagram. This creates a picturally-layered quality (in space and in time) which oscillates between reality and theatrical. The space in this setting is not simply represented but rather generated and thereby a product of the performative act. The generation of space and of spatial images from the content enables atmospheres to develop. These evoked atmosphere, I call them scenospheres, can be understood as a staging strategy of the scenographer intended to sway the viewer. In this way the spectator forms part of the scenographic setting and thereby can be considered as an „acteur“. Scenospheres can be produced as „objects“, using semiotic tools, which contribute to the viewer's perception (his „mental cinema“) and to our general perception, which is determined the discourse.

My investigations have shown that the way in which something is perceived is essentially dependent upon the form of what is perceived, and that the aesthetics and structure of the scenography is in particular due to the phenomenological and spatial-structural implications of topology.



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Archiving Voice and the Attempt to Listen to Pieces of Past

The oxymoron “archiving voice” conveys a core methodological issue in the work of the theatre historian: Archiving refers to practices of preservation, and documentation, whereas the voice is often advocated as a live, even ephemeral mode that belongs to present tense. In theatre and performance studies, this oxymoron demarcates the clear distinction between the dramatic play, that provides a documented prescription, and the performance, that is perceived as a temporary instantiation. Attempts to study theatrical performances retrospectively, up until the invention of recording technologies, could only be done from a variety of still evidences and illustrations such as photographs, sketches, memories, theatre programs etc. This means that up until the beginning of the twentieth century the challenge to figure how a certain stage sounded, how the actors actually recited the dramatic texts, and how their voices reverberated in the theatre houses, could be compared to exercising listening to the dead. Technology changed all that. Recording technologies provide a documentation of the voices and the acting style of the theatre's greatest actors, and a basis for exploring the dramatic interpretations of the staged texts as well as theatre going experiences. My paper focuses on an audio archive of sound recordings of significant dramatic productions from the early repertoire of the Hebrew theatre (from the 1920's). This paper asks: what sort of cultural knowledge is archived in these recording and how does the change from stage to wave—from a spectacle presented onstage, into a digital sound recording, and finally, in analogue format—effect the understanding of their performances?



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Saara Moisio is a doctoral student of Theatre Research at the Doctoral Programme of Philosophy, Art and Society in the University of Helsinki. Besides the master's degree in theatre research, she has a bachelor degree in business administration. The topic of her doctoral dissertation addresses the audience experiences of contemporary dance performances, the value of contemporary dance for audiences and how it can be studied qualitatively with creative methods. Her previous work includes a study on the challenges of collaboration between Finnish municipal theatres and independent dance companies. Furthermore, in 2013 she worked in the Center for Practice as Research in Theatre in Tampere University, where she conducted a survey on the buyer's market of theatre performances in Finland. Besides post-graduate studies, she has worked in various organizations in the field of performing arts such as Helsinki International Ballet Competition and a performance art collective Reality Research Center. Her work has included coordinating and production, marketing and communications. She has also published several reviews, interviews and articles about dance and dance research in the Finnish on-line dance journal Liikekieli.com. Currently, she is working full-time on her research.

Active Spectators and Co-creation of Value: Creative Research Methods in the Study of Audience Experiences of Contemporary Dance

In this presentation I will argue that the value of the contemporary dance performance is realized through the active participation of the spectator. The argument is based on my doctoral dissertation which is an empirical and qualitative study on the meanings and value of contemporary dance for audiences. In the presentation, I will illustrate the active position of the audience through my first case study and briefly discuss the use of creative visual methods. I conducted the case study in collaboration with Zodiak Center for New dance during fall 2015. I tested the use of creative visual methods in an audience workshop. The participants were asked to produce collages and installations about their experiences with a dance performance. Following the concepts of co-creation of value, hedonic consumption, aesthetic experience, and the theory of the societal function of aesthetic values by Hans van Maanen I assert that audiences are active participants in the performance situation. Therefore, the experience of the spectator defines the value of the performance. To be precise, the value of the contemporary dance performance becomes defined through the meanings that spectators create during and after the experience. With the use of creative methods, I aim to access these reflective and engaged thoughts of and responses to the contemporary dance performance. Furthermore, the developments in audience and reception research in recent years, e.g. by Matthew Reason, encourage the study of actual experiences of audiences instead of attendances and motivations. By presenting the preliminary results of my first case study I also demonstrate what studying the actual experiences of spectators can provide for understanding the meaning and value of contemporary dance in people's lives.



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Sabine Kim is a lecturer in American Studies at the University of Mainz, Germany, where she recently completed her dissertation on reading literary history alongside media history. Her book, *Acoustic Entanglements: Sound and Aesthetic Practice* is forthcoming from Winter Verlag.

Theater, Slavery and Democracy

This paper examines the abolitionist work of Henry “Box” Brown, who transformed his own successful flight from slavery in 1849 into a theatrical work that toured the United States and England. I argue that in order to enable his audiences to imagine the possibility of radical liberation, Brown tapped the potential of performance practices, performing the seemingly impossible act of emerging into freedom from almost impossible-to-imagine spaces. In the act of sending himself through the post boxed in a wooden crate, Brown signified upon the double meaning of slavery’s reduction of human beings to goods and upon the potential of achieving democracy via an act of deliverance from slavery in the South to freedom in the North. Importantly, the genre Brown chose to perform the story of his death-defying escape was a large-scale moving panorama which began with scenes in ancient Africa, drawing on Charles Green’s book *The Nubian Slave*. I argue that Brown turned to the panorama as a form that combines the lecture hall, the theatre space and the art gallery in order to perform an expanded conception of democracy at a time when the Fugitive Slave Act intensified slavery’s dehumanizing conditions. Africa stands at the beginning of the story of slavery in America in order to emphasize the real possibility of democracy in a time that is still to come. Tapping the mobility of moving portraits, constituting transatlantic abolitionist networks as he moved through transatlantic space, and always performing the seemingly impossible task of imagining radical freedom anew, Brown fashioned tropes of movement that tested and contested the scope and meaning of slavery, freedom, emancipation in the United States by referring to cultural practices and cultural memory linked to Africa.



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I was born in 1984 in Neuenkirchen, Germany. After my Abitur I made an apprenticeship as a custom tailor. I worked for theatres and festivals as a tailor, assistant costume designer and costume designer. In 2009, I started to study Mediaculture, Theatre Studies and Mediapsychology at the University of Cologne (UoC). I was an exchange student (Erasmus) at the Université de Paris III Sorbonne Nouvelle, Cinema and Audiovisuel Studies. In 2013, I finished my Bachelor of Arts at the Department of Media Culture and Theatre (UoC) with a thesis about Berlin revue costume designs in the 1910s/20s and consumer culture titled "The Figures of the Woman in the Revue as an Ornament of Consumption". In 2015, I finished my Master of Arts in Mediaculture, Theatre Studies and Art History (UoC) with a thesis titled "Myth and Theatre. Approaches of Contemporary Theatre". By exploring the term 'Mythos' (Cassirer, Blumenberg) I discussed a new method to analyze theatre productions. Currently, I am a research assistant at the Department of Media Culture and Theatre (Prof. Dr. P. W. Marx, UoC). My dissertation project will explore notions of Regie as a *technē* in the history of theatre.

Thought and Play – New Perspectives on Regie

Considering the German term Regie, the English verb directing and the French expression *mise en scène*, one becomes aware of the cultural practice's different notions. Firstly, it refers to an aesthetic process including imagination, sensibility and artistic styles. Secondly, it points to social negotiations within an ensemble, a theatre or city. Thirdly, it indicates political statements and strategies on and off stage. Peter M. Boenisch discusses the term Regie (Directing Scenes and Senses, 2015) by understanding it as a practice between "playful thinking" and "thinking playfulness". I want to think Regie in this sense by challenging its notions between thought (thinking, theory) and play (playing, praxis). Using Regie as a method, I will take a closer look at the interplays and different notions of directing in the history of theatre. By exploring its traces, I will look for (new) sources and data a history of Regie needs to deal with. Adolf Winds differentiated in his 1925 published study *Geschichte der Regie* between 'interior and external' Regie. 'Interior' Regie refers to atmospheres and moods; 'external' Regie to technical documents and materials. In my paper, I will consider this approach by discussing aspects of visibility – invisibility as well as the relationship of imagination – scene and signs – material realization. Certainly, I will reflect on the role and (public) persona of the director in this investigation.



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Interplays of How to Dramatize the Past and Create a Musical Show in Billion Dollar Baby

This paper explores a dramaturgical and methodological interplay between representing the past and creating a musical show in *Billion Dollar Baby: A Musical Play of Terrific Twenties*, which is written by Betty Comden and Adolph Green. *Billion Dollar Baby* opened in 1945 and offered an anti-Cinderella-type narrative around an ambitious protagonist named Maribelle. She aimed to climb the social ladder by wandering to one man to another but failed to achieve a fortune because the Wall Street crash happened on the very date that she and her billionaire fiancé were married. As its subtitle suggests, the show is set in the late 1920s; there are plenty of allusions to historical events, cultural phenomena, and movie stars such as the crash, the Charleston, speakeasies, Rudolph Valentino, and so on. Some references are mentioned anachronistically, and others are completely invented. Previous studies considered that such references just expressed an atmosphere of “The Roaring Twenties” humorously but superficially (Roscoe 1945 and Gibbs 1946). However, this paper discusses a crucial function of the allusions in *Billion Dollar Baby*. Although the references seem to be mentioned randomly, they inspire the audience to connect with each reference and weave the imaginary 1920s. In addition, this paper claims that constructing Maribelle’s story in a song-and-dance format shares the same strategy to dramatizing the past by interconnecting with the allusions. Consequently, this paper aims to clarify Comden and Green’s dramaturgical approach in terms of studying the interplay of how to represent the past and compose the musical show.



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Gender Bending in Southern India: The Curious Case of Surabhi Theatre

Surabhi Theatre Collective, one of the oldest theatre groups in India is exclusive owned and run by the Surabhi family. This collective of Telugu theatre companies organised on commercial lines who tour rural areas with a repertoire of over thirty plays. The ancestral home of the extended Surabhi family is Surabhi, a village in Cuddappah district of Andhra Pradesh, India, where they started their activities. All the groups refer to themselves as Surabhi Theatre. Female impersonation by male actors is a norm in many traditional forms of theatre in India as theatre was not considered a profession for 'respectable' women. However, Surabhi theatre is unique in that there are several instances of women playing male roles. This fascinating phenomenon calls for further research. At one level, this study focuses on the theatre –specific issues. What are the technical complexities involved in gender impersonation, and what process of training is involved in preparing women to be perfect male impersonators? Is there a scarcity of male performers in Surabhi that forces women to take up male roles? At a deeper level, the sociological implications are worth delving into, particularly as these families are a tight-knit group with a shared and very unique way of combining their theatre practice and their everyday lives. What are the circumstances and gender politics behind this male impersonation by women actors in Surabhi? How do these women cope with the demands of professional practice while shouldering the bulk of household responsibilities, as is usually the case in India? The paper addresses the question of gender impersonation in Surabhi theatre.



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I am a lecturer in drama at the University of St Andrews. I am currently working on a monograph exploring the performance of states and senses of "emergency" in the twenty-first century. I have previously published on the theatres of Howard Barker and Edward Bond, the 2011 England riots and theories of apocalypse in contemporary drama. I occasionally write theatre for children.

Suppressing the Spectacle: Concealed Killings and IS Execution Videos

In the mainstream proliferation of those Islamic State (IS) 'beheading videos' intended for western audiences, depictions of dying have been conspicuous by their absence. Broadcasting standards would prohibit most such depictions, of course, but the killings themselves are already absent from the final edits. Jenny Hughes sees such omissions as pragmatic, since the difficulty of decapitation-by-knife undermines the executioners' mastery over their victim. Peggy Phelan, however, proposes the point of death as a limit of the visual, a blind spot housing 'the condition of imagelessness'. And in fact, those IS videos which do show people dying and are circulated online appear meretricious and pornographic by comparison; in exceeding the limits of the visual they destabilise their own points of reference. It is the still-frame shots and edited clips of people about to die and about to kill (and who in both cases have already done so) that attain iconic status and are ingrained in public discourse. This paper discusses the IS beheading videos (and their distribution) in dialogue with the convention of offstage killing in Greek Tragedy. Through concealment, this convention confirms the unrepresentable singularity of dying in a way that nevertheless allows death – in all of its impermeability – to be staged. I propose that an equivalent process occurs in the videos, and thus that the spectacular violence which otherwise typifies global terrorism (and the military reprisals of nation states) reaches saturation point in the execution video at the threshold of dying. Spectacularity is here achieved through the suppression of the image of violence. Lack of comprehension of this process, however, has led images and clips from these videos to be uncritically deployed in the mainstream media, where their power as propaganda is freely able to metastasize.



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Samer Al-Saber works as assistant professor of theatre at Florida State University. Most recently, he held a position as a Mellon postdoctoral fellow at Davidson College. He has a PhD in Theatre History, Theory, and Criticism from the University of Washington, an MFA in Directing from the University of Calgary, and a B.A. from the University of Ottawa. As a director and creative artist, he worked in Canada, Australia, and the Middle East. His first monograph will bear the title *Permission to Perform: Palestinian Theatre in Jerusalem (1967-1993)*. His areas of teaching and scholarly interest include Arab theatre, politics, and Culture, the Euro-American theatre from the Greeks to the present, and the performance of news.

Theatre in Jerusalem: Lessons from the Street (1967-1993)

Since 1967, Jerusalemite theatre and performance cultures have undergone a series of radical changes. In the 1970s, the spirit of collective creation dominated as the primary *modus operandi*. The 1980s witnessed the systematic institutionalization of theatre groups and the popularizing of international touring of local productions. In the post-Oslo period, the heavy influx of foreign money and the development of an NGO culture created a dependence on co-producers primarily from Europe, but also from the United States and the Far-East. With each decade, Jerusalemite artists responded to changes on the ground and engaged with local and international communities to ensure the survival of their creative professions. While outlining the political struggles, I explain the techniques artists and troupes employed in each period. For example, after the emergence of a leadership vacuum in the aftermath of the 1967 war, local communities coalesced to lead the way for a Jerusalemite cultural spring in the seventies. Voluntary work camps paved the way for theatrical communities, which collectively created original Palestinian plays. While building their own institutional and financial capacities in the 1980s, Jerusalemite artists also circumvented the dominant system of censorship by coding their scripts and performing in private schools. In the 1990s, the proliferation of international aid led the artists to establish their own NGO-type of establishments in order to apply for international grants. In recent years, a return to grassroots approaches has marked a new era of cultural production in various performance fields. The unique position of Jerusalem as both a cultural and political hub affords us the opportunity to draw lessons of theoretical and practical implications. In this paper, I will survey the historical relationship between Jerusalem and Performance cultures from 1967 until today.



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Genealogies of Artist-Researchers: Past Practices and Imagined Futures for Artistic Research in the Performing Arts

In Finland, artistic research (see e.g. Kirkkopelto 2015) has a relatively long history, with publications dating back to the 1990s (e.g. Paavolainen & Ala-Korpela 1994; Arlander 1996). For the 2016 IFTR Conference, we propose a roundtable on how this history affects the current practices of emerging artist-scholars. In artistic research, where art is a means as well as an end, an artist always has to write a kind of a history of themselves in relation to their art form; but when art is no longer something studied but a method for further scholarship, how does one's relationship to one's past practices change? Instead of something out there, art practice and the materiality of the past is a corporeal presence and a repertoire (to use Diana Taylor's 2003 notion) with which to change how we understand art for the future. But what, then, is the relationship of genealogies and personal legacies – past works and careers in the performing arts – to current practice in artistic research? How does the artist become an artist-scholar and what happens to the art in scholarship? What is the impact of this kind of research on how histories of performing arts are written in the future?



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Embodied Choreographic and Dance Cognition

This study focuses on some principles of psychology and how they apply to the creation and learning of ‘dancerly movements’. Cognitive psychology borders on the basic phenomena of cognition: perception, attention, memory and imagination. Therefore according to Baston and Wilson, “as a communicative body-based art, dance engages all of cognition: perception, attention, intention, decision making, memory and more” (2014:16). The mind and brain work together, constantly, in the creative sphere to originate elucidations to certain questions of creativity in dance and choreography. Choreographers and dancers alike constantly dig deep into their wealth of knowledge to create and recreate dance movements that are gratifying enough to appeal to both the aesthetics-driven performers and insatiable audience. They constantly engage the above stated principles consciously and unconsciously to come to a conclusion about their positions in the art of dance. The creation and execution of dance movements call for a total immersion in thoughts and imaginations to come about appropriate vocabularies for expression through the body. For the dancer, this requires a merger with the ‘vision’ of the choreographer. Having observed dancers and choreographic works over a period of twelve months, I hope to look at consistent modules that exist in the works of different choreographers. This work will also look at the recent work being carried out by Ijovudu Dance International under the thematic coinage of FESTACC (Festival of African and Caribbean Culture) as a study to observe and interact with dancers and choreographers from Mali, Senegal and Nigeria.



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Sandra Chatterjee is a choreographer and researcher in the areas of Culture and Performance, as well as Dance Studies. She is currently a postdoctoral researcher at the Department of Music and Dance Studies, University of Salzburg (communication project Tanz und Migration (dance and Migration), Austrian Science Fund [FWF]: WPK 32). She studied Dance and "Culture and Performance" in Honolulu and Los Angeles (1998 Bachelor of Arts in Dance (ethnology emphasis), University of Hawai'i at Manoa (UHM); 2001 Master of Arts in Dance, University of California, Los Angeles (UCLA); 2005 PhD in Culture and Performance, UCLA: dissertation: *Undomesticated Bodies: South Asian Women Perform the Impossible*). 2009 post-graduate programme in "Kultur und Organisation", University of Vienna and Institut für Kulturkonzepte. Her research on performance, dance, and the body with a focus on gender, postcolonial and migration studies is situated at the intersection of theory and artistic practice (since 1991 classical Indian dance; since 1998 choreographic work in contemporary dance). She is an active choreographer and a co-founder of the Post Natyam Collective an internet-based coalition of choreographers/scholars, working in live performance, video, and scholarship.

Nyota Inyoka: 'Forgotten' modern Parisian Choreographer?

Nyota Inyoka is a forgotten, or at least marginalized, figure in the European cultural and artistic memory. Inyoka is a half-Indian and half-French dancer/choreographer born in Pondicherry (1896–1971) who lived, created and appeared primarily in Paris, for example at the Exposition Coloniale Internationale 1931, as well as in the context of French popular theater. Her choreographic perspective, we argue, is marginalized within mainstream dance historiography, which maintains national and cultural borders: a borderscape that cannot contain Inyoka's unpredictably eclectic artistic perspective, which she herself has recorded in notes and notations. In our engagement with her work and notations we therefore adopt the notion of a "border-dancer" from Emily Hicks' "border writer" (1991) to explore the potential contributions that Inyoka's marginalized aesthetic and choreographic perspective can have for our understanding of dance created in Paris between the 1920s and the 1970s. In this presentation we closely read Inyoka's own notation of a dance titled *Shiva* from 1926. We seek to recover traces of her border perspective resulting from her double heritage (with one of her parents belonging (by heritage/birth) to the context of a colonizing culture (France), while the other stems from a colonized context (India)); and investigate the ways in which it manifests itself in movement. Some of the choreographic strategies we detect in the notation of *Shiva* can be seen as reflective of a border perspective. In front of the background shaped by a discovery of aspects of her (Indian) identity, her notation seems to articulate an individualized 'Parisian' embodied approach to *Shiva*, which draws on traditional iconic movements from 'Indian' forms, yet embodies metaphysically an 'essence.' How can an investigation of Inyoka's work expand our understanding of modern dance in Europe in the first half of the 20th century?



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Sandra D'Urso is currently a researcher at The Australian Centre, The University of Melbourne, Australia. Her research interests include performance art, theatre and performative cultures at the conjunction of religion, politics and the law. Sandra is the co-convener of Performance Studies Melbourne and a current member of the IFTR Feminist Working Group.

Traditions of Remonstrance against Authority: Performing Women's Parrhêsia in the 21st Century

In his series of lectures, *The Government of Self and Others*, Foucault spends some time focusing on the Classical Greek tragedy of Euripides' *Ion* in which he detects a dramaturgical structure composed of various parrhêsiaic episodes delivered by key characters in the play, including *Ion's* mother, Creusa. Foucault weaves his way through the entire plot of *Ion* always unpacking the enigmatic relation of the represented acts of truth –telling and how they might be located within an ancient Greek thinking around the structure of democracy and the organization of the citizen who may publicly and efficaciously speak or appear (Foucault, 2011, pp. 113-136). Foucault stresses the centrality of the principle of 'risk' to the parrhêsiaist, such that the speaker that openly critiques the government, sovereign, tyrant, priest or teacher is inevitably exposing herself to a likely punishment and. My intention is to highlight the case of women's public and dissenting speech in the 21st Century and how it reflects a tradition of parrhêsiaic activity in the theatre. This investigation asks: Who are the naturalized subjects of parrhêsia? For whom is entry to the parrhêsiaic drama permitted in contemporary forms of democracy and publicity? How does this Eurocentric frame for remonstrance against political, personal, economic unfairness, preclude the appearance of specific subjects in their capacity to speak as sovereign agents under the law; women, the dispossessed indigenous, children and asylum seekers.



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My name is Sandra Parra, and I'm an actress and art performer. I'm BA in Communication and Body Arts at PUC-SP and Master in Arts at UFMG, with the theme "Studies for body movement/voice integration in the work of contemporary actor." I'm also an actress-researcher at physical theater area, having studied in 1997 and 1998 with Yves Lebreton, and in 2010 with Thomas Leabheart; I've also attended several workshops with Lume group in Brazil. As a performer, I've been working since 2004 with Toshi Tanaka, Japanese performer living in Brazil since 1994, in his research on "Seitai-ho and scenic creation" and Fugaku performance; during this period, I was able to study with Butoh masters as Tadashi Endo, Yukio Waguri and Yumiko Yoshioka. I work as a drama teacher since 2001, having taught classes for beginners in needy communities from 2001 to 2008. In 2005, I became professor of higher education at the Federal University of Ouro Preto - UFOP-MG. I'm currently effective teacher of the Performing Arts course at State University of Londrina - UEL-PR.

Breathing as Key to Scenic Creation

This paper presents the main results obtained from the work done in the research group "Breath and Scenic Creation", coordinated by me, between 2011 and 2015, at UEL Performing Arts. The main objective was to investigate possibilities for systematization of a scenic work based on the sensitive perception of the other, using breathing as key factor on its anatomical, physiological, psychological, symbolic and creative aspects. The work was eminently practical and experimental, punctuated with discussions on supporting literature. What was preconized was that breathing should be perceived as base element throughout the work. This perception, more than a conscious manipulation of breath, was the way for deepening hearing and establish the state of play. We can report four distinct phases throughout the project: 1) systematic and rigorous study of anatomical and physiological processes of breathing; 2) playing scenic games for observation of listening processes, always explored in subtle levels of alteration of reaction and response patterns. At that point, the game has gained greatly in quality, in terms of subtlety and complexity, as participants could perceive the other and answer to changes at first not visible to the untrained eye. 3) interweaving the practical work with readings of key texts for the process; 4) students participating brought their particular artistic issues, which they believed could be enlightened by the work based on breath, listening, and the expanded perception that breathing provides. It showed good effect in their works out of the research project, as their Final Projects and stage directions. Key-words: Scenic Creation; Breathing; Drama Play.



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Arianna: A Digital Meta-Archive of Shakespearean Iconography

The purpose of this paper is the investigation and discussion of some specific problems connected to the elaboration of digital archives, moving from the concrete experience of creation of two theatre databases, *Dionysos* and *Arianna*. While *Dionysos* is a completed project published in CD-rom, *Arianna* is a work in progress freely accessible on line at <http://laboratorioteatrale.lett.unitn.it/progetto-arianna/shakespeariana.php>. Conceived as a meta-archive, the project has been carried out by a team from the University of Trento and international partners. Its *Shakespeariana* section contains more than 11,000 images and related records and covers a long chronological span, from 1600 to the present. Carrying out the work implies to face several problems, from the interpretation of images to the choice of research options. These questions will be investigated within the context of existing archives and increasing digital resources for the performing arts.



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To Challenge the Conventions in Colonial Korea : The Case of An Actress Yoon Shim-duk

Yoon Shim-duk is famous for the first Korean soprano. While studying abroad at Tokyo music school, she participated in 'Keuk-yesul-hyope' (the association of theatre arts) in 1920, which was a theatre troupe of college students studying abroad in Japan. As Yoon took part in Keuk-yesul-hyope's homeland performing tour in Colonial Korea in 1920, she never participated in the performance of theatre, but just sang in vocal recital. She couldn't be a 'humble'(lowly) actress as a 'new woman', because becoming an actress was regarded as 'the corruption' at that time in Colonial Korea. After the graduation of college, Yoon became the first soprano in Colonial Korea in 1923. She received an enthusiastic welcome on her first performance in Colonial Korea. However, some intellectuals attacked her arrogant manner to the spectators. They called her "tomboy". Nevertheless, Yoon was treated as a 'Queen of Musical Society', and a female celebrity of Colonial Korea, because she had the image of a pioneering new woman, who developed a new world of musical society. However, a scandal with a millionaire struck a fatal blow to Yoon in 1924. The scandal gave a prostitute's image to her. She then had no choice but to change from a soprano to an actress. She joined in Towolhoi in 1925. She performed a heroine in *Way down East*, and *Carmen* in 1926. However, Yoon already lost self-confidence on the stage. She even trembled all over with fear on the stage, although she was once a 'Queen of Musical Society'. The cold smile, the catcall, and the blame from the whole society seemed to give stage fright to her. Because the internal conflict occurred in Towolhoi, it temporarily broke up. With some intellectuals who were willing to build 'new theatre', Yoon prepared a performance of *A Doll's House*, and was appointed as the



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Reading 'Taste' through Theatricality: Debates on Playwriting and Performance in Post-independence Indian theatre

TO THE SPECIAL PANEL ON INDIAN THEATRE In my paper I propose to suggest a conceptual understanding of taste in Indian performance theory and practice by comparing it with another concept drawn from western theatre tradition-theatricality. My paper aims to draw on three uses of theatricality which brings out different conceptual appropriations of 'taste' within post-independence theatre in India. First, as a concept drawn from modern European avant garde theatre and its adaptation by some established Indian playwrights and theatre directors like Girish Karnad and Habib Tanvir. In particular, I want to compare the debates around the different uses of 'theatrical devices' on stage in order to re-interpret traditions and spaces in the so-called 'urban folk theatre' in India. These discourses also indirectly question about the "essence" of theatre. Secondly, situating the use of 'taste' in relocating physicality, memory and movement in performance theory and practice, I argue that re-visiting some of the aspects in the definition and interpretation of theatricality as the essence of theatre in Europe during the twentieth century can be also traced back to the questions about taste as understood through the categories of 'modern' and 'urban' in post-independence playwrights. Finally, I analyze the performance of a 'classical Chinese opera in Malayalam'-Iruvattam Manavati (IM)-by performer and director, Ramesh Verma in Kerala, India. This performance will form my case study to read the performative dimensions versus literary dimensions of taste as constitutive of theatre. In short, looking at the literary imagination of taste in post-independence playwrights (Karnad, Elkunchwar, Alekar and Dattani) and the elements of theatricality in taste, my paper would like to suggest a few instances of intersections between the conceptual world of taste and theatricality in post-independence Indian theatre.



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Sanjukta Banerjee is an Indian Classical dancer and educator specializing in Bharatanatyam and Mohiniyattam. An empanelled dancer with Indian Television, EZCC and SNA, she has extensively toured all over India, Middle-East, South-eastern countries of Asia and North America. Artistic Director of Saugandhikam Dance Academy, she conducts Skype lessons of dance. She is currently a Doctoral student at Dance department of York University, Toronto with research interests in gendered bodies and re-enactment of movements in traditional repertoires.

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Men in Mohiniyattam: A new trend in the making - An ethnographic art-based research project

Mohiniyattam, a female dance form from Kerala, India shows an upcoming trend of participation by men in the past few years. Dance and dancing bodies are universally associated with women. Mohiniyattam stands no exception to this rule (Risner 2007 p.142) because the practice is solely dominated by women, the pedagogy is not geared towards male oriented themes in performances (Rele 1992, Shivaji 1986, Lemos 2011). The nomenclature appears as a statement on the status of women who enjoy sole agency. Perhaps, that is one of the many causes for the popular denomination of the term Mohiniyattam being "the dance (yattam) of the mythical enchantress (Mohini)". "Unlike other classical Indian dance styles (namely Kuchipudi, Kathak, Bharatanatyam and Odissi) women are the main teachers, choreographers, and performers of the form; men perform the dance rarely, if ever." (Lemos 2011) The research allows scope of a comparative study of gendered bodies in the Asian world of performing arts. How are the male participants testing out the feminine dance form through Angika abhinaya when traditionally Mohiniyattam is popularly considered as a form of self-enforced femininity? How do the practitioners face social pressure from phenomenological and semeiotic perspectives? The major questions are: What does this reveal about the politics of gender? How is embodiment a useful method for ethnographic research? Can Gender be constructed as a stable identity or is it a result of social identification attached to the biological self? My aim is to study the taste of re-enactment through embodiment, the experiences and challenges of hetero-centric bias associated with gender norms and gendered bodies under socio-political pressures through dominant cultural ideology in pedagogy and performance of Mohiniyattam. Does the male body enhance the taste or problematize the cultural practice?



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Sarah Balkin is a Lecturer in English & Theatre Studies at the University of Melbourne, where she teaches courses on theatre and performance, modernism, and genre fiction. She has published essays and reviews in *Modern Drama*, *Genre*, *Theatre Journal*, and *Public Books* and is an Assistant Editor of *Theatre Research International*. She is currently at work on a monograph, *"Occult Materials: Character on the Modern Stage."*

Victorian Comedy Underplayed: the Historical Emergence of the Deadpan

My paper tracks the historical emergence of the deadpan, a flat or neutral mode of performance that produces non-neutral responses, such as laughter. The "dead pan" was first defined as "playing a role with an expressionless face" in a 1928 *New York Times* article, "Slang of Film Men." I argue that the gap between earnest delivery and comedic effects associated with deadpan performance emerged during the late nineteenth-century, a period when Gilbert and Sullivan introduced the hyperlogical carrying out of an absurd premise, and when Oscar Wilde asked the actor Beerbohm Tree to perform his comedies less theatrically. Like the realist acting that developed alongside stage naturalism during this period, the deadpan relies on the idea of characterological concealment: what is on the surface conveys something beyond it. But the deadpan also complicates the idea that the "something beyond" the surface performance is interiority, since the point of deadpan performance is not usually about communicating character motive. Thus, the deadpan can help us rethink the relationship between realism and modern comedy.



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Sarah Bartley is a PhD candidate at Queen Mary University of London. Her project explores artistic representations of the welfare state, with a particular focus on participatory practices engaging the unemployed. Her article, 'Hard Labour and Punitive Welfare: Rendering the Unemployed Body at Work', is forthcoming in *Research in Drama Education (RiDE)*. Sarah is an editorial assistant at *Contemporary Theatre Review* and also works as a drama practitioner. She is co-founder of *Shifting Point*, a drama project for ex-offenders run in collaboration with prison resettlement services. Previously, Sarah worked for Newcastle City Council, undertaking a research project examining youth unemployment in the city: "'Come Find Us': The Lost Generation' (Newcastle: Newcastle Futures, 2014).

The Iconography of Unemployment: Archives, Artefacts, and Anonymity

This paper explores how the community archive performs in our political present, focusing on the use of the archive as an aesthetic medium and a mode of participation in contemporary arts practice. To do this, I address the changing iconography of unemployment in the UK, from the Jarrow Marchers in 1936 to the dole queues of the 1980s, reflecting on the historicization of the unemployed as a collective entity. These historical instances stand in stark contrast to the increasingly individualising discourse of UK welfare rhetoric and representations of unemployment post-2010. I consider the potential of participatory performance and archival practice to reconstruct images of collectivity in relation to non-labouring identities by asking: how might inclusion in an archive create and sustain communities during periods of social fragmentation? Specifically, I focus on The BiteBack Movement's *A Dangerous Figure* (2013), a participatory arts project which utilised archival tactics to respond to the demonisation of young unemployed citizens. In gathering and presenting documentary traces of unemployment (CVs, rejected job applications, images) alongside testimonies of young unemployed participants the project harnessed the radical potential of digital and community archiving to challenge hegemonic constructions of worklessness. Alongside this, I draw on Jacques Rancière's *The Politics of Aesthetics* (2006) to consider how archival practice can legitimise and challenge hidden, radical, or suppressed communities. I consider why unemployed bodies are disappearing and how performative and collaborative approaches to archival practice present opportunities to reconstruct a positive iconography around unemployment. How can an artist/archivist depict the unemployed citizen if they are reticent to appear? Does a collaborative approach to the communal archive have the potential to provide frameworks of collective resistance and anonymity?



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Performance Review.

Blow Out Your Candles, Laura: Contextualizing Stage Directions/Stage Directions as Context

From Shakespeare's "Exit, pursued by a bear" to Ibsen's door slam in *A Doll's House*, stage directions have played a vital part in theatrical productions for much of written drama's history. Yet how many productions ignore these italicized lines? How many scholars cite them alongside the written text without any consideration for how they function differently? The context surrounding the form and style of stage directions is the area of study that I will focus on for this historiographic exploration of stage directions. After a quick survey of how stage directions have played a major role in print culture, I will focus on how stage directions have changed and altered the context of theatrical events in the twentieth century, mostly through copyright law. How have the legal repercussions of this focus on stage directions altered the theatrical events surrounding them as they create their own kind of theatrical event? By focusing on the definitions and usage of stage directions in lawsuits around JoAnne Akalaitis's production of *Endgame* and Frank Castorf's *Endstation Amerika* and comparing them to productions such as John Tiffany's *The Glass Menagerie*, which ignored stage directions without creating a lawsuit, I will interrogate the different ways in which stage directions act as contextualizing factors for productions. This context is important to tease out in relation to the theatrical event, as the relationship between the written stage directions to their performed theatrical events is one that has not been analyzed before. This aspect of our theatrical past can help us by both contextualizing theatrical events from theatre history and also by giving us another avenue to explore and consider while looking at the theatrical present.



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From Hair to Hamilton: Who Lives, Who Dies, Who Tells Your Story?

Stories of the formation of the United States have been told and retold through the Broadway musical: From *Hair* (1967), 1776's 'playing midwife to an egg' (1969), *1600 Pennsylvania Avenue*, (1976), to the most recent *Hamilton* (2015). Many of these musicals have attempted to straightforwardly retell the history of the 'founding fathers', but some radically disrupt and challenge American cultural memory by fracturing the established expectations between story, teller and recipient. Here the audience, far from passivity, is expanded to include participation and invite (re)producing. While the form itself remains constrained by its conditions of reception, these retellings are disseminated beyond the theatre through cast albums, school productions and various forms of media. Several of *Hair*'s numbers entered both the U.S. and UK mainstream music charts, and *Hamilton* entered the U.S billboard charts as the highest musical theatre entrant for over fifty years. Both *Hair* and *Hamilton* feature moments that disrupt the dominant narrator's voice. Through musicological and materialist analysis, this paper will examine how these two musicals reveal the ways in which this history can be re-appropriated presenting the possibility of an inclusive narrative which radically reimagines the role of marginalised cultural voices. The paper will analyse 'Abie Baby' from *Hair*, and 'My Shot' and 'You'll be Back' from *Hamilton* as disruptive acts. Changing the story in this way reveals and collapses fragile notions of authenticity as part of the apparatus which disguises the inherent white-privileging of dominant historiographical narratives in the Broadway musical. This paper suggests then both shows present wider audiences with the opportunity to use musical as an open, explorative and somewhat utopian text that allows audiences to 'experiment with the possibilities of the future in ways that shine back usefully on a present that's always, itself, in process.' (Dolan, 2005:13). Co-authored with Sarah Whitfield.



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Sarah Grochala specialises in playwriting, dramaturgy and contemporary British theatre. She is a multi-award winning playwright and an associate artist with the theatre company Headlong. She is currently Lecturer, Writing for Theatre at the Royal Central School of Speech and Drama in London. Her research examines the use of dramatic structure in contemporary British plays and the relationship between these structures and social and political structures of contemporary British society. Her PhD thesis on this subject was the joint second prize winner for the 2014 CDE Award. Her published articles include 'Going Straight: The Politics of Time and Space in David Eldridge's *Incomplete and Random Acts of Kindness*' (*Journal of Contemporary Drama in English*, Vol. 2:1) and 'A Form of Ethics: The disrupted and misappropriated story in the monodramas of Mark Ravenhill' (*Contemporary Drama in English*, Vol. 18). She is currently writing a book on the dramaturgy of the contemporary political play for Methuen Bloomsbury.

Controversal Intentions: Adaptation as an act of iconoclasm in Rupert Goold and Ben Power's *Faustus* (2004) and the Chapman Brothers' *Insult to Injury* (2003)

In this paper I intend to analyse the radical dramaturgical approach to adaptation that Goold and Power developed through their work on a free adaptation of Christopher Marlowe's *Dr. Faustus*, which combined Marlowe's original text with a contemporary narrative featuring the visual artists the Chapman Brothers and their controversial rectification of a set of Goya's *Disasters of War* etchings. I will argue that *Faustus* is primarily an adaptation of an adaptation strategy as opposed to an adaption of a narrative. Goold and Power transpose the visual art strategy employed by the Chapmans in their reworking of Goya's *Disasters of War*, *Insult to Injury* into dramaturgical terms. My analysis will take into account the idea of artist intention. Hutcheon has recently argued for the rehabilitation of the idea of intentionality within the field of adaptation studies. While I follow Wimsatt and Beardsely in arguing that intentionality cannot not be drawn from the text alone, I will suggest that where direct extra-textual statements of artistic intention are available to us, they are a valuable tool for understanding the creative processes. My analysis of both Goold and Power's and the Chapman's work will confront the finished artworks with their authors' intentions. These intentions will be used as, not as a benchmark against which to judge the success of the finished artwork, but as a key to unlock the how's and why's of the adaptation process.



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Sarah Grunnah is a dramaturg, translator, theatre practitioner, and scholar. She has worked in dramaturgical capacities for several theatres in the U.S., including Soho Rep (New York), Hartford Stage, Georgia Shakespeare, and Denver Centre Theatre Company. After completing her MFA in Dramaturgy at the University of Massachusetts, Sarah moved to Chicago where she worked as a freelance dramaturg, director, and teacher. She has been a regular presenter and attendee at the annual conferences for ATHE (Association of Theatre in Higher Education), LMDA (Literary Managers and Dramaturgs of the Americas), ASTR (American Society for Theatre Research), and AHCT (Association of Hispanic Classical Theatre). At present, Sarah is pursuing a D.Phil. (Ph.D.) in Spanish at the University of Oxford in the United Kingdom. There, her research investigates the extent to which the writing of seventeenth-century playwright Tirso de Molina poses a real threat to patriarchy in Golden Age Spain, and, by extension, how the English-language translation and performance of his comedias resist or reify ideological beliefs concerning gender and sexuality today.

Authenticity in Adaptation: Performing the Drama(turgy) of Spain's Golden Age in Translation

While audiences worldwide are familiar with Shakespeare's plays, the dramatic output of Spain's Golden Age remains prodigious in scope yet, ironically, obscure to the English-speaking world. One such writer of this period, Tirso de Molina (1580?-1648), penned some 90 plays, of which only a handful have been translated. In the past five years, however, two new comedias by Tirso—*Marta la piadosa* [Marta the Divine] and *El amor médico* [Love the Doctor] have been translated and performed in adaptation. Whilst directors readily set Shakespeare productions in a variety of milieux, the impulse to do so with comedias has been met with resistance. In question here is the authority inscribed in text and production, as well as how meaning is constructed in the move from page to stage. Using these two plays, I explore in this paper the question of whether there is a case for setting productions of premiere translations and adaptations outside of the period in which the play was written or set. In other words, is something "owed" to author and audience in first-ever stagings of classical plays which might not be owed in later productions? Despite not being familiar with the play, do audiences expect faithfulness to original setting (on the page and stage)? And do they expect this when a (new) translation is staged for the first time in a target language? I ultimately argue that premiere translations cannot, intrinsically, be "faithful" to expectations of "authenticity" for three reasons: because the very act of translation is an abandonment of the original; because meaning-making in the theatre is different from that in a play text; and because it is impossible to recreate perfect historical conditions.



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Dr Sarah Jane Dickenson is a playwright and academic with widespread practice in applied theatre projects and a particular interest in memory science and playwriting. She is the author of *CBA* (2014) and *That Berlin Moment* (2014), as well as many other plays.

Communicating Pain: An Interdisciplinary Conversation

The complexity of pain and the dynamics of disavowal, privacy and politics are at the centre of the work discussed in this contribution. The playwright Sarah Jane Dickenson and disability theatre scholar Colette Conroy started up a conversation whilst working together on an applied theatre project. The conversation centred on the representation and communication of pain in theatre and culture. Dickenson has experienced chronic pain for most of her adult life. Although as a playwright she has engaged with the challenge of biographical representation, she has only recently, and in conversation, started to use frames of disability cultural studies to try to articulate aspects of the experience of pain. Together, Conroy and Dickenson are exploring the process of articulating the private experience of pain, taking in the complexity of its manifestation in culture and in human life narratives. In this presentation they discuss the move from ambivalence and privacy towards a representational practice that can feed and inform theatre and performance. We invite Working Group members to engage in our written conversation and then to join us in a theorized conversation about the boundaries of private/public, seen/unseen, isolation/politics.



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Sarah Marinucci, M.A., is in the first year of her Ph.D in Theater Studies at the University of Berne, and a research assistant at the Zurich University of the Arts, Institute for the Performing Arts and Film, in Switzerland. She studied Theater Studies, World Arts, and Popular Culture in Berne and Zurich. Her doctorate project as part of the SNSF-research project "DisAbility on Stage" at the Zurich University of the Arts in collaboration with other Swiss universities and theater/dance companies explores the reception of performers with disabilities in Switzerland, taking the large amount of publicity generated by "Disabled Theater" by Theater Hora and Jérôme Bel as a starting point. She has also worked as an arts administrator for the Swiss dancer Simone Truong and the inclusive theater/dance festival OKKUPATION in Zurich.

After "Disabled Theater": Theatre with and by Disabled Performers in Swiss media

"Disabled Theater", a production by Zurich theatre company HORA, was directed by Jérôme Bel in 2012 and involved a cast of professional actors with cognitive disabilities. It attracted worldwide attention. The production put Swiss theatre practices with professional disabled actors at the heart of the ongoing international debate around disability arts. As part of the Swiss research project "DisAbility on Stage" at the Zurich University of the Arts, my PhD project focuses on the reception of theatre with and by disabled performers in Switzerland. Taking as point of departure the large amount of critical comment generated by the piece "Disabled Theater", I will discuss the theatrical event as marking a paradigm shift within the reception of theatre and dance practice with and by disabled performers. By analysing theatre and dance criticism as well as audience discussions, an important part of the study is to include the performers' perspective. It is possible to conclude from this reception analysis that, while still at the beginning of what was to become a major worldwide success, audiences of "Disabled Theater" described and evaluated the artistic achievement of the HORA actors differently than they would have the performances of actors without cognitive disabilities. However, because "Disabled Theater" continued to garner media attention, concomitantly helping other art forms by and with people with cognitive disabilities to a visibility previously denied them, discussions concerning the status of cognitively disabled actors and dancers in general have become increasingly nuanced, albeit controversial. Precisely this controversy allows me to assess whether/how the manner in which the discourse concerning dramatic or choreographic works by and with performers with cognitive disabilities has changed in Switzerland following the advent of "Disabled Theater".



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Sarah Mullan is a PhD researcher and teaching associate in the Department of Drama at Queen Mary, University of London. Her research considers the interplay between queer epistemologies and contemporary lesbian performance in London. Her work has appeared in *Theatre Research International* (2015) and in the edited collection *Queer Dramaturgies: International Perspectives on Where Performance Leads Queer*. She is also the co-convenor of IFTR's Queer Futures Working Group.

Deviant Lesbianism: The West End revivals of *The Killing of Sister George* and *The Children's Hour* in 2011

In 2010, OutRage!, a queer rights direct action group, established the 'Equal Love' campaign that sought to challenge the bans on gay marriage and heterosexual civil partnerships in the UK. Following this and additional campaigns from organizations such as Stonewall, the Marriage (Same Sex) Act became law in July 2013, enabling same sex couples in England and Wales to marry in civil and religious ceremonies. Amidst these campaigns, in 2011 *The Children's Hour* and *The Killing of Sister George* were revived in London's West End. Renowned for offering two of the first lesbian representations on stage in the US and UK respectively, these plays have also been widely critiqued for depicting lesbian identity as deviant and female same-sex relationships as dysfunctional and masochistic. This paper explores the disconnect between the queer past(s) that these productions foreground and the timing of their revivals. I position the 2011 productions within a lineage of primarily West End revivals: *The Children's Hour* was first staged in 1936 at the Gate Theatre, the Arts Theatre in 1956 and the National Theatre in 1994 and *The Killing of Sister George* was originally staged in 1965 at the Duke of York Theatre and the Ambassadors Theatre in 1995. Drawing on Elizabeth Freeman's notion of 'temporal drag' (2007), I consider how this repetition offers a complex and potentially unproductive connection to the past and interrogate how these revivals engage with and undermine shifts in LGBT politics, particularly the more recent push towards same-sex marriage and adoption rights.



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Sarah Penny is a PhD candidate at the University of Warwick and was the Assistant Administrator of IFTR 2014. Sarah is writing her thesis on amateur performances in the Royal Navy at sea. This research is part of the AHRC funded project 'Amateur Dramatics: Crafting Communities in Time and Space', which involves a collaboration between investigators from the University of Warwick, Royal Holloway, University of London and the University of Exeter. Sarah received her B.A in Theatre and Performance Studies from the University of Warwick. She also received an Erasmus Mundus Scholarship for her Masters in International Performance Research, which she completed with distinction at the University of Amsterdam in 2012.

Entertaining Jack at Sea: the SODS Operas at Scapa Flow

This paper will explore the amateur performance practices of crews on Royal Naval vessels at Scapa Flow during World War II. As well as functioning as a strategic naval base sheltered by the Mainland and South Isles of the Orkney Islands, Scotland, Scapa Flow became a site of popular shipboard entertainment. Thousands of sailors who entered the base together would stage concerts known as SODS Operas in an effort to boost morale. Drawing on theatrical forms such as Music Hall, Revue and Pantomime, this hybrid theatrical form was part of an oral naval tradition, dependent on the skills, creativity and enthusiasm of the ship's company. Using interviews, diaries and photographs from formal as well as personal archives, this paper will investigate the origins, development and endurance of the SODS Opera in this space and time and why it continued to play a valuable, celebrated and necessary role in naval culture at sea in the latter half of the 20th century.



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Searching for One's Place in (Art)History – Christoph Schlingensiefel and the Avantgarde Movements

In my talk I'd like to discuss a specific artistic position of dealing with art history within artistic practice. This position shall be represented by the German artist Christoph Schlingensiefel who had been working in nearly every artistic field before he died in 2010 in the age of 55 due to lung cancer. In his various theater and opera works Christoph Schlingensiefel has re-enacted multiple elements, motives, works, persons, themes, materials and performances of the different and heterogeneous European and US American Neo-Avantgarde-movements. Different to the majority of historical and artistic re-enactments Schlingensiefel thereby does not work as a precise reconstructor aiming for 'historical authenticity', but operates in a further more associate and within poetic and philosophical way. This is because hereby the difference of the historical event, person, work and the actual artistic reference becomes the artistic event itself. By this artistic transformation of the historical past a structure of history itself emerges and becomes apprehensible, namely the differences, the de- and recontextualisations, which happen in every act of making, writing and referring to history. In his works dealing with the (art)historical means of the Neo-Avantgarde-movements Schlingensiefel reflects on their impacts for his own work in a different social, historical and artistic context as in every sense transgressive artistic practices. The opening of the traditional art categories driven by the Neo-Avantgarde-movements reverbs in Schlingensiefel's transgressive and fundamentally intermedial work, but still has become something else here. These space and time shifting transformations are reflected in intermedial transfers in the theatrical events themselves. The artistic acts of (art)historical referentiation thereby oscillate between affirmation and destruction and enfold an network of a heterogenous artistic identity that is always pre-determined by history and its ancestors and as such needs to become negated and overcome in order to create, to make art, to become subject.



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Sarasa Krishnan is an author (Bharata's Karanas: An Interpretation), Indian classical dancer and visual artist who has performed since 1974, exhibited and lectured extensively in Europe, UK, USA and Asia in the last two decades. Sarasa's unique style of painting is movement based and uses rhythm to infuse colour onto canvas. Her work reflects the philosophy, aesthetics and the metaphysical abstractions of the Indian tradition. While her exploration of movement-on-canvas with movement-in-space, within uncommon performance structures, have been well received around the world, her large canvases, elucidating complex metaphysical concepts, kindle a rare and intense energy in the viewer. Sarasa is currently the Artistic Director and Choreographer at the Temple of Fine Arts Inc. Perth. She is instrumental in presenting the highly acclaimed Shakti - The Eternal Energy by The Temple of Fine Arts International at the Edinburgh Fringe Festival 2008. She is also in one of the key organisers of the Multicultural Festivals (Dance India, Taste India 1997-2002, Swan Festival of Lights 2008-2015) in Australia and created several cultural collaborations in Italy (Fiesta Firenze), France, Malaysia and Australia. She has recently submitted her PhD in metaphysics and creative arts at Murdoch University, Australia. Link : www.sarasakrishnan.com and www.smv.org.au

Taste and Rasa: From The Physical Aesthetic To The Spiritual

Taste and Rasa: From The Physical Aesthetic To The Spiritual The 'Rasa' theory that stems from, Sage Bharata's NatyaShastra pivots upon a spiritual and an aesthetic axis. In my presentation, the observer will be taken on a journey around this axis. Although it is important to understand that 'the concept of 'taste' or Rasa is part of a holistic system of theatrical aesthetics, the dynamics of using the attributes of taste to describe a phenomenon that takes place within the mind, within our consciousness, is extremely significant. The gastronomical inference of relishing and savoring, tasting and absorbing through the senses, also suggests a tangible familiarity to the mind; something we do every day. It is an experience we understand organically, and intuitively. It is uncanny that it is this 'sensuous, proximate, aromatic juice' or taste that suffuses our senses; that thematically fills our mouths and fills the spaces within our minds in theatre. The lived artistic experience of 'the dancer Sarasa' and 'the visual artist Sarasa', the mutual interplay of this expression of experience, from the physical to psychological states is explored; as dancer through my movement and as artist upon canvas. Both forms reflect each other, to "become the terrain of kinetic imageries". What emanates is an integral vision, born from 'taste' in the 'self-space' or 'cit akasha' that transcends space, time, culture and locality. Thus a palpable method to create through movement, colour, expression and rhythm is undertaken through my craft of choice as a sadhana; a method to draw the mind inward and to a point of stillness, so that the I produce a 'purity of expression' and a bhava that allows the audience this intimate experience, to savour and taste, that then creates a transcendence within the consciousness.



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I teach at The School of Performing Arts, Kibbutzim College, Tel-Aviv. I hold a PhD in Theatre Arts from the University of Minnesota, Minneapolis, US. My main fields of interest are theatre aesthetics, and theatre and Judaism. I have published extensively in Israel, US, Romania, UK, and Germany.

Rejecting Theatre in the Roman Empire: The Case of King Herod and the Talmudic Animosity towards Public Entertainment in Judea

Wishing to maintain a positive rapport with Rome and to integrate Roman cultural patterns into his realm, King Herod the Great, "client king" of Judea, was the first to introduce public spectacles and competitions in the Roman East (first century BC). Thereby he revolutionized the recreational habits of the indigenous populations: he built theatres, amphitheatres, and hippodroms, in Jerusalem, Caesaria, Jericho, and other cities. In this essay I would like to explore the animosity that the Roman theatre aroused in the Jewish population. Josephus Flavius, the first-century historian, writes that the establishment of buildings dedicated to leisure in Jerusalem was a total innovation: permanent leisure buildings built in stone were erected for the first time. The quinquennial games organized by Herod in honour of Augustus, combined the best of Greek and Roman traditions. Herod even brought professional gladiators from the Roman West, and his gladiatorial games not only introduced this Roman tradition to Judea, but probably to the entire Greek East as well. Even though he himself was of Jewish descent, Herod had not foreseen the fierce resistance public spectacles would cause in the Jewish population, an important demographic group in ancient Judea. Certain groups expressed reservations regarding public entertainment, while their spiritual leaders, the rabbis, condemned Roman public spectacles outright: Talmudic literature viewed these games as idolatry and counseled Jews to remain as far away from them as possible. The theatre, hippodrome, and amphitheatre, were considered essentially pagan buildings, and frequenting them was therefore strictly forbidden. Later Rabbinic literature addresses and condemns attendance of public spectacles as a sin. Intriguingly enough, to this day, the Talmudic animosity serves as a major argument against theatre among orthodox Jews.



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Queering Weimar Cologne: Thoughts about the Homosexual Scene in Cologne, Germany, 1918–33

In 1987, the Working Group for Gay History Cologne presented an exhibition about male homosexual culture in Weimar Cologne. The exhibition's title *Dornröschen* (Cinderella) was inspired by a famous bar in Weimar Cologne. For the exhibition, the group conceived oral history interviews, sighted articles, advertisements and contact ads from homosexual journals and looked into the oeuvre of Magnus Hirschfeld. Reproductions of the material were published in a small brochure. In his recently published book *Gay Berlin. Birthplace of a Modern Identity*, Robert Beachy presents the first concise study about Germany's male homosexual culture in the Weimar Republic, focussing on Berlin. I want to use Beachy's innovative insights in order to revisit the historical material about male homosexual culture in Weimar Cologne. Furthermore, I want to use the notion of the interior – as proposed by the research project "*The Interior*" – in order to suggest a new way of conceptualising the material. Hence, the bars and journals for the homosexual subculture will be understood as interiors: While bars can be seen as interior spaces where homosexual men were able to meet each other, the journals shall be understood as media to be used in the interior of one's home and as a means for men to contact each other. How did these interiors help in creating a queer scene in Weimar Cologne? Conducting historiographical research on queer performance culture in Weimar Germany poses a broad range of challenges. Only some materials have survived and we have to rely on the perspectives of a few eyewitnesses. Queer performance historiography is always a confrontation with gaps and lacks of evidence. In which ways do we have to 'queer' methods of performance historiography to make up for the lack of evidence? In which ways does imagination become a crucial tool to reconsider the queer past?



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Dialogues between Quotidian Gestures, and Memories Inscribed in the Body to a Poetic Construction of Choreographic Scores

This article presents data from observations and experiences that have been developed with bachelor's students from the program in performing arts in the School of Communications and Arts at the University of São Paulo (USP / Brazil), in the courses taught by us in 2010-2015. The starting point is the historical period, set in the early twentieth century, referring to the German Dance and theoretical and practical research, some of its protagonists, which are being studied by the author for several years. Specifics are observed in these studies, such as: the introduction of quotidian gestures and actions, or the interest that interpreter's personal traces are brought to the movement. The unfolding of this research, which began in the last century, reverberate to the present day on the variation of the farming method in dance. In this sense that the author has used the expression memories inscribed in the body, to talk about faculties which constitute a set of knowledge, values and knowledge that can be seized through different performative practices. One may question what values are part of the memory, and how it can be preserved. Thus has interest to engage in dialogue with the body of the interpreter, who is also a poetic and social body, which supports signs, which bring brands of societies and cultures in which these signs originate; intuit gestures, expressions, body language, and translates different worldviews. It is still the same body that will let up, and re-enroll numerous times throughout his individual history is enriched through different records and body codes. Authors such as Pereira, Ropa and Salles, dialogue and contribute to the research's development. Key words: German Dance, quotidian gestures, memories inscribed in the body, choreography



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Dr. Scott Palmer (University of Leeds, UK.) My teaching and research focuses on light, scenography and design for audience experience. My monograph *Light: Readings in Theatre Practice* (Palgrave Macmillan, 2013), focuses on the impact of light on the experience of the audience as well as its potential as a creative scenographic element. I have developed some of the historical material from this volume in thinking about theatrical darkness and its impact on audience reception for the forthcoming Alston/Welton edited volume *Theatre in the Dark* (Methuen Bloomsbury). I am currently collaborating with colleague Dr. Joslin McKinney on *Scenography Expanded* an edited collection for Methuen Bloomsbury that seeks to explore contemporary understandings of performance design both in and beyond the theatre and examines the potential of scenography to shape performative encounters and to offer a site for imaginative exchange. Contributions to realised performance projects include: *Ghost Peloton* (NVA/Phoenix Dance) to celebrate the Grand Départ of the Tour de France in Leeds in 2014; the interactive kinetic light installation, *Dancing in the Streets*, (York, 2005) a collaborative research project that invited the public to engage in 'immersive' play in the city streets after dark; and the projected scenography for DV8 Physical Theatre's *To Be Straight*

Descending into Night: Light, Darkness and the Theatrical Experience

Descending into night: Light, darkness and the theatrical experience "How shall I convey to you the meaning of shadow in the theatre- the primitive dread, the sense of brooding, of waiting, of fatality, the shrinking, the blackness, the descent into endless night?" (Robert Edmond Jones, 1941:122) In *The Dramatic Imagination* Jones identifies a scenographic element that has a fundamental impact on the audience experience but that has frequently been overlooked. Since theatrical performances first moved into indoor spaces, darkness has become intrinsic to the staging of performance and the audience experience of the theatre. The aesthetic use of darkness in western performance originated in the court theatres of the Italian Renaissance, and not as some theatre histories would have us believe, in the darkened auditorium of Wagner's Bayreuth Festspielhaus or Irving's Lyceum. In reappraising established theatrical histories through a scenographic perspective, this paper will draw on recent research, historical evidence and the legacies of theorist/practitioners such as Adolphe Appia and Edward Gordon Craig. The darkened auditorium of the late nineteenth century and the realisation of the importance of shadow as an antithesis to the bright and evenly-lit stage, became critical to the development of modernist scenography. Through exploring the significance of shadow in the creation of 'atmosphere' (Böhme, 2013), this paper will examine the fundamental scenographic role of darkness and its consequent impact on the experience of audiences. References Böhme, Gernot 2013. 'The art of the stage set as a paradigm for an aesthetics of atmospheres', *Ambiances* [Online], URL : <http://ambiances.revues.org/315> Jones, Edmond Robert. 1941. *The Dramatic Imagination*. New York: Theatre Arts Books



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Effects of the Re-unification on the Opera Houses in East Germany

Soon after the reunification of the two German states in 1990, not only the economic institutions of the former German Democratic Republic were incorporated into the Federal Republic. It was also the theatre landscape of the GDR that became adopted to its new environment – or as it was expressed by cultural policy of the FRG, 'lifted to the level' of Western standards. 25 years later, decisions taken then can be regarded as 'critical junctures' (in terms of path dependency theory which is intended as a basis for the panel discussing 'institutional aesthetics' including this paper): Some of those decisions had irreversible effects on the development of theatrical institutions in Germany, not only in the East. Especially the opera companies of the former GDR changed significantly since 1990, both organizationally and aesthetically: The ensemble structure of the big representative opera houses in Berlin, Dresden and Leipzig was gradually abolished, giving way for an increasing number of performances with international guests. Feeding the star system, singing in the original language became the rule like elsewhere in the German-speaking world. However, the internationalization of the repertory also came at the expense of contemporary works by composers such as Dessau, Hanell, Katzer or Matthus. Having been regularly performed in the GDR, they almost vanished after the reunification. From today's perspective, it remains to analyze whether and to what extent these processes can be traced back to political reasons (e.g. artists' affiliations) or rather an excess supply of theatrical institutions. The latter clearly comes in to play when examining the three state-funded opera houses of Berlin and their organization in the Berlin Opera Foundation (Stiftung Oper in Berlin) since 2004. Their heritage of the past is also reflected in today's dramaturgy of the Komische Oper and the temporary home of the Staatsoper, the



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Re-thinking Presence in Intermedial Terms: The Distinct Ontology of Body and Digital Media in The Marionette

In this essay, I discuss intermedial presence by the media combination of human body and digital media in the popular Korean b-boy show called The Marionette. Here, I use presence in the 'strong' sense of the word laid down by Erika Fischer-Lichte as 'the actor's ability to occupy and command space and to attract the spectators' undivided attention', although my approach is deconstructive and I do not necessarily associate presence with an individual performer. As one of the longest running b-boy shows in the country, The Marionette is a 70-minute-long non-verbal performance revolving around the relationship between the Puppeteer and his puppets and his rivalry with the Magician. The entire show is based on the motif of puppetry with a choreography designed to give the impression that the Puppeteer is controlling the puppets (all played by b-boys wearing masks) on visible and invisible strings. First, it is the video projection of the Puppeteer's hand moves that controls the puppets but the Puppeteer later appears on stage to directly interact with the puppets. Here, there are two different levels of intermedial interaction involved—video to body and body to body—which stimulates the audience's hypermedial awareness, and it is mainly the synchronization between these different performing entities at two different ontological levels that draws the audience's attention. Later in the second act, the performers use black light costumes and props as an extension of their bodies for similar presence effect. In these instances, presence is not simply a quality inherent to either live performers or technological media by themselves but occurs as an effect of intermedial interaction on equal terms. Composed of interdependent human and technological elements, The Marionette showcases a model of intermedial presence.



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Tasteful Screams: Sense and Nonsense in Kathakali Vocal Performance

(TO THE SPECIAL PANEL ON INDIAN THEATRE) Scarcely 25 years after Antonin Artaud's fateful encounter with Balinese performance, Faubion Bowers, in a book detailing a more extensive encounter with Asian performance forms, noted that Kathakali performers "never speak, except for an occasional shrill cry, and the musicians...beating gongs and cymbals sing the poetic stanzas into [their] ears..." While the profundity of cultural insights Artaud gleaned from his brief, if intense, experience watching Balinese performance is dubious, it would be, as Simon Bayly has noted, "impossible [now] to consider the scream in proximity to the theatre without invoking the name of Antonin Artaud." I propose to consider how Artaudian thought, particularly as taken up by Gilles Deleuze, might yet contribute to an understanding of rasic performance, focusing on the division of vocal labor in Kathakali that Bowers noted—between the "shrieks, yells, cries" of the actor-dancers and the intricate melodic articulations of the musician-vocalists. Critics have sometimes glossed over such cries and shrieks as sounds necessitated by convention—that is, as merely tasteful screams. Yet reconsidering these utterances in the context of "inarticulate howls-breaths" of the body without organs allows us to juxtapose Deleuze's formulations of sense with the experience of *rasa* in performance. Deleuze's reframing of sense as the "splendor and magnificence of any event" can illuminate how the aural, visual, and gestural abundances of Kathakali performance evoke *rasa* as splendor, endowing sense with a potentially cosmic dimension even in the face of the breakdown and overwhelming of articulate meaning.



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He is a director, designer, children's Theatre practitioner, he has been conducting children's theatre puppetry and origami workshops with children and adults for the past 9 years. He has directed more than 20 plays for children. His well known plays include "Katakata Desham Thikamaka Raju, Adventures of Chinnari, kidnap, whistle ". He has worked with national and international theatre directors, like Davide Zinder, Evillion pullence, Mathieas Kuctha, Abhilash Pillai. He is associated with grassroots level NGOs for conducting workshops and teachers training programmes. He has traveled extensively with his performances across the country. He was honored with the "NANDI Award from the Govt, of Andhra Pradesh in 2010 and was appointed as a jury member for the same award in 2013. Presently pursuing his PhD, from the Dept of Theatre Arts, University of Hyderabad, his research area is " Adaptations and Appropriations of Henrik Ibsen's plays in Indian context".

Interface between the Sacred and the Secular: An Indian Experiment with Ibsen's Peer Gynt

Ibsen texts have undergone multiple adaptations and appropriations within the field of Indian theatre. The recently concluded Peer Gynt Theatre festival, organised by the Department of Theatre Arts, University of Hyderabad in February 2015, was conceived as an exploration of the performative matrix of Ibsen's texts. One important objective of this experiment was to see how Ibsen's play Peer Gynt, secular at its core, fared in an interface with traditional Indian theatre forms, which had evolved largely in religious contexts as expressions of the sacred. Because the performative frameworks and contexts of traditional forms give them distinctive characteristics, the process of interpreting the secular content of Peer Gynt in terms of a traditional form resulted in fundamentally new performances. The festival commissioned four productions of Peer Gynt in four different languages; the brief was for each group to fashion its performance in interaction with one traditional performative form of its region. The performances featured in the festival were markedly different from each other, revealing different approaches to the text, to process, to performativity and to the notion of tradition. The conventional alignments of the connections between text and performance were challenged in these four productions, as were the relationships between contemporaneity and tradition. There were different kinds of political intervention at work in the re-interpretation of 'tradition' in these performances, shaped by the markedly individual perceptions of the directors. The paper will look at the political positions of the directors, focusing on the text, the process and the performance as key sites of analysis.



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Shane Kinghorn has been a Senior Lecturer in Drama at Manchester Metropolitan University since 2003, having previously worked in London as a dramaturg, director and associate lecturer. His teaching focuses on the practice and application of dramaturgy, examining the relationship between the dramatic text and contemporary performance trends. His performance work and PhD research has focused on documentary and verbatim practice in the UK and Europe, and his numerous publications in this field examine the work of, among others, Alecky Blythe, Dah Women, Nicholas Kent and Lloyd Newson.

The Mourning After: Structures of Feeling in Verbatim Theatre

This paper examines my collaboration with artist Peter Darney on his new verbatim piece, *5 Guys Chillin'* (2015), which manipulates testimony from users of the social networking site Grindr and explores the relationship between drug-taking and casual sex on the contemporary gay scene. In this, Darney is addressing the practices and concerns of a specific community and sub-culture. The raw material in this context is unapologetically explicit and confrontational, describing levels of addiction and subversion that ultimately surpass the apparent invitation to prurient voyeurism. Having premiered and achieved a sell-out run at the Brighton Fringe Festival in May, it transferred to the King's Head Theatre, London, in October 2015, returning in February 2016. Breaking with verbatim conventions, Darney places verbatim material within a 'fourth-wall', narrative conceit that invests in fictional place, time and character. The piece deliberately works against the usual implicit obligation to imitate 'authenticity', instead inviting the audience to invest in its dramatic premise - a frank, drug-fuelled conversation taking place in real time between four guests at a chill-out party - rejecting typical formal strategies such as 'direct address', the layered presence of multiple voices and absence of a signifying field. *5 Guys* was marketed towards, and attracted a specific audience yet, I will argue, far from asserting 'liberal unanimity', forced it into confrontation with aspects of controversial and potentially life-threatening social and sexual behaviours that, while defiant and celebratory in their assertion of sub-cultural identity, clearly imply dangerous consequences. I will argue that, through its naturalistic framework, the piece ultimately reveals "the encounter of opposed ideas and interests": the grim stasis disguised by compulsive hedonism; the profoundly dark pulse driving the party, sounding a note of reflection, doubt and isolation.



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Shantel Ehrenberg is Lecturer in Dance & Theatre at the School of Arts, University of Surrey, UK. Here she teaches Choreography and Dance Studies and is Programme Director for MA Dance. Previously, Shantel held posts at Trinity Laban, Bath Spa University, and the University of California, Irvine (UCI). Shantel completed her PhD at the University of Manchester, MSc at Trinity Laban, MFA at UCI, and BA at New York University. Interested in the complexity of the corporeal, her research spans a number of disciplines, though all principally centred around the topic of dance and kinaesthetic experience.

Foregrounding the Imagination: Re-reflecting on Dancers' Engagement with Video Self-reflection

Feminist philosopher Philipa Rothfield (2005) in her essay 'Differentiating Phenomenology and Dance' addresses the lack of corporeal specificity in phenomenology and uses dance experience to recast the notion of the lived body in plural terms (p 43). She argues that phenomenological analysis remains useful for understanding 'what it's like to live as [a] historicized, normalized, bodily subject', yet is epistemologically limited precisely when considering issues of difference and the various fields in which experience occurs (p 51). My concern in this paper, in line with Rothfield's (2005) argument, is whether previous phenomenologically-based analysis of Western theatre dancers' descriptions, particularly descriptions gathered while watching their own video self-reflections, can be negotiated with interpretations related to the problem of 'the power of the visual' from feminist philosophy. This paper aims to implicitly address how a move away from phenomenological philosophy in dance studies might have impacted on thinking about dancers' engagements with video self-reflection in the practice. In this shortened version of a longer paper, I will try to summarise arguments about the power of the visual related to dancers' engagement with visual self-reflection, offer an(other) point of view on dancers' engagements with video self-reflection, grounded in a phenomenological interpretation, and address whether these two points of view can be negotiated and whether I can 'more fully test "whether experience bears out genealogy"' (Rothfield, p 51).



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Sheri Anderson has an MFA in Stage Management from University of California–San Diego. Anderson began her Broadway career as the Assistant Director for the musical *Play On!*. She has subsequently worked on more than a dozen Broadway plays, including *Phantom of the Opera*, *Little Me*, and *The Full Monty*. Prof. Anderson has also worked on two national tours and numerous regional and off-Broadway productions. Her fields of interest include musical theater and postcolonial drama. Anderson is currently a Specialist Professor and the Department Advising Coordinator in the Department of Music and Theatre Arts, Monmouth University.

Harmony and Understanding: A Study of the Physics of Equilibrium in the Musical *Hair*

The purpose of this study is to view the musical *Hair* through the lens of Equilibrium theory. This study marks the fifth instalment of an ongoing project which applies fundamental physics principles to musical theatre productions, thereby making physics more comprehensible to non-scientists, and the arts more accessible to non-artists. In this paper, the physical principles of equilibrium are used to underscore the desire of the tribe to find their collective and individual identities in an ever changing environment. Specifically, the study investigates threats to equilibrium via fluctuations in heat, pressure, and concentration. As in earlier installments, the key in joining such seemingly dissimilar disciplines is finding a balance between strict adherence to theoretical boundaries and the incorporation of metaphor. Thus the laws of heat and pressure are extended to heated situations and societal pressures. Likewise, changes in concentration can be attributed to depletion of numbers due to the war, and the strength of community. The company of *Hair* frequently seeks to neutralize the effects of external changes through the collective empowerment of the tribe. In these cases, the additional concentration of tribe members positively presses to the left to proactively neutralize the effects of such stressors as war, racism, and the generation gap.



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From Uncle Tom's Cabin to Modern Chinese Drama

In 1907, members of the Chinese student organization, The Spring Willow Society in Tokyo, staged a play called *Heinu yutian lu* (Black Slave's Cry to Heaven) based on a Chinese translation of Harriet Beecher Stowe's novel *Uncle Tom's Cabin*. This production is generally regarded as the beginning of the Chinese spoken drama (*huaju*). In the next one hundred years, two more adaptations were produced. This paper will discuss how each adaptation reflects the social, political, and cultural conditions of its time, and how these works provide a historical view of the development of modern Chinese drama. In the first adaptation, Chinese students shared translator Lin Shu's vision of the crisis facing the Chinese nation and used their play to awaken their compatriots. Their production differed significantly from the original novel. Religion has disappeared and the emphasis is on the slaves' struggle for freedom. Besides its American source, the Tokyo production was also influenced by the Japanese *shinpa* (new school of drama). Their play consisted mostly of spoken dialogue and employed realistic stage set. A second adaptation, entitled *Heinu hen* (Regret of the Black Slaves), was produced to commemorate the fiftieth anniversary of *huaju*. The play's emphasis on resistance and class struggle was in keeping with the Communist ideology and China's foreign policy during the 1950s: to support the anti-imperialist struggles of the oppressed peoples in Asia, Africa, and Latin America. For the *huaju* centennial in 2007, a third adaptation, *Yutian* (Cry to Heaven), performed as mixed-media theater, presents one hundred years of dramatic history with leading Chinese dramatists sharing the stage with the characters in *Uncle Tom's Cabin*. Thus, the American slaves' struggle to gain freedom serves as a metaphorical call for freedom of speech by the Chinese dramatists.



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From Adrienne Lecouvreur to Yun Caixia: Adaptation of French Well-Made Play on the Modern Chinese Stage

This paper aims to examine the transmission of the notion of “well-made play” in modern Chinese theater. The play to be analyzed is *Adrienne Lecouvreur* of Eugene Scribe, French playwright famous for his well-made-play writing skill. In 1911, Xu Zhuodai and Bao Tianxiao have translated this play from the Japanese translation of *Osada Shuto* (Tokyo, ed. Ryubunkan, 1906). Published in the *Novel Times* (*Xiaoshuo shibao*), the play based on the life of French actress *Adrienne Lecouvreur* is entitled *Grudge* (*Yuan*) and described by the translators as “one of the three greatest tragedies in the world.” Although scholars as *Song Chunfang* had promoted the value of Scribe’s plays during the 1920, this play had not aroused much attention. In 1947, *Li Jianwu*, playwright-scholar specialized in French literature, retranslated and adapted this play from French original. As the French original title, the Chinese adaptation focused on the role of the diva *Yun Caixia*. In addition to local elements which can be frequently observed in transcultural adaptation, the adaptation of *Li Jianwu* had kept it spoken-drama form but moved the story to Beijing Opera stage. The well-made romance of a French actress had therefore become a triangular love affair between a warlord, a politician and a star of Beijing Opera. The audience should have been interested in this adaptation and felt familiar with it, because *Li Jianwu* had added into it excerpts of Beijing Opera’s repertory such as *Baimen Lou* and *Wang Baochuan*. The interaction between the characters and the suspense effect had been reinforced because of the well-made intertextuality between the play-within-the-play and the main plot. *Yun Caixia* was undoubtedly one of the most successful transcultural adaptation in the theatre of the Chinese Republican period.



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Dr. Shimon Levy is Professor Emeritus at Tel Aviv University where he has held the position of Chair of the Theatre Department. His books include *The Sensitive Chaos*, focusing on the plays of Samuel Beckett (Sussex Academic Press: Brighton 2002); *Israeli Drama (Madar: Ramalla 2007)* and *The Israeli Theatre Canon (Hakibutz Hameuchad, 2002)* exploring Hebrew drama; and *The Bible as Theatre*, (Sussex Academic Press: Brighton 2000). He is the editor of *Theatre and Holy Script* (Sussex Academic Press: Brighton 1999), and editor of *Do Not Chase Me Away, New Studies on The Dybbuk* (Safra Publishing House of General Union of Writers in Israel & Assaph/Theatre Studies, Tel Aviv University/Arts Faculty, Tel Aviv, 2009) and has published numerous articles in Hebrew, English and German. Levy has translated over 140 plays into Hebrew. Among them: *Samuel Beckett's Complete Dramatic Works*, Tel Aviv, Assaph & Safra 2009, supported by the ILE). He was the artistic director of the Acco Festival of Alternative Israeli Theatre and has served on various Israeli arts council and ministry of culture committees working for the promotion of Israeli Theatre. Levy has written and directed plays for theatre and radio in Israel, Canada and Europe.

Personalized Beckett

Whereas many Beckett actors have discovered intimate connections between their biographies and moments, situations and attitudes of their roles in Beckett's plays, I intend to explore (=present and research) this affinity via the preparation and discussion of a live short performance. The performance-text, as an experimental pilot project is composed of both Beckett excerpts AND the actor's texts, telling about her choices intellectually, emotionally, biographically: in fact, a theatrical discourse between texts, actor and audience. The liminal status of this "personalized Beckett" show, partly monodrama, partly a sort of confession, has (1) not been sufficiently researched, (2) hardly ever performed in this particular way. Presently, Henriette Cejpec (well-known Austrian actress, working in Germany and Switzerland) and I concentrate on excerpts re/presenting Beckett characters' unique mixture of profound intelligence, humor and courage. I contend that the curative potential of the presentation is relevant, but its actual efficacy depends primarily on its artistic quality. Following my published studies on *Chaos, Self-reference and Offstage* in Beckett's works, I believe that this practice-based research project may considerably contribute to future as well as international Beckett studies. The expected results of the proposed work-in-progress may radicalize both research and performance of (not only) Beckett's work, especially in regard to their actors and audiences' reception. Rather than imposing yet another theory ON a Beckett's play, I am interested in evolving insights that ensue FROM the work itself, and, in a particular performance, from the actors as well.



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CV Shira Wolfe Education Master of Arts in International Performance Research, University of Warwick, Trinity College Dublin, University of the Arts Belgrade, 2015-present Main research interests: - Cultural resistance - Intercultural performance - Performativity of everyday life Bachelor of Liberal Arts, University College Utrecht, 2010-2013 - Performing Arts, Art History, Literature Work experience Intern at Rich Mix, London, November-December 2015 - Research into audience diversity at Rich Mix Associate Producer and fundraiser, Transversal Theater Company, 2013-present - Recent work includes a collaboration with The Freedom Theatre in Palestine Research assistant, University of Amsterdam PhD candidate Susanne van Esdonk (Present-day relations between Jews and Muslims in London), December 2014-present Translator and editor (Dutch-English, English-Dutch), 2009-present - Academic papers, travel writing, news articles, web content Intern for Open Joodse Huizen (Open Jewish Houses) Amsterdam, January-May 2014 - Organisation of small-scale memorials for the Jews who lived in the Netherlands during WWII Languages English: Native Dutch: Native French: Intermediate German: Intermediate Arabic: Beginner IT skills Microsoft Office - Adobe InDesign CC - iMovie Editing - Adobe Audition - Audacity - WordPress - Social Media

Meetings in Jenin - The Potential and Pitfalls of Intercultural Collaboration in Marginal Spaces

Bell hooks calls for people to meet in the space of the margin, which she uses as an empowering site of resistance, moving away from experiencing the margin solely as a site of despair and oppression. In the space of the margin, we can “move in solidarity to erase the category colonized/colonizer” (hooks, bell: 153). I argue that intercultural theatre, despite its inherent problems, could still be a productive way to meet in this space of the margin and work together to resist oppression and injustice, asking: How could intercultural theatre enable the interweaving of various performance traditions so as to give rise to a productive and open space, yet negotiate the danger of imperialist behavior and Othering in the collaborative process? How could such a performance space offer participants freedom to explore and connect, while avoiding misunderstandings of one another’s cultures and political contexts? In order to grapple with these questions, I will examine my own participation in the collaboration between The Freedom Theatre (TFT), a theatre school in the refugee camp in Jenin, Palestine, and Transversal Theater Company (TTC), an Amsterdam-based theatre company. This case study will explore two key aspects: Firstly, the danger of Othering in intercultural work and strategies to avoid it, and secondly, the potential of intercultural performance as a tool to resist from the margin. A critical examination of both the successes and failures of this process and project will be used to better understand the ethics of intercultural work in marginalised spaces.



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I completed my doctoral thesis at Queen's University Belfast in 2010, titled: "Embodied Mythmaking: Reperforming Myths of Femininity in the Work of Twentieth and Twenty-First Century Irish Women Playwrights". Since then I have been working as a part-time tutor and lecturer in the English department of St Patrick's College Drumcondra, Dublin. During my doctoral studies, I disseminated my research through publications in *Theatre Research International*, *Études Irlandaises*, and *Platform*, as well as edited collections. I have since published new research with articles in *The Theatre of Marie Jones*, as well as *Radical Contemporary Theatre Practices by Women Theatre Makers* (both published by Carysfort). I am currently working on turning my thesis into a monograph and also co-editing a special issue of *Performance Ireland on Gender and the City* (Spring 2016). I am an active member of IFTR's Feminist Research Working Group. My article: 'Feeling Out of Place: The "affective dissonance" of the postfeminist spectator in *The Boys of Foley Street*', will be published in the group's forthcoming book on feminism and performance in neoliberal times (Palgrave Macmillan).

The Writing Body and Inghinidhe na hEireann's Tableaux vivant

The role of the corporeal in the reproduction and modification of mythic narratives and myths of femininity was central to the tableaux vivant, or living pictures, staged by the Inghinidhe na hEireann (Daughters of Ireland) at the turn of the nineteenth century. Late nineteenth century Ireland offered limited possibilities for female participation in the public realm but these tableaux animated scenes from Ireland's mythical and historical past, to enable female authorship and self-representation. Not only did these tableaux secure women's vital presence in the political and cultural debates of the time but they also asserted the presence of female bodies. However, there are no scripts which record these tableaux and just a handful of studio photos; consequently there is little scholarly discussion of their importance in Ireland's theatrical history. I will draw on Anna Cutler's discussion of a hierarchy of performance documentation: the Proper (traditional and literary forms) and the Residual, 'doubtfully or misremembered memories, smells, bodily scars, and movement memory'. Cutler argues that 'women's performance work, which uses the female body as the primary text' has been excluded from the realm of the Proper and more often resides in the Residual. I will also draw on Jean-Luc Nancy's *Corpus* to facilitate discussion of the possibilities for, and difficulties of, documenting the body. Nancy's exploration of the anxious relationship between body and discourse enables examination of that which is beyond inscription: the excluded creative female body as the other edge of signification.



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Shorelle Cole is a professional playwright. She has conducted script analysis workshops at the University of Cambridge. She has also led choreographic workshops for 17-year old deaf students, as well as tutored and examined college studies in film, media and theatre.

Veiling the Women: Appropriation of Baroque performance Platforms as a Plot Device in Writing the Stage Adaptation of Vivaldi's Mistresses

Current conventions of stagewriting prefer limited, if any, description of architectural or scenic design illustrated within a script. However what if such description were necessary to exact a fictional semblance of history, consequently impacting in turn theatre and performance histories? To gain historical leverage for perspectives otherwise unrecognised or discounted? Julia Kristeva posits intertextuality as borrowing of one art form - from its originally intended or created medium - by another. Intertextuality is determined when that borrowed is given semiotic value indicative of subjective purpose of utility. This paper explores intertextual contexts of Seymour Kohl's stage play, "Vivaldi's Mistresses" set within the fictional Orphanage of Blessed Mercy during the legendary composer's tenure as music tutor to the all-girl charitable home. Central to the script is appropriation of transnational and transcultural orchestral performance within the stage play's architectural and dialogic frameworks, to heighten theatrical receptivity through simulation of performance practices circa 1730s Venice. Three artist narratives unfold separate ambitious pathways beyond orphanage boundaries, while collective invisibility of exceptional female talent is symbolised by the meshed grille they remain behind; legislative requirement of female musical performance. Kohl uses this grille as both metaphor and signifier to highlight the industry's deliberate gender obstruction, a division of "female" from "musician" whilst perpetuating the mystery of female musicianship. Gerda Lerner notes our perceived notion of history, as both subject matter and field of study, derives from recorded thus accredited acts of real-life heroism, rags-to-riches triumphs or overcoming incredible odds. The implication, evolving over time, exalts the male narrative and masculine rendition, resulting in perception of female history as non-involved. The feminine narrative is pushed behind the scenes, rendering her story of exemplary courage, perseverance or intelligence blatantly inconsequential.



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Transformation in the Traditional Theater in Japan — Space and Time Relations

The two excellent traditional spaces of the theatre architecture in Japan are Noh stage and Kabuki theatre. In the Noh stage it is characterized as the Hashigakari and in the Kabuki theatre the Hanamichi. Both are bridge-form passageway and are not main performance spaces, but carries an extremely important in considering the relations with actor and audience and a relations in space and time in traditional theatre in Japan. Therefore I follow its origin and transformations. Noh performance begins on an empty stage and is over on an empty stage. There is a story characteristic, but there is not The dramatic development. You have to image and connect each scene and must build up a story in your mind. Noh stage is the 5.4m square simple stage, but is not simple simplicity. Today we understand that the thrust stage raises a close friendship feeling, but in the Noh stage you feel a strong boundary which you can not approach to the stage. The Kabuki theatre was born from the Noh stage and has been developed. But one of most remarkable issue is that in Kabuki theatre from beginning has a Yagura/symbol tower in front of stage and has box seats only on sides, not in front. It reminds me to the space structure of the ceremonial performance for God. Besides, Kabuki theatre was covered by roof in the beginning of 18 C. and only the direction that went away from the stage was able to expand the building from a structural reason. As a result, they have to expand their performing space into the auditorium as a Hanamichi connect to the stage. Making much account of the non-frontality/non-perspective lets you become conscious of space and time which is common to Noh stage.



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Contemporary Performance Practices at the Cusp: New Gestures of Expression

In contemporary performance practices in India, there is a collateral move towards 'performance art' and 'contemporary dance.' Within contemporary dance-theatre practices, there has been a movement towards re-formulating the body in performance towards new 'gestures' of articulation i.e. new vocabularies that move away from, question, challenge or critique codified classical structures or text-based theatre. While on one hand there has been a shift towards the theatricality of the body in performance art, on the other hand dance-theatre has been gravitating towards a 'post-dramatic' possibility. This search for a new language provides ground for a detailed exploration of the performance aesthetic of the body. The relationship between performance studies and dance studies has been vexed. The concepts of 'presence' and 'body' are submerged within the theoretical and historical implications that performance studies and dance studies have derived, by locating these as the key issues, offering malleable meanings and underlining their significance to the disciplines. Consequently, this has led to the development of synthesis between the two fields as they move toward each other. The conceptual fluidity characteristic of what constitutes 'dance' and 'performance' offers an entry point into re-imagining methodology and forging theoretical connections between disciplines. Through the works of performance artists and movement artists in India, this paper will explore whether the overarching convergence and connectivity across various genres of performance is leading to the emergence of a transformative aesthetic in the world of contemporary performance practices in India.



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Sidsel Graffer, (Mag. Art), studied architecture at Norwegian University of Science and Technology, and performance studies at University of Oslo. I have worked as an independent scholar for twenty years, splitting my time between positions as researcher, editor, educator, curator, facilitator, advisor and bureaucrat. My teaching experience as university lecturer is from University of Bergen, University of Oslo, University of Agder, Oslo National Academy of the Arts and Norwegian Theatre Academy in Fredrikstad, NTA, which is my current affiliation. I edit NTA's forthcoming anthology *Norwegian Theatre Academy Fredrikstad - Making and Thinking Performance, Theatre and Scenography 1986-2016*. With Norwegian Touring Network for Performing Arts, I edited the anthology *Performing Arts and the Young* in 2014. My research interests are theatre architecture, scenography, the function of curation within performing arts. In 2015 I wrote the report *Educating curators for Spatial Curation* in the Performing Arts field. Parallel to teaching theatre architecture and scenography I have acted as advisor to among others The Norwegian Ministry of Culture, Norwegian Directorate of Public Construction and Property and Agder Teater on matters related to preservation, projection and construction of theatre architecture. An ongoing research project *Theatre Architecture and Scenography* is to be completed in

Norwegian Theatre Architecture Revisited: 200 years of Staging Spectatorship and Objectality

With reference to theories of spatial, architectural and scenographical performativity as a design paradigm highlighting non-human capacity to perform spatial agency on its immediate context, I will discuss the history of Norwegian theatre architecture from the position of contemporary scenography, theatre architecture and urbanism. I propose that theatre architecture performs its apparatus on a typological level embedded within a larger contemporary spatial-institutional context - what we could call a given production axis - and does two things of particular interest; it forces the objectality of scenography towards autonomy or heteronomy, and stages collective and individual spectatorship. What I would like to do in my paper is to look closely from a contemporary position at how spectatorship and scenographical objectality is staged by Norwegian theatre architecture. In 2006 I wrote the report *Norwegian Theatre Architecture 1802-2002* which presents an overview of all documented theatre buildings ever imagined, planned or built in Norway. The report was written for The Ministry of Culture as part of national preservation plans for architectural monuments, and presented facts and sources. Over the years the material has grown, and as Norwegian theatre history is recognized as more than a bleak version of continental traditions, I am often asked to present interpretations of the material. Scenographers seek knowledge of the performative qualities of spaces they re-stage. Architects are interested in re-interpreting local/national historical theatre architecture as part of criticizing the modernist architectural legacy of blackbox-spaces. Facilitators notice that productions when touring undergo unforeseen transformations. Political decisionmakers gradually understands the entanglements of preservation ideology and performing arts aesthetics. All this against a backdrop of new spatial-institutional production axes being introduced and Oslo relocating art institutions at high speed. This paper is an attempt at painting a wide canvas of the now, theatre architecture, scenography and the urban.



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"Now is the Wintris of our discontent" – The Signs of Icelandic Protests

Icelandic history has seen a few extraordinary examples of crowds in the streets of Reykjavík, showing dissidence. When Iceland joined NATO in 1949 and the women's holiday in 1974 being the biggest events until the collapse of the three biggest banks of Iceland in 2008. Since the Kitchenware revolution in 2009 protests at Austurvöllur, in front of the house of congress, have been quite frequent, both in the time of the left wing government which was in power from 2009-2013 and since the right wing government took over after the elections of 2013. The biggest crowds ever to come to a protest in Reykjavík attended the on April 4th this year, after the prime minister was revealed to own the offshore company Wintris.

The events that lead to protests are crisis in some form. And they do mark turning points in history. This paper will deal with the variety of a multi layered meaning of text and design of protest signs and other equipment people would bring to the protests in Austurvöllur since the collapse of the economy in 2008.

The focus of the paper will be on development through these 8 years of sporadic protests in the same place through theoretical work as Occupy; Three inquiries in Disobedience by W.J.T. Mitchell, Bernard E. Harcourt and Michael Taussig, Dispossession: the Performative in the Political by Judith Butler and Athena Athanasiou and Jaques Ranciere's writings, in particular The Emancipated Spectator (2009) and some chapters from Dissensus (2010) will also be taken into consideration.



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Dr Silvia Battista is a practitioner engaged in writing, theatre/performance and visual art practices, and a lecturer in performance at Liverpool Hope University. Her research focuses on events that play with human perception, affects and cognition; on “theatrical” settings/environments that affect not only human relations but also the ecologies that human and non-human organisms establish with one another. The objective is to problematize, deconstruct and re-interpret cultural dichotomies such as materiality and spirituality; secularity and religiosity; nature and culture in order to reveal the performative, moving, unstable and contextual qualities of their reciprocal boundaries. She holds a PhD (2008-2014) in performance studies (Royal Holloway University) with a thesis focused on the notion of the numinous in contemporary performance/live art practices; an MA (2004-2006) in Communication Art and Design (Royal College of Art and Design, London) completed with a thesis on the work of Alejandro Jodorowsky and the theatricality of his psychomagic practices; and a First Class Honours degree (1992-1996) in Fine Art (Academy of Fine Art, Rome). since 2013 she has been a committee member of the research group 'Performance and Religion'; her writings have been published with Intellect and Routledge and her practice presented internationally.

The Ecological Politics of Pope Francis as Represented in the Multimedia Performance Fiat Lux: Illuminating our Common Home

On the evening of the 8th of December, for the inauguration of the Jubilee of Mercy in Rome, the facade of St. Peter Basilica became the stage of an hour and twenty minutes large light projection of non-human organisms and environments, accompanied by a surround sound system. The large-scale architectural public art installation Fiat Lux: Illuminating our Common Home was inspired by the Encyclical Laudato Si written by Pope Francis, and coincided with the COP21 Sustainable Innovation Forum hosted in Paris in 2015. Fiat Lux: Illuminating Our Common Home conceived the non-human as the protagonist of the event, an interference into the traditional anthropomorphic visual representation of Catholic narratives. The traditional anthropomorphic allegories representing Catholic values were interpreted by cosmic imaginary with planets crossing the facade of the building, and insects and other types of animals overlooking the square. Catholic conservatives reacted against the event accusing it of being irreverent, sacrilegious and pagan. Some even criticised its political stand, as a propaganda stage for 'the scientific fraud known as Global Warming'. By referring to the Encyclical written by Pope Francis, the writings of the philosopher Edgar Morin, the Buddhist scholar Daisaku Ikeda, and the post-human scholar Rosi Briadotti, this paper analyses how this event served both the theological and political agenda of Pope Francis; and argues why this agenda is innovative and relevant today. It will do that by focusing on how the notion of mercy was interpreted in ecological terms; and how it publicly stated the political alignment of the Church with the scientific community denouncing human responsibility in the ecological crisis we are currently experiencing.



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Silvia Bier gained her Master degree in Musicology at the Saarland University in Saarbrücken, Germany. During her Master research she lived and worked in Paris and Versailles where she joined the research staff of the Centre de Musique Baroque (CMBV). She received the Saarland University Research Scholarship for her PhD studies, as well as a research scholarship of the DAAD in Paris. Her PhD research focuses on the synthesis of arts in Lully's tragédie en musique, which includes studies on French music theatre theory in the 17th and 18th century and performance practice, particularly French baroque dance, vocal performance practice and iconography (stage setting, costumes). She will complete her research at the university of Bayreuth, supervised by Anno Mungen. Additionally she prepares the critical edition of Lully's „Bellérophon“ within the edition of the complete works of Lully (directed by Herbert Schneider). Currently she is a member of the Research Institute for Music Theater Studies (Forschungsinstitut für Musiktheater) in Thurnau, Germany.

Analysing the ‚Spectacle Total‘ – An Approach to Historical Performance Research in Early French Opera

„Keeping the mind, the eyes and the ears in an equal enchantment“ (after La Bruyère, 1688) - contemporary comments on early French opera often repeat this synaesthetic feature as characteristic of French opera as it appears in its early state in the 17th century. Since the development of a genuine French type of opera was intensively accompanied by contemporary theoretical discourse, coherence was not only a theoretical ideal but a practical requirement from the very first creation of a „tragédie en musique“ by Lully and Quinault in 1673. But comments such as La Bruyère's do not only focus on the concept of a ‚spectacle total‘ – a perfect synthesis of poetry, music, dance and visual stage decoration – but also on the fact that this ideal only can be fulfilled by performance. Lully and his artists usually took a year to create a tragédie en musique, only to give a limited number of performances at court and in Paris, before they started again to create a new tragédie. Due to the special concept of early French opera the performance became a part of the work itself – its unique and ephemere realisation. Any analytical approach has to include the performance as an essential part of the work. Historical performance research fills in a methodic gap in music theatre analysis. By crossing sources, assembling information from very different types of sources of the creation process as well as the reception in the aftermath of the (first) performance we can thoroughly examine a tragédie en musique, referring to its very own concept as a synthesis of arts. Focusing on Jean-Baptiste Lully's „Bellérophon“ (1679) this paper will demonstrate how historical performance research completes an appropriate analytical approach to early French opera.



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Silvia is a translator of theatre plays and theatre journalist. Her particular artistic and research interests are related to new theatre work, contemporary texts and theatrical structures. As a director she has created independent theatre projects and she has worked with awarded professional actors of the best institutional theatres in Bucharest Romania. Two of her stagings, "Partners in Crime" by Eric Emmanuel Schmitt and "Zoo Story" by Edward Albee, have participated in numerous theatre festivals in Romania in 2007-2012. As a playwright she has written "Merry Arcadia", a commedia dell'arte piece for 21st century, and "Cruel Games" a farce about capitalism and schizophrenia. She has translated more than 10 contemporary plays from French and English into Romanian, among which the translation of Sarah Kane's play "4.48. Psychosis" constituted the final MA Playwriting dissertation. Other translated authors include Jean Cocteau, Eric Emmanuel Schmitt, Horowitz or Bernard Marie Koltes. She has presented the paper "Theatricality" at Tapra Conference 2014, Glasgow.

Theatricality, Subversion and Transgression

The question this presentation attempts to address is: to what extent the subversive nature of theatricality can be recuperated as transgressive in the light of current theoretical and practical reconsideration of the field of art and its relation to language? Can theatrical event at its most be an expression of transgression? Theatricality as the repressed term of a tradition that emphasized reason and the principle of unity over the split and the accidental duality, is a concept that awaits a radical reconfiguration in the light of a new interest in the configurations it allows, due to deconstruction and its informing new types of theatrical events. The performing of a shift within current practice, generally subsumed under the notion of postdramatic theatre, draws attention to the ability of audience to perform readings where intentionality is absent, denied or undone; programmatic disruptions of form attempt to draw attention from meaning and expectations to the general rhetoric and philosophical frames informing the attempt at a final or stable meaning. Generating more enquiries than perspectives, the new reframing of theatre sits at an uncertain point between a tradition that viewed representation as a debased form of knowledge, and a current thinking which resists clear, firm and stable frontier between value and non value. At the centre of these problematic artworks siting upon a general dismissing of presence, exposed as both a hidden and generative term in Derrida's deconstruction, theatricality complicates the understanding of the relation between form and meaning allowing for a new thinking through and about theatre. To which extent the theatrical event is still performed on the basis of a mimetic understanding of the relation between stage and the real, and not on a specific syntax of the theatre?



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Silvija Jestrovic is Reader in Theatre and Performance Studies at Warwick University, UK, where she has been working since 2005. She has BA degree in Playwriting and Dramaturgy from University of Belgrade and MA and PHD from University of Toronto. She is the author of books *Theatre of Estrangement: Theory, Practice, Ideology* (U of Toronto Press 2006) and *Performance, Space, Utopia: Cities of War, Cities of Exile* (Palsgrave 2012). She has co-edited, with Yana Meerzon, the collection *Performance, Exile 'America'* (Palsgrave 2009). Her most recent publications include "Theatricality vs. Bare Life", *The Grammar of Politics and Performance*. Eds. Shirin Rai and Janelle Reinelt. Routledge (2015); "Performing Belgrade: Itineraries of Non-Belonging", *Performing Cities*. Ed. Nicolas Whybrow. Basingstoke and New York: Palgrave (2014); "Born in YU: Performing, Negotiating, and Transforming an Abject Identity", *Theatre and National Identity: Re-imagining Concepts of Nation*, Ed. Nadine Holdsworth. Routledge, (2014); "Sarajevo: The World City Under Siege", *Performance and the Global City*. Eds. K. Solga and D.J. Hopkins. Palgrave (2013). She is co-investigator on the UKIERI funded Warwick/ JNU collaboration "Gendered Citizenship: Manifestations and Performances". She has written several stage and radio plays including "Noah's Ark 747" and "Not My Story".

The Artist is (Meaningfully) Absent: Three Stories of Performance, Censorship and Erasure from History

Russian cultural theorist Iuri Lotman has coined the term minus device to describe the way an element expected, but not included, resurfaces as a meaningful absence—it makes the minus device “a wholly real, an measurable quantity” (Lotman) in the meaning making process. While Lotman’s minus device was formulated in relation to dramatic structures, this paper will aim to renegotiate this notion in the context of socio-political performances of censorship and erasure from history. I will argue that instances of censorship and attempts at erasure from history, operate as social scenarios akin to Lotman’s minus devices, making the presence of those deliberately silenced or left out from the cultural narrative, more palpable. Moreover, I will explore how instances of censorship and erasure, not only make the absence of the artist visible and politically meaningful, but shape the absented artist into the symbolic figure of radical citizenship. The paper will explore how, the figure of absented artist resurfaces as political minus device—a meaningful absence in three different historical contexts and forms of censorship: 1) in the context of Stalinist Russia focusing on erasure of cultural figures from history, such as Meyerhold 2) the figure of Vaclav Havel as the poster-boy, the iconic dissident intellectual, of the cultural resistance “behind the iron curtain” 3) and finally, the phenomenon of artist Ai Weiwei, where the Chinese government’s censorship of his work has become directly connected to his global stardom. Exploring these case studies through the notion of Lotman’s meaningful absence, this paper asks: How does erasure materialise as evidence of oppression and terror? How does absence speak/act in a politically meaningful way and to whom? How is the performance of radical citizenship been enacted, reconstructed, and recuperated in the context of censorship and erasure from history?



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Simo Kellokumpu is a choreographer and a doctorate candidate in the Performing Arts Research Center at the Theatre Academy in the University of the Arts Helsinki. In his art he is mixing approaches from the domains of choreography, performance, installation-art and video. His artistic research project is titled Contextual Choreography and its focus is in the relations between choreography and context.

Genealogies of Artist-Researchers: Past Practices and Imagined Futures for Artistic Research in the Performing Arts

In Finland, artistic research (see e.g. Kirkkopelto 2015) has a relatively long history, with publications dating back to the 1990s (e.g. Paavolainen & Ala-Korpela 1994; Arlander 1996). For the 2016 IFTR Conference, we propose a roundtable on how this history affects the current practices of emerging artist-scholars. In artistic research, where art is a means as well as an end, an artist always has to write a kind of a history of themselves in relation to their art form; but when art is no longer something studied but a method for further scholarship, how does one's relationship to one's past practices change? Instead of something out there, art practice and the materiality of the past is a corporeal presence and a repertoire (to use Diana Taylor's 2003 notion) with which to change how we understand art for the future. But what, then, is the relationship of genealogies and personal legacies – past works and careers in the performing arts – to current practice in artistic research? How does the artist become an artist-scholar and what happens to the art in scholarship? What is the impact of this kind of research on how histories of performing arts are written in the future?



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Educated at Reading University and trained at Guildford School of Acting, with a PhD in Eastern European performance from Anglia Ruskin University, Cambridge. Since 1993: a freelance theatre practitioner and director of over 140 theatre productions, co-founder of the Regenerator Theatre Company, Resident Director of the Theatre of the Wheel, and for the past 20 years associate director of the Cambridge Shakespeare Festival. Currently lecturing in Performing Arts at Anglia Ruskin University.

Laibach: The Performance of European Trauma

'There's an ungodly chill in the air. Fists punch the air. Eyes come over glazed, extinct. It's bloody enormous. A thunderous cruelty' The above is from a Melody Maker review of a performance by Laibach, a Slovenian conceptual music collective whose unique aesthetic strategy of 'Retrogardism' articulates the European traumatic historical in the re-enactment of the totalitarian ritual. Championed by Slavoj Žižek, Laibach are Slovenia's most famous cultural export, with a global following and a history of controversy. Laibach continue to tour internationally, and have released 26 albums over their 35-year history. They are widely considered Europe's most controversial music group, and this August, Laibach caused further controversy for being the first 'Western' group to play North Korea. Through a strategy of non-alignment with aesthetic, temporal, geo-political and ideological determinants, Laibach frustrate assimilation by contemporary capitalism. Each album release differs significantly in genre, and is a study in subjectivity, from the martial-industrial and the atonal, to the orchestral, to digital bricolage and re-codings of Bach. They first attained notoriety in the West for their re-codings of Western 'rock anthems', particularly Opus' Life is Life and the Beatles' Let It Be album. Laibach's musical agency in the West functions as a disruptive element challenging hegemonic Western forms and the cultural given of rock music as an antithesis to authoritarian power-structures. This paper interrogates the way in which Laibach resurrect and re-mythologise the taboo dynamic of the grand utopian narrative. In returning to the rejected faecal matter of European history, Laibach fulfil the function of Michael Taussig's notion of the sacred. In the words of Laibach collaborator Eda Čufer: 'Traumas of the past affecting the present and future can be healed only by returning to the initial conflicts'



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Simon Dodi is a performer and performance maker based in London. After completing his degree in Drama and Applied Theatre he undertook a Masters at Central Saint Martins in Performance Design and Practice. Here is where he started making solo and collaborative artistic work. He is currently a PhD candidate at the Royal Central of Speech Drama where he is pursuing a practice based research inquiry and making research informed practice. He also works with the costume designer Anne-Sophie Cocevelou as the Luxurioux Snacks. www.simondodi.com

Camp Then/Now: Re-performing a Political Camp Past to Offer a Fabulous Camp Future

My current research looks at male identifications of camp in popular performance and asks what performative connections these have to everyday enactments of campness, set against a negative genealogy of camp that constantly resurfaces itself in the gay community. One reason for this is because camp signification in popular culture theory has been defined as an aesthetic of artifice, and subject of frivolity (Sontag 1964). So when this term is used to describe a person, the identification is understood as affected, asexual, and currently identified in anti-camp rhetoric: non-camp men, and "straight-acting" only. Through queer historical studies there is a history to camp practice that is more politically engaged, and what the archive offers in understanding how men understood what being camp was; something more courageous is revealed than a superficial surface reading might allow (Houlbrook 2005). By understanding what activates camp signification when read against what a person is actually doing to be camp, this paper shall discuss how Elizabeth Freeman's concept of 'temporal drag' (2010) can offer the potential of a reparative methodology. By discussing my performance practice of re-performing the archive of camp, I shall argue how using Freeman's term can illustrate my inquiry and begin to theorise what a positive connection of camp across time could be.



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Simon Hagemann holds a PhD degree in Theatre Studies (University of La Sorbonne Nouvelle Paris 3) and is a lecturer in German Language and History at the University of Franche-Comté. His research interests include theatre and technology, intermediality, media art and the history of media.

Theatre and Big Data Mining

One of the leading paradigms in contemporary media society is the notion of big data mining. The exploration of vast (and rapidly growing) amounts of data allows for new possibilities to supervise, analyse and predict human behaviour. Data are increasingly becoming highly valuable resources and big data mining a key factor in contemporary consumer and surveillance culture. The growing importance of big data and algorithms raises questions concerning how this might affect human behaviour and thinking. Performative art forms, where the ephemeral moment, spontaneity and human agency have traditionally played important roles, cannot be indifferent to the growing datafication and algorithmization of human life. This short paper attempts to investigate how the growing phenomenon of big data mining may affect the performance arts and highlight some ways in which theatre (especially intermedial theatre) deals with this idea. Analysed examples are taken from theatre performance groups such as the French Quincaillerie Moderne and German Interrobang.



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Simone Niehoff is a research assistant at Ludwig-Maximilians-University of Munich (LMU) and a candidate at the doctoral programme MIMESIS. In her thesis she explores how theatrical interventions employ mimetic tactics of resistance to interfere with public spheres. Simone holds a diploma in Dramaturgy, German Literature and Philosophy from LMU and the Bavarian Theatre Academy August Everding. Simone also works as a dramaturge and is a member of the independent theatre collective Fake to Pretend.

Genealogies of interventionist performance

My paper will explore the genealogy and tradition of interventionist performance. Here I will argue that this is a contemporary, but not exactly new, form of political performance. Further, I will propose that it can be traced back into theatre history in a twofold way: On the one hand, one can focus on the appearance of the term “intervention” within theatrical discourse, and on the other hand on interventionist performances *avant la lettre*. Following the first approach, I have identified three essential sources so far: In 1957, the Situationist International calls for “new methods of intervention in everyday life” (Debord 1957). In 1973, political theorist Gene Sharp lists “guerilla theatre” as a form of political intervention and gives the San Francisco Mime Troupe as an example (Sharp 1973). In 1983, Augusto Boal describes his Brazilian agitprop practice as well as the various forms of Theatre of the Oppressed as “interventionist theatre” (Boal 1983). Boal’s account was published in a French anthology entitled *Le théâtre d’intervention depuis 1968* which mostly looks into agitprop performance (Ebstein, Ivernel 1983). Thus, can certain practices developed by the earlier agitprop theatre movement of the 1920s and 1930s be understood as interventionist performances *avant la lettre*? Focusing on Late Weimar Berlin, I will present primary source material documenting agitprop performances in courtyards, parks, factories, public spaces and within other theatre performances. There is even an example of invisible theatre, illegally performed in local trains and on the streets of Berlin. Can the genealogy of interventionist performance therefore be extended to some forms of agitprop theatre practiced in the 1920s and 1930s? And if so, is the historical notion of a theatre which interferes with society and politics compatible with recent conceptualizations of interventionist performance?



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MA 2006, Theatre research, University of Helsinki. PhD student, University of Helsinki. I'm interested in theatre history and social contexts of theatre and also media analysis. I work as a communication specialist in the Finnish Institute of Occupational Health. I'm an expert of science communication and also highly interested in popular science. At the moment I'm also working on radio drama based terms for the Bank of Finnish terminology of arts and sciences:
<http://tieteentermipankki.fi/wiki/Termipankki:Etusivu/en>.

An Invisible Actor: A Question of Being an Artist in the Finnish Radio Theatre

In my presentation I discuss Finnish Radio Theatre actors and their work. I ask in what way the major transformations in the media world have changed the work of the radio play making professionals. Finnish Radio Theatre's own acting ensemble was founded in 1948 at the Radio Broadcasting Company YLE. The reason was essentially pragmatic: an own permanent group was needed to have people working every day (usually actors were able to work in the radio every now and then). However, it seems that the Radio Theatre's own actors had smaller roles and very often bigger stars from the major theatres got the lead roles. Later in the 1980s and 1990s YLE actors had a group that worked for both radio and TV theatre. In the 2000s Radio Theatre does not have their own ensemble anymore but actors are hired for all productions separately. People work in radio plays among other types of theatre. In my doctoral study I analyze more widely artists and authorship in Finnish Radio Theatre's productions from the 1970s to the 2000s. I have four groups to examine further: directors, actors, sound designers and writers/dramaturges. I am especially interested in question of what kind of artistry and authorship has occurred over the last few decades around Finnish audio drama. They seem to me very practical and concrete phenomenon. So based on my study I will have some examples of productions that articulate these changes what comes especially to the actors. It's important to articulate artists' own experiences as well as critics and their views when assessing the actors' work in Radio Theatre.



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Sir Anril Pineda Tiatco earned his PhD (Theatre Studies) from the National University of Singapore. He was a visiting scholar at the Research Institute for Cosmopolitan Cultures in the University of Manchester from 2012 – 2013. He is the author of *Entablado: Theater and Performances in the Philippines* and the forthcoming *Performing Catholicism: Faith and Theater in a Philippine Province* (both for the University of the Philippines Press). His essays appeared in *Journal of Homosexuality*, *Asian Theatre Journal*, *Humanities Diliman*, *Kritika Kultura*, *Social Science Diliman*, *Philippine Humanities Review*, *TDR: The Drama Review*, *JATI: Journal of Southeast Asian Studies* and *Modern Drama*. An associate professor of theatre studies at the University of the Philippines Department of Speech Communication and Theatre Arts, Tiatco is also currently the director of Diliman Information Office and the officer-in-charge of the Office for the Initiatives in Culture and the Arts.

A Question of Authority: Dramaturgical Vision of Performing the Archive

This presentation will answer two interrelated questions that relate the problem of performing history via the archive within the contemporary theatre scene in Manila, the national capital region of the Philippines. First, it will answer what kind of participation or engagement the stage of Manila present in the destabilization of a historian's authority. Second, it asks how does the stage in present day Manila give voices to the community (audience members) as part of a continuous reading of history. To answer, I inquire on my personal journey as a dramaturg and writer of the play *Miss Dulce Extranjera o ang Paghahanap kay Miss B* (*Miss Sweet Stranger or Looking for Miss B*) staged by the Philippine Repertory Company under La Verne Lacap's direction during Jose Rizal's sesquicentennial birth anniversary in 2011. Although the subject is Jose Rizal, the production posed issues of participation and authority particularly the way history is told, narrated and examined. In a postcolonial and developing city like Manila, history is attributed as the history of the selected few as it was narrated by the privileged few. This history is oftentimes posed as the history of the majority. In the end, the play reminds the audience that the archive is a set of conflicting narrative accounts of events whose significance remains historically negotiated and contested.



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Visualizing Cultural Taste through Broadway Musicals: A Project of Digital Musicology and Data Visualization

There has been a considerable gap between public and scholarly perceptions of Broadway musical theatre, both synchronically and diachronically. The longest running Broadway musicals tend not to be the most critically acclaimed; the most popular ones early on do not always end up in history books as the canonical musicals a century later. What makes a musical popular? What makes a musical canonical? Which musicals best represent US culture and US identity? Does the change in cultural taste determine the varying fates of musicals? What then determines the change in cultural taste? As a data visualization project, this project gathers musical and contextual/intertextual data from Broadway musicals since the 1920s; uses digital tools to analyze crucial indicators such as chord structure, song forms, musical idioms, recurring topics, relevant social issues, and plot structures; and visualizes the construction and change of cultural taste through the production, consumption, and branding of Broadway musicals. As a pedagogical tool, this project uses digital musicology to analyze the most popular and the most critically acclaimed (the two tend to differ) Broadway musicals to see what determines the popularity or canonicity of the Broadway musical in a certain historical period, and how that contributes to, and/or is determined by, the change in cultural taste from the 1920s to the 2000s. This paper will cover the rationale of the project, project overview, digital musicology and data visualization methodology, and case studies of three highly representative decades: the 1950s, 60s, and 2010s. (This project is a digital project chosen as a featured student project by the New Media Lab of the Graduate Center, City University of New York.)



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The Impact of Indian Drama on the Canvas of the World Drama

Indian art is not just limited to the human senses but is sacred as it is believed to have descended from the divine. The literature pertaining to Indian Drama was also said to have traced its origins to the four Vedas RIG, YAJUR, SAAMA & ATHARVANA VEDAS. The pride of Indian literature ABHIGNANA SHAAKUNTHALA written by the bard poet KALIDASA stands as a towering light upon several generations over the centuries. It is an epic on love as well as a love Ballard noted for its never ending greatness. It was translated into English by WILLIAM JONES in the year 1789 and introduced to the west and eventually this theme of romance was translated into 12 European languages for 46 times. The love between Dushyantha and Shakunthala is their courtship, union, and separation, suspicion, pining for each other's company and seeking the rebirth of their golden moments of togetherness. This is the striking chord that connects the psyche of each human who identify their deep down urges complexes and emotions with the principal characters and makes the play evergreen to all sections of the globe. The myths epics and Puranic folklore of India have held an indelible mark on the world reader /viewer /audience from times immemorial. This fact has been collaborated by several research brethren so far. RAMAYANA & MAHABHARATHA the main epics of Indian ethos have directly influenced western artist's playwrights and film makers of today too. AVATAR film is woven with the inspiration of RAMAYANA KALPAVRIKSHA and the films of MANOJ NIGHT SHYAMALAN distinctly bear a stamp of several Indian writings. This Indian drama which is a derivative of the ancient texts and scriptures has continued to inspire and invent several new genres of world Art. Till date and has offered many visual treats to the audience.



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Slobodan Dan Paich was born in 1945 in Yugoslavia immediately after the Second World War. He lived in England from 1967 to 1985. In London S. D. Paich taught the History of Art and Ideas, Design, and Art Studio from 1969 to 1985. From 1985 to 1992, he taught at the University of California at Berkeley. He is one of the founders and Executive Director of Artship Foundation since 1992. He served as a board member of the Society of Founders of the International Peace University in Berlin/Vienna/Oakland from 1996 to 2002, and chaired Committee on Arts and Culture. In 1983 he graduated after three years of postgraduate research at the Royal College of Art, London. Slobodan Dan Paich has delivered numerous papers at international conferences as keynote speaker and presenter based on his courses, lectures and research since 1969, which address tangible and intangible heritage, comparative cultures studies and migration of technics and ideas.

Tectonic Presence and Absence: Adopting, Imagining and Merging Performance and Built Environment

Adopting Vitruvius - Teatro Olimpico Vicenza One of the most scenographic performance buildings, the Teatro Olimpico in Vicenza is imaginative 16th century indoor reconstruction of ancient Roman outdoor theaters. This double historic reference opens this discussion on theater buildings as performance containers and a performative space in itself. Teatro Olimpico's multiple spatial illusions offer observable facts and sharable introspections in thinking about theater experience in general and in the past. *Imagining Immersion Architecture* *Dissident Theater Group Vatronosa 1963 - 1967 Belgrade* Exploring innate and spontaneous need for story, storytelling and performative communal gathering, through look at the architecture and soundscape of ancient ritual spaces. Discourse then turns to the central example of this section, the contemporary dissident theater group Vatronosa and their alternative seeking architectural and programmatic intentions which had no other reference but the performance practice, its mastery and ideological limitations of their time and country. *Body Poetic and Existing Space* Approaching issues of site specific and adoptive theater performances part of the Artship re-use project of one of the 1930s ocean liners. The redefined ship's rich history, experienced by diverse constituencies that used the vessel at the same time opens questions of diachronic and simultaneous readings of space. Shared experience by most visitors of the ship was imagining travelling and journeying, partially because the ship was stationary. This became the visual and experiential basis for a number of intentionally designed, adopted and improvised theater territories. In *Closing Evoking Viva Verdi - Italy's unification cry*, summarizes the symbolic and communal aspects of the theater space and associated music and architecture subsequently present in most western constituted nations, then followed by commentary on neuro-science's research in mirror neurons and their correlation to Aristotle's Mimesis. Concluding with open questions about the uniqueness of theater phenomenon's architectural needs and historic responses.



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Dr. Sofia Pantouvaki is a scenographer (PhD) and Professor of Costume Design at Aalto University, Finland. Her background includes over 75 designs for theatre, film, opera and dance productions in Europe as well as numerous curatorial and exhibition design projects. Co-author, "History of Dress - The Western World and Greece" (2010); editor, "Yannis Metsis - Athens Experimental Ballet" (2011); co-editor, "Presence and Absence: The Performing Body" (2014). She is Project Leader of Performance: Visual Aspects of Performance Practice and Co-Editor, Studies in Costume and Performance (Intellect, 2016). Vice-Head for Research, OISTAT Costume Design Group; Costume Curator for World Stage Design 2013; Associate Curator, Costume in Action (WSD 2013). At Aalto University, Sofia founded Costume in Focus, the first research group on performance costume, and leads a 1.2M€ Academy of Finland research project on Costume Methodologies. Sofia has taught, lectured and published internationally.

"Like Seeing Normal Life" (Dagmar Lieblová, née Fantlová, Theresienstadt survivor): An Evaluation of František Zelenka's Scenography for the Children's Opera Brundibár in Theresienstadt (1943-44)

Czech architect-scenographer František Zelenka was a well-known pre-war designer for the National Theatre in Prague, deported by the Nazis to the Theresienstadt ghetto, where he participated extensively in the ghetto theatrical activity. Among his works in the ghetto, the special case of the children's opera Brundibár, designed and directed by Zelenka, stands out. Brundibár was originally created in 1938 by the Czech Jewish composer Hans Krása and librettist Adolf Hoffmeister in Prague. The cast of the opera consists entirely of children. During the Theresienstadt ghetto years (1941-1945), despite the harsh living conditions, 55 performances are known to have been held in the ghetto between 1943-44. The opera not only offered the children a chance to sing beautiful music, but also brought alive images of everyday life that were then starkly lacking, such as enjoying ice cream, consuming milk and bread, and going to school. The staging of Brundibár consisted of a series of visual statements, combining elements of Brechtian ideas with the Czech avant-garde style. This paper provides a detailed analysis of Zelenka's choices for the staging and design of the opera by focusing on the visual metaphors embodied in the images he created. The paper offers a thorough insight on the multiple role of the original scenography and its major impact on children's lives on a cultural, educational, sociological and psychological level, offering a distraction from suffering, creating a sense of collective identity, and providing a link to normal life. The research was based on unpublished materials from archives and personal collections as well as on original interviews with survivors. The aim of this presentation is to underline the power in creating and reading scenographic images under coercive conditions, with Brundibár as a paradigm of the ways in which scenography may contribute to children's spiritual survival when dealing with issues that cannot otherwise be confronted.



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Honourable? Staging History in Shakespeare's Julius Caesar

Speaking in *An Apology for Actors* (1612) of the contemporaneous history plays, Thomas Heywood famously stated that 'so bewitching a thing is lively and well spirited action, that it hath the power to new mold the hearts of the spectators and fashion them to the shape of any noble and notable attempt'. Due to its eminent ability to make history come alive before the eyes of an audience, the emerging historical drama was no doubt the most popular instance of the period's obsession with history and thus, as critics have not failed to notice, the most important aesthetic vehicle of collective memory in this crucial moment of nascent European nation states. However, besides its lucid visualization of the past and ensuing hold on the collective imagination, both rather well-researched, could there be other, as yet undescribed features particular to the historical drama? Does it have a specific enunciatory mode or a special take on history? Which aesthetic and performative elements support its specific way of dealing with the past, if indeed we may speak of such? With focus directed at the 'Forum scene' (3.2), my paper proposes a historiographical reading of *Julius Caesar*, introducing the concept of 'historical mimesis' to describe Shakespeare's plausible but not veristic, creative and performative staging of an absolute milestone of Roman history and one of the most consequential chapters in world history: the event that led Rome into the final civil war and paved the way for the *pax romana*. The essentially performative, problem-oriented and ethically advanced historiography issuing from Shakespeare's shrewd juxtaposition in this key scene of Brutus' and Mark Antony's differing interpretations of Julius Caesar's character, actions and historical significance is highlighted and its theatrical vocabulary explored: which aesthetic and performative takes support Shakespeare's dialogical and non-conclusive rendering of the great Julius death?



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T. Sofie Taubert studied Theatre Studies, Musicology and Cultural Anthropology at Johannes Gutenberg-University Mainz. Between 2010 and 2013 she worked there as assistant lecturer. In April 2013 she joined the institute for Media Culture and Theatre in Cologne. At the moment she is working on a PhD Project about the "The Scene of the marvellous. Shakespeare's fairies in music theatre from Reichardt to Tsao as moment of of cultural negotiation." (Working Title).

Shipwreck and Enchanted Lands – Wonder, Sound and Machinery in Shakespeare's 'The Tempest'

Alonso and his companions experience the marvellous when seeing the magical banquet on Prospero's enchanted island. Unsure about what is happening, they struggle to explain the "living drolleries" and "marvellous sweet music". Shakespeare's *The Tempest* is full of marvellous events but the play also reflects on the audience response to these staged wonders. This paper focuses on adaptations of the play there we find a specific use and reflection on stage machinery. I will examine a German Singspiel by J. F. Reichardt called *Die Geisterinsel*, which was staged in 1798. On the one hand, this production comes out of the tradition of the bourgeois reformist movement, which understood the literary theatre as a vehicle with which to teach enlightenment values. Using baroque stage machinery and spectacular effects, this opera reflects on the meaning of wonder and superstition. In this paper, I will analyse how text, machinery and music work together to form an atmosphere where marvellous processes can happen – and be believed in. My paper contemplates the interplay between machinery and music and the historical and technical implications of these technical devices. Underlying these discussions are a series of methodological questions. How can we gain insight into the effects of stage machinery? Is it possible to reconstruct the relationship between the stage and audience through engineering drawings and reviews? What impact did these scenes have on the audience's sensual perceptions?



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Born on December 29, 1980 in Ethiopia, I spent my childhood practicing school drama that became the base for my later professional career. After joining Addis Ababa University Department of Theater arts, I finished my undergraduate study with good grade. After my graduation, I have thought as part time lecturer in my theater school and worked as a theater practitioner in different theater companies. I continued my graduate study in theater study at my department at the begging of 2015 and I am now at the middle of my dissertation. I am working to study the relationship between theater therapy and politics mainly relating it with the case of Palestinian theater group named "Freedom Theater" After finishing my thesis, I will join the department and continue teaching, producing academic articles and books and sharing my experience in theater and performance arts. As a young scholar and practitioner, I am keen in discussing and sharing experiences with colleagues and fellow scholars from all over the world. My graduate study gave me the chance to experience the wide range of the concept of theater and performance art crossing boundaries and maps. This conference, I believe, will increase my understanding of Arabic Theater

Title: 'No Trumpets, No Drums': Healing Trauma and War Memory through Theater

The extended, sever and devastating geo political conflict in the Middle East, especially between Israel and Palestine have experienced a lot of calamities around the area. The death of people from both sides increased from time to time creating enormous political, social and psychological problems on the people. Juliano Mer-Khamis, a well known Jewish actor and director, produced a film that juxtaposes this crucial problem on one hand and the power of theater to fight against this complex generational problem on the other. In the film entitled "Arna's Children", he tried to depict the life of children who were living in Jenin refugee camp, Palestine. The children's were trainees and performers of a theater in 'Care and Learning' program which is founded by a Jewish political activist called Arna Mer, mother of Juliano Mer-Khamis. In this essay, depending on the film recording of the training, performance and later life of the children and juxtaposing different recent documents on the work of "Freedom Theater", I will analyze their training as drama therapy and healing trauma of war memory and getting them out of the depressing and highly war guided situation and to give another way of resistance. As the situation is beyond the age and understanding of the children's mind, it becomes more problematic to understand it in theatrical and performative aspects also. But in contrary, Arna tried to show them another direction where they should have to act to the resistance in different dimensions. This dimension is the dimension of theater. This dimension is the dimension of art and love. With The Theater in the middle of Jenin Refugee Camp, where the existence of life and death is experienced in everyday course, where the geopolitical conflict of the area creates a broad and deep influence of the inhabitants, she fights to introduce



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Performance as Transformation of Everyday Urban Space: Reading a Delhi Ram Leela

In this paper we seek to explore the phenomenon of Ram Leela as an urban performative act that sacralizes for a period of ten days every year an otherwise everyday public space – a city park. The paper will specifically look at the Ram Leela organised by the fifty-year-old Lav Kush Ram Leela Committee at Lal Qila (Red Fort), New Delhi, to identify and understand the changes the act and the space have undergone over this period. The event entails an enactment of a traditional text and performative act using new textual and scenographic material that have dramatically transformed over the last fifty years. Technological interventions in the form of LED screens, hydraulic platforms, flying acts, sophisticated fireworks, digital special effects, sensor-enabled lighting all take part in creating a live spectacle for the audience. Using the historical Lal Qila façade (in the middle of Old Delhi, replete with cultural and historical associations) as an architectural unit for the performance supplies more meaning to the performance and increases the overall sensory experience of the event for the audience. In the process, the 'design' of the performance transforms the historical space into a festive (mela) space with add-on elements such as rides, food stalls, bazaars, etc. It is significant as an architectural strategy that a Mughal Building is used for the purposes of a Hindu festival. The façade of Lal Qila is mixed with contemporary architectural design in an exciting use of performance design. The paper seeks to analyse a range of materials to understand the discourses of religious performance, the usage of public space and the changing tools and technologies around this modern-day urban spectacle. The materials invoked will range from photographs to newspaper reports to television coverage to interviews with organizers and actors.



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I am Lord Kelvin Adams Smith Senior Research Fellow and was previously a Research Fellow at the Centre for Disability Studies, University of Leeds. My research adopts different qualitative methodologies to examine the impact of public policy and practices on private lives of disabled persons over historical time and in a national and international context. This includes an interplay of biographical narratives and critical policy analysis, and also the use of more creative methods to transmit social-scientific disability research to non-academic audiences. I convene and teach on the Disabling Society module, part of the MSc Equality & Human Rights course. I have led several projects to enable school children to learn about disability issues through drama, exploring the socio-cultural history of disability through an interdisciplinary lens of narrative and performance. Projects - Adams Smith Research Foundation (Principal Investigator) 'A socio-cultural exploration at the lives of polio survivors through the interdisciplinary lens of narrative and performance', CI: Professor Malcolm Nicholson. January 2015 - July 2015 ESRC Follow-On Fund (Principal Investigator). 'Performing Social Research: Bringing Disability History to 21st Century Audiences'. CI: Professor Mick Wallis, Dr Phillip Kiszley. October 2011 – October 2012.

Polio Monologues: Translating Ethnographic Text into Verbatim Theatre

Mass vaccination programmes mean that poliomyelitis is almost a forgotten memory in the Global North. But in reality its effects continue as many people who contracted paralytic polio in childhood may develop functional deterioration (Post-Polio Syndrome or PPS) in later adulthood; mass migration and escape from violence means that it is also re-emerging in contemporary societies. Thus it is crucial for different audiences to have opportunities to engage with, and understand the life histories of polio survivors and their personal experiences of disease and disability across biographical and historical time. This paper discusses the process of using recorded delivery verbatim techniques, with disabled and non-disabled actors, to translate ethnographic research about social history of polio into a creative accessible medium for new generation audiences to learn about the hidden, often contested, histories of disability and disease that may collide with professional, medical and public discourse. Our contention is that ethnodrama can give a voice to the voiceless, and enable them to contribute to the production of new knowledge, health interventions and policy instruments that affect their lives.



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He completed his PhD in 2005 at the University of Aberystwyth, Wales and in the same year he joined in the Department of Drama at the University of Lincoln as a Lecturer. His doctoral thesis on Restoration of Breath is a pioneering work in the field of intercultural performance theory and practice published by Rodopi in 2007. His research continues to develop on embodied methodology, the Natyasastra, rasa theory, neural mechanism of perception and intercultural performance theory on which he has been publishing scholarly articles and book chapters. He has been invited to several international conferences for Keynote lectures including Finland, Norway, Spain and India. He was awarded the Leverhulme International Fellowship in 2011. He accepted the Scholar-in Residence appointment at Tisch School of the Arts at New York University in 2012. During his visit in the United States of America, he has lectured and conducted workshops at Columbia University and New York University on Restoration of Breath, a pioneering research combining the body, culture, ethnography and performance theory. He holds the honorary position of the Research Advisor of Doctoral Studies at the Dance Studies, University of Auckland, New Zealand since 2013.

Taste: The Aesthetics of Invisible

Taste is sensory and experiential, and therefore, it is invisible. Taste cannot be seen, but can be tasted. Taste can be performed but cannot be described. It lacks a form, but the feeling is embodied and strongly present in all human experiences. Taste being at the centre of the discourse, training and performance, Indian theatre offers a significantly different aesthetic approach to theatre. Acting in this sense, is not the imitation of an action, but the re-enactment of an emotional content (avastha) without coping the object reality of the act. The art of the actor is to make the invisible visible and vice versa. Taste is a metaphor of something invisible, but strongly present in the body. Indian performance theory uses this metaphor in number of ways to explain its foundational concepts in the Natyasastra. In this paper, I propose a reinvestigation of the metaphor of taste in Indian theatre in order to understand and explain the aesthetics of the invisible, which is central to the art of Indian acting. Dr Sreenath Nair University of Lincoln, UK



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Dr Stacey Prickett is a Principal Lecturer in Dance Studies and Research Degrees Convener for Dance at the University of Roehampton. She teaches dance criticism and contextual studies approaches that explore the relationships between dance and wider society. Sociological perspectives inform her research into South Asian dance, popular and contemporary dance practices and the relationship between dance and politics. Her work includes a monograph on dance and politics in the USA and the UK, *Embodied Politics: Dance, Protest and Identities* (Dance Books, 2013). Her work has appeared in publications such as *Dance Chronicle*, *Dance Theatre Journal* and *Dance Research*. Stacey contributed entries to *50 Contemporary Choreographers*, chapters in *Dance and Politics* (Alexandra Kolb, ed. 2010) and *Dance in the City* (Helen Thomas, ed. 1997).

N.Y. Export: Opus Jazz: Dancing the Political Across the Decades

In 1959 the US government funded Jerome Robbins' Ballets U.S.A., for which he created works such as *N.Y. Export: Opus Jazz*. Supported by the state, the company toured Europe, advancing an ideological agenda that celebrated American values during the Cold War. The multi-racial cast, jazz-infused movement and music brought an avant-garde aesthetic that enthralled audiences from Athens to New York. Archival documents and personal narratives offer diverse perspectives to inform both historical and contemporary readings of the work. A period lens situates the dance within Cold War cultural diplomacy while restagings of *NY Export* facilitate more contemporary analyses of the dance and its critical reception. The New York City Ballet's multiple productions, ranging from the 2010 version of the ballet filmed on location in New York City streets to earlier performances documented in reviews and biographies, moves the work from a small pick-up company into the repertoire of an internationally prominent ballet institution. How does the rhetoric of the 1958 dance sit in relation to other readings of the political across the decades, gleaned through the reception of the ballet in its various manifestations? Film documentaries, programme notes, reviews from the original tour and later performances provide primary source material which will be contextualised in relation to Cold War historical narratives and concepts of the political and dance history.



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Staf Vos (1980) studied Cultural History at the KU Leuven and at the University of York (UK). He published a monograph on the relation between music and ideology in interwar Flanders (2005) and went on to do his PhD-research on Belgian dance history between 1890 and 1940. This led to a monograph in Dutch published by Leuven University Press. Since 2012, Staf works as a researcher for Het Firmament, a former school and centre of expertise on (heritage of) puppetry which has now broadened its mission to include the heritage of the other performing arts.

In Search for Good Practices to Safeguard Intangible Heritage of the Performing Arts: A Flemish Case Study

Following the 2003 UNESCO convention regarding intangible cultural heritage, the government of Flanders, the Dutch-speaking region in Belgium, funded a pioneering research project (2005-2009) to safeguard its rich tradition of puppet theatre, to be realised by Het Firmament. The project's aim was to develop good practices to address the previously poorly recognized issue of intangible heritage by developing new policies regarding its documentation, preservation/innovation and performative presentation. This resulted in the official recognition of Het Firmament as a 'centre of expertise' for the heritage of puppetry (2009-2011) and of the performing arts (2012-). The case of puppet theatre was considered an exemplary testing ground as it draws on many centuries worth of knowledge, stories, manipulation techniques and co-ordination skills that are handed down from one generation to the next, both orally and in practice, but also appeals to avant-garde artists. Safeguarding intangible heritage of the performing arts is as much about change as about continuity. Exchange between past and present techniques and between different media proves to be of crucial importance in convincing a broader contemporary audience of the value of the heritage of puppetry. This paper aims to contribute to the international debate on intangible cultural heritage by critically sharing the research project's methodology and its main conclusions. Opening it up to other areas of intangible performing arts heritage, the paper will also integrate conclusions of a more recent Flemish research report on practical ways to support so-called 'living human treasures' in the arts (2014). Examples of 'performative safeguarding' and of intense debates concerning heritage within the fields of puppetry, dance and stagecraft will be discussed. This Flemish case study – with its successes and failures, potentialities and challenges – will provide food for thought and inspiration for cultural policies in different (inter)national contexts.



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My name is Stefania Lodi Rizzini and i am currently a 4 year PHD student at Sorbonne Nouvelle Paris 3 - at the core of LIRA institute. (Laboratoire Internationale Recherches sur les Arts) under the direction of Prof. Josette Feral. My thesis title and subject is: Figures of femininity in connection to myth in contemporary theatre. I graduated from the University of Milan with a Thesis: female identity in contemporary british art. dated 2002. the thesis approached the yBa (young british artist) from a feminist point of view. Extract of my thesis was published in the review of the university of Milan "Culture" in 2002. I am a student-worker - currently working in communication training for an american company

Stratetigies of Gender Reversal

Feminist thinking and ideology have often being cautious in approaching tragedy and in particular female figures of Greek tragedy because often considered an expression of male patriarchal domination. Aristote has been criticized to provide a static and create stereotypical ideas attributes to represent women. Therefore a lot of woman artist have being fascinated used of mythological figures in two main opposite approaches, distance and identification. Taking distance from the text base practice, feminist theater have being interested and share with performance art the research of new forms of expression (silence, body language, etc...) emphasizing the body and the representation of female codes. The debate around women has often positioned Women in conflict and at the opposite of man. Sue Ellen Case reminds us of the recurrent figures used by feminist, the Amazons, which conflate female gender with the image of the outsider and with characteristics typical of the male. Assuming characteristics typical of the male, specifically gender reversal has been one of the strategy used by female artist, just to mention Rachel Rosenthal to challenge the notion of gender. Gender reversal is a strategy tool to challenge the conflict sex/gender and stereotypical figures. The article will bring two examples from the Italian theatre context, Emma Dante and Motus, for their use of the body codes for female and their attention to gender topic.



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Sideshow Scenography: Lessons from the Past for Creating Immersive Experiences

The American sideshow or freak show prospered in the 19th century as a means of publicly displaying oddities of nature. Individuals with unique characteristics, often as a result of genetic anomalies, were costumed, accentuated, and put on display for the amusement of audiences across America. These acts were gathered in what is called a 10 and 1, where 10 different acts were positioned in a single environment and the attendants' experiences were mapped out as they were admitted to various portions of the tent. These events put everyday people in close proximity to something foreign which attracted their attention and created some type of visceral response that they found so valuable they were willing to hand over money to experience more. Sideshows still exist to this day but the focus is less on physical human anomalies and more on outrageous acts and physical feats such as a lizard man eating bugs, someone piercing themselves and hanging all sorts of things from their skin, pounding nails through noses, or laying down upon glass. These acts engage so intensely that even the toughest viewers can be affected, causing them to throw up faint at the site of these freaks of nature. I will consider past acts and how they have been re-imagined in the 21st century for new technologies. These new types of presentation can show us how reinvigorate strategies for engaging audiences and for building new and spectacular events. Borrowing ideas from Jacques Ranciere and relational theory I will discuss the ways that the senses are engaged to create aesthetic response and that scenography intentionally activates the attendant's experience. Historical analysis offers lessons for the scenographer to create structures guiding experience in novel ways for today's audiences.



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Stephen Farrier is a Principal Lecturer at the Royal Central School of Speech and Drama, University of London, where his research focuses on queer theory and performance, gender and the relations of theatre and performance to community. He is the co-editor with Alyson Campbell of *Queer Dramaturgies, International Perspectives on Where Performance Leads Queer* (Palgrave 2015). He is interested in the relationship of temporalities to queer theatre making and connects this work to community. He has written and presented on queer intergenerational work for *The Journal of Homosexuality*, the relation of temporalities to drag performance and queer research methodologies – in particular queer practice as research methodologies (with Alyson Campbell) in *Theatre Research International* and queer research methodologies and ethics (with drag performer and academic Mark Edward). From 2009-2012 he co-chaired the Theatre and Performance Research Association's (TaPRA) Performance, Identity and Community working group. He supervises PhDs that in the area of queerness, gender and performance in and has directed numerous shows at Royal Central and elsewhere and has a particular interest in experimental and postdramatic theatre forms.

Joe Orton, Queer Histories and Thinking the Queer Theatrical Past

In the UK context, Orton's work can be read as popular farce wrapped into the 1960s explosion of risqué work that reflected contemporary play with form (of people like Harold Pinter, for example) whilst also feeding mainstream audiences' desire for work that was familiar yet fresh, new and a bit naughty. Orton's plays form a staple of the UK repertoire are often produced in ways that emphasise the farcical, crowd-pleasing aspects of his work. Only relatively recently have Orton's works been examined as part of gay theatre history in specific relation to how queers may have lived in the 1960s. The presentation of gayness in the farce form can be manifest in productions through an empty or bland kind of campiness that is apparently played only for laughs. This paper looks to extend the relation of Orton's work to queerness and to examine the space for Orton in lineages or genealogies of queer performance. Given that farce can be related to hegemonic forms of representation and thus related to heteronormative visions, this paper examines the ways in which Orton's work might potentially be seen otherwise – as queer, or at least how it can speak to contemporary notions of queer temporality. The paper plays with the relation of Orton's work to the nascent modern gay movement of the 1960s and 1970s in the UK, whilst also drawing out some threads that seek to engage with the bind his work has to some the problematics of the era: the regard for women and blackness in the plays reflects the easy misogyny and racism of their time. Thus the paper seeks to connect Orton's work to a lineage of queer plays and also to see it foreshadowing some of the same critiques levelled at first wave queer



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Queer Ressentiment and History as Progress: The Backwards Drag of Margaret Thatcher Queen of Soho

This paper animates Wendy Brown's (1995) account of 'wounded attachment' to re-examine queer identity's investment in its own history of suffering, focusing on Jon Brittain and Matt Tedford's drag cabaret and revisionist history *Margaret Thatcher Queen of Soho* (2013) to explore how the backwards affects of history come to be experienced as progress. Understood as an attempt to displace suffering by identifying a culprit – and thus site of revenge – for hurt, Brown argues that identities structured by Nietzschean 'ressentiment' come to be predicated upon and even require a sustained rejection by a hostile external world. Shaped by an investment in its own subjection, such a politic's claim on self-affirmation fails to challenge the economy of inclusion and exclusion that liberal universalism establishes (Brown 1995: 70). This framework, I suggest, remains a key part of mainstream LGBT politics and performance practice in the UK, shaping both relationships to the past and the possible terms of 'progressive' futures. While conservative gay male attachments to Thatcher have often been understood in terms of identification with a challenge to gender norms, I suggest Brittain and Tedford's re-imagining of the events surrounding the introduction Section 28 (UK legislation preventing an imagined 'promotion' of homosexuality) may figure and challenge a liberal insistence on a very particular history of injury which invokes equally narrow narratives of recovery and assimilation. In this, *Queen of Soho's* staging of Thatcher as both culprit and queer icon offers a means of critiquing the constrained ambitions of liberalism's project of anti-homophobia, and in a way which might avoid a merely paranoid account of ressentiment by acknowledging the precarious pleasure of the spectacle of Thatcher as drag superstar.



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S. E. Wilmer is a Fellow and Professor Emeritus at Trinity College Dublin where he was Head of the School of Drama, Film and Music. Recently he co-edited (with Audronė Žukauskaitė) *Deleuze and Beckett* (Palgrave Macmillan (2015)), *Resisting Biopolitics: Philosophical, Political and Performative Strategies* (Routledge 2015) and *Interrogating Antigone in Postmodern Philosophy and Criticism* (Oxford University Press, 2010) and (with Anna McMullan) *Reflections on Beckett* (University of Michigan Press, 2009). Earlier publications include: *National Theatres in a Changing Europe* (Palgrave Macmillan, 2008), (with Pirkko Koski) *The Dynamic World of Finnish Theatre* (Like, 2006), *Writing and Rewriting National Theatre Histories* (Iowa University Press, 2004), and *Theatre, Society and the Nation: Staging American Identities* (Cambridge University 2002). He was a Research Fellow in the Interweaving Performance Cultures Centre at the Freie Universität in Berlin from 2014 to 2015 and has been a Visiting Professor at Stanford University and the University of California at Berkeley.

Greek Tragedy as a Pretext to Address the European Immigration Crisis

The exiled character in need of asylum is a recurrent theme in ancient Greek tragedy. For example, *Medea*, *Orestes*, the Children of Heracles, *Oedipus in Oedipus at Colonus*, and the daughters of Danaos in Aeschylus's *The Suppliants* all seek asylum. In these plays, we see uprooted and homeless persons seeking sanctuary, and the obligation of hospitality or *xenia* is revealed as an important responsibility for the ancient Athenians. Thus the problem of asylum is an ancient one, both in the theatre and in real life. Some of these plays have been updated in recent years to comment on the plight of today's refugees, and often to reflect on the concept of hospitality. In this paper I will show how German theatres responded to the current immigration crisis by presenting productions about refugees and by becoming politically active as institutions. I will examine Jelinek's *Die Schutzbefohlenen* which has received more than ten productions in Germany and Austria during the past year as an emblematic case study of a play that uses an ancient Greek drama as a pretext to comment on the current crisis and mobilize public opinion, calling attention to the tension between law and justice, between citizenship and human rights, and between finite and infinite hospitality.



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Stuart Andrews is Lecturer in Theatre Studies at the University of Surrey (UK). His research addresses practices of performing place, particularly in homes and at points of crossing and transition. In 2014-2015, he collaborated with Matthew Wagner on a research project, 'The Door: A Practical Study of Site, Object, and Threshold in Theatre and Performance', funded by the British Academy/Leverhulme Trust. As part of this, he and Wagner led a symposium on the door in theatre and performance, and he collaborated with working artists on practical research into performing the door. He has published on moorings in performance in *Contemporary Theatre Review* (2015) and, with Jocelyn Spence and David Frohlich, on performative experience design in the *Journal of Media Practice and Digital Creativity*. He is currently developing two monographs, one on performing home and one, with Wagner, on the door. Andrews joined the University of Surrey in 2008 to set up the then new programme in Theatre Studies, now Theatre and Performance.

Adapting Architecture in Death of the Dollhouse and 12 Ballads for Huguenot House

For Meiss (2013), adaptation is a critical mode by which we transform a dwelling into a home. In this paper, I consider how artists adapt buildings that were once homes, but which have subsequently been abandoned. In so doing, I reflect on the significance of adaptation as a term to understand artistic reworking of architecture. In *The Dollhouse* (2007), Heather Benning re-crafted an abandoned farmhouse outside Manitoba, Canada, as a human-scale dolls' house. She replaced one wall with Plexiglass, and redecorated interior rooms in the bright colours from when the house was abandoned in the 1960s. By 2012, with the foundations unsound, Benning burned the house, which she documented on film and in an exhibition. Benning's *Dollhouse* contrasted dreams of home-making with agribusiness and depopulation. In *12 Ballads for Huguenot House* (2012), Theaster Gates reimagined an abandoned urban house in Kassel, Germany, for the art festival, *DOCUMENTA 13*. Gates placed the house in dialogue with a house in Chicago, using materials from one to attend to the other, before staging twelve ballads at the house. The paper discusses artists' response to an existing building, their own practice and concerns, and the materials and form of each work. Although the paper addresses changes to the physical form of a building, it finds, in each case, that practices, discoveries and decisions made by the artists in their work are a necessary part of processes of adaptation. It suggests that if adaptation does not attend to practices, particularly sustainable future practices in a building, then it will do little to assuage past abandonment. From here, it considers how we might usefully understand adaptation as a critical term in arts practice. It proposes that adaptation is a more relevant and appropriate term for artistic rewodings of architecture than the more familiar term 'installation'.



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Dr. Sukanya Sompiboon is currently an Assistant Professor in the Department of Speech Communication and Performing Arts, Chulalongkorn University, Thailand. In 2012 she completed her PhD in Drama entitled *The Reinvention of Thai Traditional-Popular Theatre: Contemporary Likay Praxis* at University of Exeter, UK. Her research areas include tradition-based contemporary theatre and reinvented popular performances in Thailand. Sukanya Sompiboon has actively presented articles at academic conferences both international and national levels. She has also published her research articles in different academic journals and conference proceedings. Recently her article entitled "Likay Aka Oni Red Demon: Encounter and Exchange of Intercultural Performance" has been published in the *iafor Journal of Literature & Librarianship* Volume 2 Issue 1 Spring 2013. Her article of "From 'Naga Wong' to 'The Message': the Intercultural Collaboration and Transformation of Makhampom's Experimental Likay Performance" was published in *Embodying Transformation: Transcultural Performance*. Monash: Monash Publishing, (2015) pp: 130-146. Apart from an academic, she is a singer, actress, director and playwright on traditional-popular and contemporary theatre. Sukanya Sompiboon is a permanent member of the Makhampom Theatre Troupe and the Anatta Theatre Troupe. She has performed a number of the Makhampom's contemporary Likay projects and contemporary theatre productions since 2003.

Tradition-Based Contemporary Thai Theatre: Discursive and Practical Approaches of Traditionalist Theatre Reinvention

It would be intriguing to seek the basic reasons for which theatre practitioners have reworked productions by (re)presenting traditional content in new contexts and innovative styles. It would also be informative to explore the directions in which "tradition-based contemporary" performances have developed. In this article, I consider the evolution of Thai theatre from a traditional to a contemporary context, where the influence of modernization, westernization, globalization, and localization play important roles in the shifting of Thai theatrical milieu. This article focuses on conceptual, creative, resurgent and practical approaches of tradition-based contemporary Thai performances - namely post-tradition to emphasize a hybrid and syncretic theatre form which is seen as a restoratively traditionalist theatre; the combination between elements of traditional Thai and modern (Western), foreign and indigenous, and urban and rural theatrical by means of tradition-based contemporary performance. The revisions of traditional stories or literatures, such as feminism and social issues will be exemplified. The performances focus on the re-interpreted contents that go beyond the original ones or somehow ironically rejects those principles as such, satirical stories about capitalism, materialism and feminism. Furthermore, issues of discrimination, such as gender, race, class, education are often applied. These aesthetic amalgamations are able to connect theatrical and artistic traditions as Thailand's heritage and uniqueness to the global theatre forms.



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Widely published in theatre and performance studies. Most recent books are *Performing Environments: Site Specificity and Early Modern Drama* (co-edited with Mary Polito, Palgrave 2015), *Theatre & Museums* (Palgrave 2013) and *Shakespeare Beyond English* (co-edited with Christie Carson, Cambridge UP, 2013). Currently working on a research project funded by the Social Sciences & Humanities Council of Canada on performance and mega-events.

Brand, Value, Theatre

Sponsorship of the arts has become increasingly necessary in the “austerity” budgets of many, if not most, Western nations and corporate brands (from discretely placed logos on theatre programmes to much larger scale events) have become commonplace in an audience’s experience of theatre. I am interested, then, in thinking about the increasingly complex relationships between live performance and corporate brands – and the markets for both. I plan to examine both terminology and methodology that might be most productive in opening up our discussions to include in much more explicit terms a recognition of the instrumental use(s) of theatre and performance. As we have begun to talk in more expansive ways about value (economic as much as social and/or aesthetic) in/of the arts, a more nuanced analysis of instrumentality becomes important. I will address ideas of dependence and interdependence as well as broader matters of influence and engagement in relation to theatres and their corporate supporters. My paper will offer an initial thinking-through of the relationships between intrinsic and instrumental value and their pressures on theorising the contexts of any theatrical event. I hope, among other things, to identify particular economic concerns in and behind the production and reception of performance, whether that is understood in terms of a single staging (a run at a particular venue) or in larger artistic/cultural events (such as festivals and expositions). The paper will include specific examples to elaborate the discussion – likely drawn from theatrical performances at the 2012 Cultural Olympiad in London and the 2015 World Exposition in Milan.



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Susan Haedicke is Associate Professor (Reader) in the School of Theatre, Performance, and Cultural Policy Studies at University of Warwick in the UK. She published *Contemporary Street Arts in Europe: Aesthetics and Politics* with Palgrave Macmillan (2013) as well as several articles and book chapters on street arts over the last few years. Her current research focuses on performance, climate change and food systems. 'Hope is a Wooded Time: An Eco-Performance of Biodiversity in Discarded Geographic and Social Space' appeared in *Performing Ethos: Performing Ecos*, a themed issue focusing on performance and the environment, and she is working on a book, *Performing Landscapes: Farmlands*.

Eco-creativity and Performance of the Land: The PerFarmance Project and Earthrise Repair Shop's Meadow Meanders

Tim Ingold links story-telling and place by arguing that story-telling is a way to experience a place from within. The place is the story, and story-telling offers a path into a place so that its place-meanings may be discovered. This paper proposes to explore that idea by looking at two very different site-specific performance projects that suggest place-stories of human interventions into ecological processes. Both projects originated on farmlands, one of the earliest examples of human impact on the land. In The PerFarmance Project, first created in Cloneen, Ireland in 2013 and recreated for Madison, Minnesota in 2015 and Warwickshire, UK in 2016, co-creators Juan Manuel Aldape and Chris Bell collaborate with farmers to create a community choreography of farmlands that explores past and present stories of the land. Meadow Meanders, originally conceived by Baz Kershaw on his North Devon farmland, encourages what he calls human 'econnectivity' to the earth. In a meadow allowed to regenerate, Kershaw walks a circuitous footpath into the tall grasses, a path that mimics the shape of one of the Earth's major ecological features. Once the pattern is established in the meadow, a solitary walker follows the path and viscerally experiences a global ecology on a local, human-sized scale. This paper seeks to understand how these projects engage the public in acts of eco-creativity in public discursive spaces, and, in so doing, encourage new understandings of the inseparable link between social life and ecological life and our acute responsibility to be a responsible partner.



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Susan Kattwinkel is Associate Professor of Theatre History and Criticism at the College of Charleston in Charleston, South Carolina, USA. Her publications include work on vaudeville, freak acts, and audience participation. Current research projects are on contemporary variety theatre, tourist theatre, incubator baby shows, and the Irish in nineteenth-century vaudeville and music hall. She is a past editor of SETC Theatre Symposium and current book review editor for the *Journal of American Drama and Theatre*. She is a practicing dramaturg.

Penn and Teller and the Recreation of Heritage Magic

Since the 1970s, the magic duo of Penn and Teller have been disturbing the world of professional magic by revealing how tricks are done, explaining the psychology of fooling spectators, and connecting the world of magic to the subterfuges of everyday life. Known as "The Bad Boys of Magic," the pair have earned their most ardent fans through their more complex deconstructive practices. Penn and Teller teach skepticism to their spectators, which they then direct toward social practices both large and small that they see as scams, such as religion, government, hypnotism and psychics. But while they use magic for political commentary, and mock traditional magicians who claim special abilities, the two are sincere in their homage to the hard work and personal risk involved in the performance of magic and other circus skills. They upend many of the traditions of magic in order to bring artists and spectators into a contemporary conversation with each other that acknowledges the agencies of all individuals. Penn and Teller have put a modern spin on many historic magic tricks such as underwater escapes, the double bullet catch, knife-throwing, and sawing tricks. Their deconstruction of these sometimes centuries-old tricks erases the separation between magician and subject, putting their own bodies on display and upsetting the traditional hierarchy of magician > assistant > audience. They reposition the female assistant from victim to participant, and move spectators from the role of dupe to that of critical participant. In the process, they foreground the vulnerable human body and ask audiences to critically consider the risks and deceptions of everyday life. In this paper I will examine Penn and Teller's reconceptions of several heritage magic tricks from the late nineteenth century and consider how these stagings reposition the performance of magic as critical social commentary.



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Susan Tenneriello is Associate Professor of Theatre in the Fine and Performing Arts Department at Baruch College. She writes widely on the intersections of dance, theatre, visual art, and technology, and is the author of *Spectacle Culture and American Identity: 1815-1940* (Palgrave Macmillan, 2013), a study of the growth of immersive entertainments in U.S. history. Her current research examines the history and development of Olympic Opening Ceremonies.

Winning Hearts and Minds: Visions of Political Transformation at the 1988 Seoul Summer Olympics Opening Ceremony

My paper amplifies ongoing research into the history of the modern Summer Olympic Opening Ceremony that examines the development of global spectacles over the twentieth and twenty-first centuries as a fluid transnational creative industry. Between 1972 and 1996 Olympic opening ceremonies began to model storied performances of national history that expressed social values and the cultural aesthetics of the host country for worldwide dissemination. My examination of this moment in Olympic history relates decisions occurring within the International Olympic Committee that opened the door for host countries to enlarge the entertainment features of the opening ceremony. In particular, the Cultural Commission of the IOC determined that providing the host country with a national platform to expose growing worldwide audiences to the host country's socio-cultural legacy would attract more television viewers to the games. The focus of this paper is the 1988 Seoul Summer Olympics, the second Olympics to take place in Asia following the 1964 Tokyo games. The Seoul Olympics occurred while South Korea and North Korea officially remained at war. Although negotiations took place to include North Korea in hosting the games, they were unsuccessful and resulted in North Korea's boycott. South Korea used the hosting opportunity to bring international attention to its "post-war" transformation. The objectives of the opening ceremony aimed to forefront Korean emotion and aesthetics to show the transformation of an era of conflict into an era of reconciliation. With a pronounced theme of "harmony and progress," Seoul's opening ceremony marked a "rebirth" of the Olympic movement in IOC President Juan Antonio Samaranch's words that left behind Cold War acrimony and large-scale boycotts that marred the previous three Summer Olympics. Against the backdrop of political diplomacy and IOC incentives, my work examines the stunning production values of Seoul's opening ceremony as a sentiment of political transformation.



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Susana Egea Ruiz (Barcelona, 1968) actress, stage director and researcher in performing arts. She graduated in Romance Philology at the University of Barcelona (1996) and has a Masters research degree in Performing Arts, Autonomous University of Barcelona – Institut del Teatre). She has received training in music, dance and drama, and has completed doctoral courses in Performing Arts (Autonomous University of Barcelona - Institut del Teatre) along with the presentation of her research dissertation - "Bases for the development of an acting training for opera singers". With her work "Actor training in opera: Analysis of a specificity" she received the "Artez Blai International Award for Performing Arts Research" (2011). As an actress she has worked with, among others, conductors such as Adolfo Marsillach, Calixto Bieito, Ferran Madico, Hansel Cereza, Antonio Simon, Hasko Weber and Malena Espinosa. As a stage director, her work is mainly interdisciplinary (music, theatre). She has been invited to attend several courses as a teacher of acting training. She teaches Lyric Theater at the Escola Superior de Música de Catalunya, where she currently teaches Lyric Theatre and Acting Skills for Singers, and where she has coordinated the Opera Workshop since 2009, and at the Institut del Teatre

Acting on Opera Through History: Sources and Treatises to Create the Performativity of Operatic Genre, from XVI Century to Nowadays

One could think that the necessity of a singer to be a good actor, it's a consequence of last stage innovations, in contemporary times; but far from it, we show, that from the beginning of the opera, in XVI century, we find texts which tell us how a singer should act. The prefaces of first opera composers as Emilio de Cavalieri, Jacopo Peri or Marco da Gagliano, give us some cues about specific technical matters in the acting on singing. *Il Corago*, from 1630, become a valuable source, giving to the singer, the precepts to act the *musica recitativa*; posterior treaties will confirm us how the issue about how to act in opera will be alive along its history; and new moments of the opera will add new technical elements to its acting: as the opera from Monteverdi, the arrival of the genre to the public theatres, -on 1637, with *La finta pazza*-, or the development in France of the *tragédie lyrique*. Techniques from the *gestuelle baroque*, inherited from Quintilian, will influence theoretical works, as the one's from Charles Le Brun or John Bulwer, which will offer us new traces about the issue. Techniques from *commedia dell'arte*, will influence also the acting on the singers, specially after the *Querelle des Bouffons* in XVIII century. The new science of XIX century will bring as a new conception of the human being, and with this, new challenges to create characters in the total art work that opera is.



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Dr. Susanne Foellmer works as Reader of Dance at the Centre for Dance Research at Coventry University (GB). Her research focuses on dance and performance of the 1920ies (Weimar era) as well as contemporary performing arts with respect to theories of aesthetics and corporeality. Further research fields are dance in connection to media and visual arts. From 2014 she has been directing the research project "On Remnants and Vestiges. Strategies of Remaining in the Performing Arts" (DFG/ German Research Foundation). Publications a.o.: "Valeska Gert. Fragmente einer Avantgardistin in Tanz und Schauspiel der 1920er Jahre" (Valeska Gert. Fragments of a Vanguard Dancer and Actress in the 1920s, Bielefeld, 2006) and "Am Rand der Körper. Inventuren des Unabgeschlossenen im zeitgenössischen Tanz" (On the Bodies' Edge. Inventories of the Unfinished in Contemporary Dance, Bielefeld, 2009), as well as recently "Re-Cyclings. Shifting Time, Changing Genre in the Moving Museum", in: *Dance Research Journal*, Special Issue Dance and the Museum, Dec. 2014. She also has been working as a dramaturge for dance company Rubato, Isabelle Schad and Jeremy Wade among others.

"Trust Me"? Epistemological Questions About Witnessing in Repeating Dance

Since the increasing interest in re-enactment and reconstructions in dance, it is a common practice to integrate contemporary witnesses into the process of research. Those witnesses seem to provide the possibility of an undisguised access to the bygone dance event when trying to trace a choreography and their specific movement qualities, a certain texture of the bodies formerly involved, or particular configurations of steps. The sheer status of the 'having-been-present' of the witness seems to let him/her rise above any doubts that usually exist when regarding photographs, film footage or written documents that always only reveal a restricted part of the bygone event and thus only serve as an insufficient source of (historiographic) mediation. However, a striking incompleteness comes to the fore when witnesses admit in e.g. meet-the-artist-talks that they had problems to recall specific parts of the requested incidents: In the reconstruction of Mary Wigman's *Le Sacre du printemps* (1957/2013) Emma Lou Thomas, for instance, could not recall the precise movements and spatial alignments of Dore Hoyer performing the solo part, as she was standing with the back to her at that time. Likewise, Reinhild Hoffmann was not able to transmit the role of a cat she performed in a piece by Kurt Jooss because she simply could not remember it any more – a task given within the framework of Christina Ciupke's and Anna Till's production *Undo, redo and repeat* (2014). The consultation of contemporary witnesses is usually depending on ideas of trustworthiness and authority regarding a certain knowledge but those concepts become frail when it comes to the remembrance of dance. Hence, this paper examines the precarious epistemological status of witnesses involved in reconstructions, and provocatively asks whether they might be as well 'handled' and 'examined' like any other documenting media with all their deficiencies and lacks.



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Susanne Kass works in a variety of media, often in the contexts of theatre and performance. She explores the various avenues of communication, the creation of meaning how one can create relationships between fragments of information. In her practice she has been developing performances and installations which study the dynamics and emotive dimensions language in relation to it's everyday uses, legal and political power as well as the properties of its various recorded and written forms. She studied *Mediaculture (BA)* at the Swedish Polytechnic in Nykarleby, Finland and *Intermedia (MA)* at the Academy of Fine Arts in Prague in the studio of Tomáš Vaněk. Performances include *Lingua Varia*, produced on a residency at Alfred ve Dvore, *Woman, Skin, Song, Bone* with Neceser collective, produced at a residency at MoKS and premiered at Palac Akropolis. In July/August 2012 she took part in Exchange Committee MX-CZ in Mexico City, performing at the festival *Cuerpo FeRomenal*, *Ex-Tereza ArteActual*, and a production of *HoME* theatre for the festival *Transversales*. She has made several performance collaborations with Cristina Maldonado including visual research partner for *Sayat Nova*, which was nominated for theatre performance of the year by Czech Theatre News.

Activating the Museum Space - Using Theatre as a Tool for Interventions in Permanent Collections and Liberate the Histories and Fictions Created by the Institutional Setting

A presentation of my research for a theatrical performance which attempts to use the architecture, context and permanent collections of art museums as a point of departure for intermedia storytelling. Specifically I have been studying the stories and relationships between two bronze horses by Adriaen de Vries, which were brought to Stockholm as war booty during the 30 years war. The statues and their subsequent copies have created a series of links between the places where the horses are now located in the Prague and Drottningholm, Sweden. The performance is an attempt to make these relationships visible and bring together the real artworks, images and stories which have been collected and compiled through the research period. Through a combination of informative storytelling and participative activities, the audience has a chance to experience the visit to the museum as a performative act. The issues that the stories address also reference events and power structures touching on several contemporary problematics such as art artifacts caught up in war, mercenary soldiers as well as questions of identity and attachment to the hero as role model. An unfortunate side effect of art objects with a complex history being presented as such through a museum setting, is that they tend to get 'stuck' by their own story, unable to get away from the burden of their own history. By confronting the gallery setting with a theatrical intervention the histories of the objects and the personal histories of the audience are able to clash and free the artworks from their 'stuck' position. If the museum can be transformed into a site-specific stage, the histories present have a chance to produce their own fictions, interpretations and actions. Instead of being stuck in the past the artworks can begin to float in the present once more.



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Susanne Ravn is associate professor at the Department of Sports Science and Biomechanics at the University of Southern Denmark. In her research she critically explores the embodied insights of different movement practices – especially dance practices – and actively deals with the interdisciplinary challenges of employing phenomenological thinking into the analysis of these practices. She is the author of several books in Danish and English and has published her research in journals related to phenomenology, qualitative research methods in sport, exercise and health, dance research and sociological analysis of embodied experiences. She has been awarded funding for several research projects by, between others, the Research Council of the Danish Cultural Ministry. She has been the chair and vice-chair of the board of Nordic Forum for Research in Dance (NOFOD) and has acted as the corresponding secretary in the elected board of the Society of Dance History Scholars (SDHS) since 2014.

A Phenomenological Description of the Body Memories of Dancers

Leading philosopher in the field of body memory, John Sutton, has emphasised that all memory is embodied and that the embodied characteristics of memory influence not only how, but also what, we remember. In this paper, I will specifically focus on presenting phenomenological descriptions of body memories of relevance for dance practices. I would like to emphasise that the ways that different kinds of memory are meshed in the many contexts of our habitual actions is central for the descriptions of the dancers' memory of habits and skills. A large part of dancers' practices are, in different ways, focused on developing, adjusting and optimising certain techniques of the body (as specialised habits) according to criteria of the artistic field. I contend that it would be a mistake to think of these body techniques – or specialised habits – as a repertoire of more or less automatised movements. Rather, in each repetition, habits are to be understood as unfolding in response to the present context and accordingly instantiate a fresh memory of these habits while moulding them at the same time. In sociological discussions, several researchers have drawn attention to the facts that when exploring, and possibly changing, habits, we at the same time rely on other habits and that habit does not only include sensory-motor use of our bodies, but also the way we handle our attention and focus our awareness. Habits are thus the necessary foundation on which improvisations can exist. The unfolding of any habit is itself partly improvised in response to specific contextual demands. I will therefore also argue that dance improvisation can then only be understood when taking into consideration its complex relation to habits and body memory.



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Suzanne Kooloos holds a Bachelor's Degree in Language and Culture Studies: Art, History and Culture 1450-1750 from the University of Utrecht and a Master's Degree in Dramaturgy from the University of Amsterdam. Her Master thesis about sensory perception in the theatre was nominated for the Theatre Thesis Award of Flanders and the Netherlands. Suzanne has worked for several theatre organizations, amongst others in collection departments and theatre houses, for example as a dramaturge, writer, researcher and theatre critic. Since September 2014, she is a PhD student at the University of Amsterdam where she works on her project about theatre and economical speculation in the early 18th century.

(In)Visible Markets - Risky Knowledge: Theatre and Speculation in The Great Mirror of Folly

In my research I focus on the relationship between theatre/theatricality and economics in the Early Modern period. Central to my research is a folium that satirizes the trade in shares of joint-stock companies in 1720, called The Great Mirror of Folly. My focus is on the different ways in which theatre and the critique on theatricality shaped and gave meaning to economic changes during and after the collapse of the 'Wind or Bubble Trade'. The word 'bubble' was used as a metaphor to describe the rapidly rising value of shares of joint-stock companies, which no longer reflected an actual value of goods, but rather an intangible market dynamics, which had just led to financial crises in England (South Sea Bubble) and France (Mississippi Bubble). Theatre is a leitmotiv throughout the folium, which comes to the fore in the so-called 'bubble-plays', but also in engravings that have multiple theatre elements (such as curtains, theatre architecture and theatre characters) and in poems and pamphlets that refer implicitly and explicitly to theatre. Theoretically, my research draws on New Economic Criticism, which looks for the interconnectedness of culture (mostly literature) and economics, to which I add theories of theatricality that help to examine how the illusionistic or make-believe qualities of new economic practices of speculation become perceptible for a broader audience. I will illustrate this by looking at the main character of the folium, Bombario ('noise maker'), a theatrical character (often a Harlequin) that rents his (hunch) back as a writing table for the traders, and that embodies the theatricality of the new trade.



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Swati Arora is reading towards her doctoral degree in the Drama department at the University of Exeter on UKIERI funding, where she is working on an interdisciplinary project that deals with looking at performance practices in post-colonial Delhi through a spatial lens. Prior to this, she completed her Masters in International Performance Research at the University of Warwick/University of Amsterdam on Erasmus Mundus scholarship. She is an active member of Performance in Public Spaces working group at the International Federation of Theatre Research (IFTR) and was a co-convenor of the same from 2011-2014. Swati is also the founder member of the Delhi-based artiste ensemble called Dvandva Collective.

Ram Lila in Delhi: Reordering public space through ritual

Ritual processes can hold immense possibilities of urban regeneration when one tries to analyse them outside of western Christian frames of reference and problematise the very dichotomy between the secular and the religious. The ritual performance of Ram Lila is arguably the most popular event in the religious and social calendar of North India, an event celebrated with equal fervor in villages and towns as well as large cities. In my presentation, I will be discussing the scope of his festival in the context of its interaction with different spaces in the city of Delhi. By using Lefebvre's concept of the *fête*, Ram Lila can be seen as a festival that causes a rupture in the everyday and counters the urban amnesia borne out of the erasure of collective memories of a population that habited that space for decades. Religious celebration at the heart of it, it allows the marginalised groups - working class and minority Muslims - of Delhi to mark and claim their space through performances of cultural heritage. By creating a self-sustainable mode of organisation, participation and celebration, I'll talk about how Ram Lila challenges the official narratives and dominant imaginaries of the capital and offers an alternate mapping and ordering of public space of Delhi.



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Ibsen in America – A Centralized Narrative?

My paper discusses certain aspects of the Norwegian playwright Henrik Ibsen's gradual progress in the American theatre from 1882 to 1914. At the time of Ibsen's American introduction New York was the leading theatrical city of the day. Large booking agencies and theatre syndicates had their seat in this city, controlling a large portion of theatre houses nationwide. Subsequently many theatrical productions commenced in New York - and if proven successful – they were often taken as tours across the country. The traditional scholarly narrative concerning Ibsen and his American breakthrough tends to follow this description, emphasizing premieres and notable productions in New York and other large East-Coast cities. This is of course not faulty, but with my paper I aim to nuance this picture. Using the relational event based program IbsenStage I want to investigate and challenge this “centralized” narrative. IbsenStage contains records on Ibsen productions from 1850 and up until our present day. With its map-function it is possible to visualize the geographical distribution of productions. Due to the availability of historical information through the digitalization of newspapers we now have access to a more accurate and extensive information about productions in America, and my research so far has uncovered a more decentralized geographical picture of productions than has been previously been asserted. My paper will include a discussion of two questions related to this fact: 1) What is the connection between Ibsen's increasing popularity and the nationwide geographical diffusion of his plays in this time period? 2) How does the decentralized dynamic in America compare with Ibsen's breakthrough in Europe, and what can this tell us of the distinctiveness of Ibsen in America during this time period?



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Brazilian Performing Arts' Teachers as Spectators

In this paper I intend to present a part of my doctoral research, regarding the experiences of performing arts' teachers as spectators. This is an empirical reception's research in which 95 voluntary respondents answered a questionnaire with 67 questions. Among them, there are teachers of non-formal and formal education from the five political regions of Brazil. The focus of this presentation is on how teachers' training occur at Brazilian universities, regarding the presence of subjects such as mediation art, reception studies and spectator's pedagogies in teachers' training curriculum. Thus, I intend to analyse the data (quantitative and qualitative), concerning the academic and professional education of these teachers. First of all, I have to contextualize the field of education in performing arts (theatre and dance) in Brazil. I will comment the specific organization of the educational Brazilian system in comparison with other countries, like Italy, for instance. Therefore, is important to remind that performing arts is a mandatory subject at the basic education in Brazil. For this reason, the number of undergraduate degrees in teaching training for the performing arts at universities is increasing in all country. Finally, I will discuss how the performing arts' formal teaching training occur and how that has influenced teachers' experiences as spectators.



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Tal Itzhaki is the director of the Academy of Performing Arts, Tel Aviv. She graduated from the College of Art Teachers and the Department of Theatre arts of Tel Aviv University; taught art and theatre design at Tel Aviv University, Sapir Academic College and the College of Art Teachers. She created the Design program at the Department of Theatre, University of Haifa, and served as its Head for nine years. She was a Visiting Professor of Theatre for three years at Barnard College, Columbia University in New York, where she co-authored and designed dramatic collages such as *Neighbors* and *Xandra*. She now teaches at Sapir Academic College. Itzhaki has designed sets, costumes and puppets for over 150 shows in all major theatre and dance companies in Israel. Among many others, she designed productions of plays from Shakespeare and the Classics through modern, feminist, political, Israeli and Palestinian plays. Itzhaki has also translated plays, was secretary general of the Israeli Association of Stage Designers, designed and curated design exhibitions, among them six Israeli exhibitions of Stage Design at the Prague Quadriennale; was referee in international design competitions; delivered papers at professional and academic conferences worldwide. She was one of the founders of the "Fringe Centre" in Tel Aviv.

Tracing the Birth of Modern Capitalism and Nationhood in Shakespeare's *The Merchant of Venice*

Whereas many stage interpretations of *The Merchant of Venice* focus on the tension between religions, the current adaptation of the play at the Academy Theatre, Tel Aviv is concerned with the play as a mirror of late medieval and early modern birth of Capitalism and Nationhood. As such, it moves forward and backwards in time. Set in a double vision of modern media coverage of the early modern story of love's worth, the production hovers between the Shakespearean narrative and its interpretive reflection through a modern-like media, thus representing the past as the introduction to the modern world of fully fledged economy of love, friendship and human relations and conflicts within the framework of nation states. The conflict of Shylock and Antonio and his fellow merchants in Venice thus turns into a clash of economic ideologies, while the awkward juxtaposition of Venice and Belmont evokes the confrontation of feudalism and nationalism, with the buds of feminism starting to make their appearance in the marked difference between the deprived position of women, whether privileged or humble, in both communities, as subservient to the male master. Attempting to uncover the seeds of time by employing visual images and conceptual discourse of our own world as organically emanating from the Shakespearean text, the reading of the latter seems to capture some threads constructing the uninterrupted flow of past into the present and future.



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History of Modern Theatre: A Study on the Brazilian Experience in Theatrical Performance and Theatre History

Brazilian Theatre History has been written almost all the time as a subsidiary branch of literary studies. This practice made it difficult to understand modern theatre if we consider it as an authentic scenic revolution, the age of "mise en scène", just because the concept of performance (and the concept of each performance) has become the core of the theatrical process. The research carried out involved working with some decisive moments in Brazilian stage history, from the early 20th until the 1970s. The point under consideration is the link between the scene, the play, the art of the "metteur en scène", the actors and the documents that recorded the theatrical practice for the future, as well as the interplay between theatre and historical and theatrical ideas. The research hypothesis was examining the value of performance studies as a way to understand and write the stage history of our times – in spite of the difficulties of this choice, which can make the work challenging. The conceptual framework was based mainly on Walter Benjamin's idea of critical studies related to the immanent understanding of the work of art (2012).



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Theatrical Traces of the Past in the Contemporary Theatre: The Case of Simos Kakalas and Horos Theatre Company

From 2004 until today, Horos Theatre Company has been studying the aspects of Greek theatrical tradition and has presented some performances, which bring out to the fore, Greek plays of the ancient times, the renaissance and the end of the nineteenth century. Simos Kakalas, the director of Horos, and all members of the Theatre Company have chosen three different historical periods according to which they would be able to search for the Greek theatrical identity. During the period 2004-2014, they presented eight different versions of the bucolic Greek melodrama *Golfo*, written in 1894 by Spyridon Peresiadis; during 2008-2012, they presented three different versions of the play *Erofilo*, written in Crete in 1595 by Georgios Hortatzis, and in 2015 and 2016 they presented three different versions of the ancient Greek drama *Orestes*, written in 408 BCE by Euripides. Horos intensively examines the role of the Greek "bouloukia" in the nineteenth century, as part of our history. The troupe is also interested in the use of mask in the theatre, which has its roots in ancient times. Shadow theatre, the poetic fifteen-syllable verse, the traditional music and dances and the transformation of materials are some of the historiographical tools that the troupe uses in order to study the past and bring it closer to us in the present. This paper explores the meaning of the theatrical past into the present, taking these performances as an example. It also examines how this troupe has managed to attract the audience by presenting our theatrical tradition in a contemporary way and what are the challenges that such methods have brought about.



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The Tai-Khamti Performance in 'Republic Day Parade' of India

Since 2010, the Tai-Khamti tribe of Arunachal Pradesh in India is engaging in ways of recreating performance for representational value in form of visual spectacles in their ritual traditions, which are seen in social, economic and institutional spaces. The display and performance are redesigned by taking some aspects of existing ritual and social elements, in order to reproduce as package and project as identity to the outsiders and the world. This paper shall try to analyse different strategies of various agents concerned with politics of revitalization and conservation of ritual traditions. It shall try to understand the efforts and policies of such negotiations and strategies that claim and define 'traditions', and analyse the actions through which they actively seek to create alternative modernities with useable past. In this context, I would like to look at the trends and actual processes of identification that is initiated by the government bodies, through which the Tai-Khamti community are experimenting with their traditional forms to portray as 'heritage', and to make their claims public, to change their position on local, national and global platform. I would try to historicize the development of Ka-Kingnara-Kingnari dance and visual image of Kongmu (Pagoda) of the community that were displayed at the Republic Day Parade in 2010. Such performances mark as emblems of ethnic identity in later events of the state, as representational products to promote cultural heritage in tourism sector. Using Ethnography as its primary methodology, the paper shall try to discuss the challenging perspectives of understanding the divergence and conflicts, as well as the convergence and consensus involved in the production and commodification of cultural heritage, which often leads to hybridity and dispossession slowly affecting local traditions.



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Former Professor and HOD English, Calcutta University, she guides PhD research in areas of her own specialization which are Shakespeare, Ibsen, Indian Drama and Intercultural Theatre, Tagore's plays and paintings, Literature and the Visual Arts, Post-colonial studies and Translation. Vice-President, Indian Society for Theatre Research, member Shakespeare Society of India, Scottish Centre of Tagore Studies, and Post Graduate Board of Studies in several institutions. Was member of international research team, 'Ibsen Between Cultures' of Oslo University where she has been Assistant Research Guide. Her PhD research was aided by a UGC Teacher Fellowship. For her post-doctoral work on 'The Visual Element in English Renaissance Culture with Special Reference to Drama' was sponsored by the Charles Wallace India Trust which enabled her to visit Oxford, Shakespeare Birthplace Trust library and libraries in London. Presented papers in national and international conferences and has many publications on Shakespeare, intercultural drama Tagore's drama and the visual arts, including a few in reputed on-line journals. She has edited several volumes of translation and is herself a practising translator of modern Bengali short stories and Bengal Renaissance writings. She has motivated many of her students to become members of IFTR.

Performing Narrative: Tradition & Modernity

The narrative has been basic to performance. Indian epics, like epics of all climes have depended on a narrative background that carries its message home to the public. Epics weave narrative within the main Narrative, creating an intricate mesh not always connected to the main thread of the dominant story. But many of these micro narratives, if separated from the main story resonate with a meaning of their own. Indeed many of them carry /create special significance for the historical moment and culture and the moral norms of the readers. In this paper I would be referring to listeners rather than readers and the traditional ritual of 'kathakota' which were storytelling sessions undertaken by a 'kathak' or story teller in a rural setting. The 'kathakthakur' had a special seat and a special tune, a special rhythm for relating to little-learned villagers tales of love and valour, oppression and war, etc. Stories that were often well known and repeated through pre-modern times and constituted the oral tradition of Indian culture. The ritual aspect gave to such performances an elevated archetypal character. The traditional stories often mythological, were thus re-located in the contemporary ethos of the social space. The narrator would often add his own comments, appreciation, approbation, moral, etc. The narrating space, dimly lit by lanterns around which hurdled the bright eyed rural youth as well as bleary-eyed elders, migrated to a distant past only to be dragged and dropped into the everyday reality the very next moment. In modern India the movement called "Theatre of Roots" revived narrative and indigenous performances which were made to serve the demands of modern times. My research explores the change and continuity of such traditions on the modern Indian proscenium stage and the effects of the change in space and audience.



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Ingold's Binaries: Theatrical and Performative Perspectives on Historical Materiality

While the theories of social anthropologist Tim Ingold have occasionally been noted by performance scholars, the utter systematicity of his more substantial work during the last decade or so (with four major books from 2007 to 2015) is yet to be properly acknowledged. This paper is a thought experiment around the seemingly binary concepts in which the proposed systematicity consists: blobs and lines; blocks and knots; networks and meshworks. I want to suggest two things: First, that rather than exclusively binary, these pairs of concepts are intriguingly orthogonal or perspectival, with the first term of each pair (blobs, blocks, networks) representing the world of dualisms and the latter (lines, knots, meshworks) the flow of materials, in-between, that defines Ingold's worldview. Second, and beyond his own arguments, I want to interpret this worldview through the "performativity" of historical becoming, while also reserving some analytical value to the blob-network ontology that he attacks, through the concept of "theatricality." If we regard the performative range of change and iteration as one of time or becoming, then the theatrical provides a space in which its strands may momentarily be objectified for inspection and manipulation – imposing a synoptic view on what in fact are interwoven histories, collapsing into space what otherwise only unfolds over time. True to their etymologies of doing and seeing, if the performative names a dramaturgy of historical becoming, then the theatrical provides a material optic for its analysis. In Ingold's terms (and in those of this subsection in the CFP), the cyclical hermeneutics of performativity and theatricality – of history and its interpretation – consists in zooming or sheering between two complementary, mutually occluding perspectives: the flow of materials and the materiality of objects.



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Teresa Rosell is an Associate Assistant Professor of Literary Theory and Comparative Literature at the University of Barcelona. She is a member of two research groups on Spanish Literary Thought in the Twentieth Century and on Comparative Literature in the European Intellectual Space. Her contributions to these projects have been published in recent articles (four of them forthcoming) in academic journals and she has co-edited Joan Fuster: a Figure of Time (with Antoni Martí Monterde, Ube, 2012). Her interests as a teacher and as a researcher are Hermeneutics, Drama Theory and Aesthetic Representation in the Post-War Period.

Samuel Beckett's Reception in Spain or the Revolution of a Louse

The reception of Samuel Beckett's work in Spain was problematic in the 1950s and 60s because of the political situation in the country until 1975. Nevertheless, it was not only censorship during Franco's regime what hindered Beckett's plays to be performed, but also the fact that antifrancoist playwrights were mainly Brechtian activists. In this sense, Brecht's plays represented the possibility of overthrowing the dictatorship and conquering democracy while Beckett's "theatre of the absurd" was considered as decadent drama for the petit bourgeoisie. Even though José Sanchis Sinisterra was an example of these epic theatre supporters in the sixties, during the country's democratic transition Beckett was a revelation to him and he introduced his works onto the Spanish stage from a contemporary point of view. With Teatro fronterizo (Border Theatre), Sanchis presented *First Love and Mercier and Camier* and he also wrote plays inspired by Beckett like *Ñaque o de piojos y actores* (*Ñaque or on lice and actors*), which marked the start of a legacy, especially in Barcelona, that is radically alive nowadays.



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Tereza Havelkova is Assistant Professor in the Institute of Musicology at Charles University in Prague and a PhD candidate at the University of Amsterdam. Her dissertation, entitled "Opera as Hypermedium," is a theoretical inquiry into contemporary encounters of opera and media. Her work has appeared in publications such as *Sonic Mediations* (Cambridge Scholars Publishing 2008) and *Inside Knowledge* (Cambridge Scholars Publishing 2009). She is also the founder of a Czech journal for contemporary music called *His Voice*.

Opera, Memory, and Collective Identity: Opera Scenes in Czech Narrative Cinema during Nazi Occupation

The topic of this paper is informed by my larger interest in the intersection of opera, national identity, and conceptions of both artistic and political totality. As a case study for this occasion, I will analyze the role of opera in Czech narrative film made and screened during the WWII occupation of the Czech lands by Nazi Germany. The extended opera scenes that I am concerned with constitute a significant pause in the films' narrative flow and represent a specific kind of encounter between opera and film, which has so far mainly been theorized in relation to early and "late" cinema. They are not only invaluable documents of historical performance practice of Czech opera; more importantly, they illuminate a particular historical formation of the relationship between opera and nationhood under threat, whereby opera performance becomes a means of resistance. In my talk, I will concentrate, in particular, on the mode of spectator-auditorship that these scenes invite, which I will interpret in relation to questions of cultural memory and collective identification.



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Dr Thea Brejzek is Professor of Spatial Theory at University of Technology Sydney (UTS) and an internationally recognized expert in scenography and theatre and performance design. Her interdisciplinary research is concerned with constructions of performativity in spaces of social, cultural and political engagement. Thea Brejzek is currently co-authoring a book on the performative potentials of the scale model in theatre and architecture (with Lawrence Wallen) for Bloomsbury Methuen (publ 2017). Recent publications include: Brejzek, T. 2015, 'Spatial practice. Schlemmer', *Bauhaus News, Contemporary Remarks*, ed by Regina Bittner, Leipzig: Spector Books, 143-144. Brejzek, T. 2015, 'The scenographic (re-)turn: figures of surface, space and spectator in theatre and architecture theory 1680–1980', *Theatre & Performance Design*, vol. 1, no. 1-2, 2015, pp. 17-30. Brejzek, T. 2015, 'Experts of the Every-Space: On Critical Space-making Strategies in Cargo Sofia X / Cargo Asia and Ciudades Paralelas – Parallel Cities' in Birgfeld, J., Garde, U. & Mumford, M. (eds), *Rimini Protokoll Close-Up: Lektüren*, Wehrhahn Verlag, Hannover, pp. 58-71. Thea Brejzek (ed): *Expanding Scenography. On the Authoring of Space*. Prague: Theatre Institute, June 2011

Radical Hospitality: A Close Reading of 2 Post-Otherness Interventions in the Context of Refugee Housing in Berlin

Radical Hospitality explores aspects of the design history of the Bauhaus with contemporary strategies and materials in relation to current refugee issues in Berlin, and in 2016 will be looking at Georg Muehe's and Richard Paulick's Steel House, a metal prototype house from 1926/27, and devising a radical intervention into an existing GDR office block from the 1960s. This studio is part of a collaboration between raumlabor berlin, artists, cultural and refugee organisations and will develop the notion of radical hospitality from a performative spatial design perspective. In this context, this paper also looks back to the Bauhaus Open Studio 2015 where a reworking of Hannes Meyer's iconic, staged 'Interior' photograph with a view to contemporary refugee housing design took place in an attempt to articulate the particular transdisciplinary research and production methods developed between a scenography scholar (myself) and an architect (Christof Meyer from the Berlin architecture collective raumlabor).



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Thomas F. DeFrantz is Professor and Chair of African and African American Studies at Duke University, and director of SLIPPAGE: Performance, Culture, Technology, a research group that explores emerging technology in live performance applications. He co-convened the Choreography and Corporeality working group (IFTR) from 2005-2013, and acted as President of the Society of Dance History Scholars from 2011-2014. He has taught courses in dance, gender, race, theater, and Black studies at NYU, Yale, Stanford, Hampshire College, Hollins University, and the University of Nice. Books: *Dancing Many Drums: Excavations in African American Dance* (2002), *Dancing Revelations Alvin Ailey's Embodiment of African American Culture* (2004), and *Black Performance Theory* (2014). Creative: *Queer Theory! An Academic Travesty* commissioned by the Theater Offensive of Boston and the Flynn Center for the Arts, and *Monk's Mood: A Performance Meditation on the Life and Music of Thelonious Monk*, performed in Botswana, France, South Africa, and New York City. He convenes the Black Performance Theory working group. In 2013, with Takiyah Nur Amin, founded the Collegium for African Diaspora Dance.

SWITCH: The Dancing Body of the State Queer Social Dance, Political Leadership, and Black Popular Culture

Moving from the political margins toward a black mainstream, many African American social dances emerge in queer communities of color. For example, Vogueing, a demonstration social dance practice cultivated in black and latino queer communities of the 1980s, became a recognizable dance engaged by young artists after the millenium. J-Setting, a dance developed by gay African American men in response to marching band dances performed by women in historically-black colleges and universities in the early 2000s, became celebrated in music videos created by Beyonce. This text explores politically embodied consequences and affects of queer social dances that enjoy concentrated attention outside of their originary communities. J-setting, Voguing, and Hand-Dancing (a form of queer dance popular in the 1970s and 1980s) offer sites to consider the materialization of queer black aesthetic gesture, in dances that re-define gender identities and confirm fluid political economies of social dance and motion. These queer dances simultaneously resist and re-inscribe gender conformity in their aesthetic devices; they also suggest alternative histories of black social dance economies in which queer creativity might be valued as its own end, even as queer presence in mainstream articulations of black life continue to be de-valued. When black social dances are practiced by American political leaders, as when First Lady Michelle Obama demonstrates ³the Dougie² in her "Let's Move" anti-obesity campaign, or when Secretary of State Hillary Rodham Clinton dances alongside others during her 2012 tour of Africa, black social dance moves toward a center of considerations of embodied knowledge. This text wonders at the intertwining of African American social dances and political leadership, conceived as the bodies of elected officials. In addition we will consider the commercial and socially-inscribed leaders of popular cultural, including Beyonce, as arbiters of African American social dance.



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Tiina Rosenberg is Professor of Theatre and Performance Studies at Stockholm University. She is also the chair of Finland's Arts Council and former rector of the University of the Arts Helsinki. Rosenberg has previously been a Professor of Gender Studies at Stockholm University and at Lund University, and has written extensively on performing arts, feminism, and queer theory. In 2012 she published *Ilska, hopp och solidaritet. Med feministisk scenkonst in i framtiden* (Anger, Hope, and Solidarity: Carrying Feminist Performance Art into the Future), a study of contemporary feminist performance in Sweden. Her latest book in Finnish, *Arvot mekin ansaitsemme: kansakunta, demokratia ja tasa-arvo* (We Have the Values We Deserve: Nation, Democracy, and Equality) appeared in 2014 and deals with culture and democracy. A collection of essays entitled *Don't Be Quiet, Start a Riot. Essays on Feminism and Performance* is forthcoming in 2016. Rosenberg frequently appears in the role of public intellectual in the areas of cultural policy, equality, democracy, and human rights. Although born and raised in Finland, she has made her academic career in Sweden.

Pussy Riot Revisited: Performing Feminist Traditions

A few years ago I presented a paper on Pussy Riot's 2012 feminist intervention in the Cathedral of Christ the Savior in Moscow. At that time, wearing neon-colored dresses, tights, and balaclavas, the group performed their now world-famous punk prayer beseeching the Mother of God to evict the Russian president, Vladimir Putin, from power. This paper follows up the theme of activism and Pussy Riot. It uses the performance of Pussy Riot – a Punk Prayer, premiering at the Royal Dramatic Theatre in Stockholm on February 5, 2016, as an example. The play, which is based on Masha Gessen's 2014 book *Words Will Break Cement: The Passion of Pussy Riot*, is addressed to youth audiences. It presents three young feminist women – Nadja, Mary, and Kat – who are burning with desire to change society. They are rebels and riot grrrls, but their struggle for freedom of expression, democracy, and human rights faces tough opposition. As this year's theme of the feminist Working Group is feminist traditions, the paper uses the production to examine the mainstream dramatization of feminist political actions for young audiences who are filled with tremendous energy, but may not always know where to direct it. Because the *mise-en-scène* presents an action story, the paper asks whether the show is a piece of pop feminism focusing on girl power and images of rebellious women in order to attract younger audiences interested in empowerment but uninterested in activism and social change; or is it a serious attempt to introduce feminism to a new generation? Drawing on feminist rebellious traditions and theories, the paper considers that it may be both of the above, as Jack Halberstam argues, since personal investment in popular culture provide not only an understanding of our oppression, but a key to our liberation.



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Tim White is Principal Teaching Fellow in Theatre and Performance Studies at Warwick, having previously held a full-time post at Central Saint Martins in London. He currently teaches modules on practical video, experimental music, food and performance and performing online. Publications include *Diaghilev to the Pet Shop Boys* (Lund Humphries Publishers, 1996) as well as articles for *Contemporary Theatre Review*, *Dance Theatre Journal*, *Performance Research* and has contributed to the recent volume *Theatre Noise*. He is Co-Convenor of the IFTR working group *Performance in Public Spaces*. Current research interests include community gardens, music, online performance and the theatricality of dining.

Lest We Forget, Lest We Remember: Tales of Tianenmen

Tiananmen. An idea, an event, a place. Over a quarter of a century since that most stark of photograph juxtapositions – massed tanks of unyielding steel facing down a solitary, vulnerable protestor – the square was commandeered for state purposes, namely the parade on September 3rd 2015 marking the 70th anniversary of Japan's surrender to Allied powers and the end of World War II. For many, the seemingly endless procession of military hardware and personnel evinced a projection of power that could in no way be regarded as 'soft' and more a celebration of expansionist tendencies rather than a critique. Many commentators were reluctant to look back to the historical circumstance that occasioned the event much less the protests that are indelibly inscribed on the square, instead choosing to see it as a harbinger of China's political, economic and territorial ambitions. This paper intends to regard the staging of the 2015 parade, attentive to the ghosting both of the event it intends to commemorate and the event which it attempts to occlude. It is both a consideration of the role of the expansive civic space and the claims of those whose formal and informal appropriation of such spaces invite the attention of a public outside of the nation-state.



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The An-Archive of Contemporary Dance: Choreographic Re-enactment, or How to (Re-)Construe a Recalcitrant Past with Unstable Means?

The rise of re-enactment in dance has put the persistent belief in the ephemerality of performance under pressure. As various choreographers are using the past of dance to create new works, several authors (Santone 2008; Lepecki 2010; Schneider 2011) have argued that this retrospective tendency exposes how performance is considerably more enduring than it may seem at first sight. Yet all too often, the attempt to recognize performance's ability to re-appear results in a mere alignment of the archive and the body, which collapses these dimensions and risks wiping out their mutual differences. In this paper, I seek to develop an understanding of the relationship between the archive and dance that not only highlights their imbrications, but which also acknowledges their respective positions. Focusing on the work of deufert&plischke, Meg Stuart, and Olga de Soto, I show how these choreographers turn their practice into an inherently archival endeavour that intends to preserve the past, yet without disregarding the intricacies of dance as a medium of artistic expression. As such, their re-enactments create an archive of dance that, paradoxically, aims to be "an-archival" in nature. Drawing on recent theorizations of the archive in dance studies and beyond (Laermans and Gielen 2007; Siegmund 2010; Ernst 2014), I propose the "an-archive" as a concept that captures how re-enactment leads to a flexible and mutable archive that, contrary to traditional views on archival preservation, thrives on creative revisions and is less concerned with maintaining the authentic integrity of its sources. Nevertheless, even though re-enactment deviates from the archive as we commonly know it, it remains dependent on conventional means of archivization. Since the "an-archive" incorporates this interaction between materialized sources and intangible performance into its very structure, it helps to elucidate how re-enactment brings to light the medial conditions of dance in general.



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I am a second year PhD student in Arabic at the School of Modern Languages, University of St Andrews, under the supervision of Mrs Catherine Cobham and Dr Fabio Caiani. I received my Master's degree from Yerevan State University (Armenia) in 2007 (Thesis: "Yusuf Idris's views on the paths of development of the Egyptian theatre (through the examples of the plays "The Farfurs" and "The Earthly Comedy")"), and my current research focuses on Egyptian theatre and drama in the late 20th and early 21st centuries.

Abū al- 'Ilā al-Salāmūnī: the rewriting of history in the Egyptian theatre in the 1970-80s

The defeat of the Arabs in the 1967 Arab-Israeli war and the change of leader in 1970, along with major changes in the country's domestic and foreign policy, were not without consequences for Egyptian theatre. The disillusionment of Egyptian intellectuals and the change in the government's economic policy towards funding the theatre inevitably led to the decline of the theatre. However, despite the disadvantageous circumstances new playwrights appeared in the arena who left their mark on Egyptian theatre. While the efforts of the playwrights of the 1950-60s were directed towards a search for new theatrical forms and subject matter that would reflect the specificity of the Egyptian people, the new generation set itself the task of inspiring Egyptian society with a sense of national pride in the context of an uninspiring reality. Abū al- 'Ilā al-Salāmūnī is one of the playwrights who came to fame in the 1970-80s. In many of his plays he portrays the dramatic and heroic events of the history of the Arabs and Egypt. However, his plays are not mere historiography but the illustration of contemporary problems through re-working of history. At the same time, he tries to insert indigenous dramatic forms into the pattern of modern theatre, following Egyptian playwrights of previous generations. Through examples from al-Salāmūnī's work I argue that, after the 1970s, Egyptian playwrights continued to develop the trends begun in the 1960s in their attempts to create a distinctively Egyptian theatre, which reflects the contemporary problems of Egyptian society. They do this by referring to history through innovative dramatic techniques that originate from the indigenous cultural tradition but gain new dimensions as the writers adapt them to the new political, social and economic environment.



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Echoes of Social, Political and Economic Crises in the Theatre of Bengal, India

The various upheavals in the colonial Bengal, jolted Bengali theatre from its Babu culture to the reality of crises and trauma faced by the state. The theatre of Bengal ceased to become mere entertainment, instead it became a powerful medium of expressing the socio-political issues to the mass audience. Bengali playwrights began scripting their plays with the motto of generating awareness among the people. They illustrated the colonial happenings in their plays, thus transforming the public theatre so as to arouse a spirit of nationalism and inculcate a sense of patriotism among the audience. One such play of that time was "Nildarpan", which depicted the pitiable state of the indigo cultivators. Rabindranath Tagore's "Raktakarabi" (Red Orleanders) and Raja (King of the Dark Chamber) are based on realistic British mannequins whist garbing them with Indian songs, classical music and dance to add glamour. The climax of the freedom struggle in the 1930s and 40s witnessed a number of groups of artistes evolve, whose aim was to voice an opposition to the politics of the state. The Indian People's Theatre Association (IPTA) was formed in 1943, the same year in which Bengal was shattered by a famine that left almost five million rural Bengalis dead, and millions of refugees crowding the streets of Kolkata. Bijon Bhattacharya's "Nabanna" (1944) was a landmark in the history of Bengali theatre. Crises or trauma faced by the state often served as stimuli that succeeded in eliciting powerful response from its theatre. My paper shall attempt to evaluate the impact of crises and trauma faced by Bengal on its theatre. It shall also study how the various crises in the history of Bengal affected the then existing theatre institutions and practices and the role played by theatre in inspiring a sense of nationalism among the people.



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Toby Zinman is Professor of English at the University of the Arts in Philadelphia, Pennsylvania; she was a Fulbright professor at Tel Aviv University and a visiting professor in China; she publishes widely and lectures internationally on American drama; her fifth book, *Replay: Classic Modern Drama Reimagined*, was recently published by Methuen, and she is currently at work on "Visions of Tragedy in Contemporary American Drama." Zinman is also the chief theatre critic for the Philadelphia Inquirer where she reviews New York and London as well as Philadelphia. She was named by American Theatre magazine, "one of the twelve most influential critics in America."

Musical Tragedy

Karl Marx told us that, "History repeats itself, first as tragedy, second as farce." Perhaps it repeats for a third time as musical theatre. The paper I propose is a look at both the history of America and the history of the American musical, focusing on Stephen Sondheim's *Assassins* and Lin-Manuel Miranda's *Hamilton*. Both shows are revolutionary in subject matter, in style, and in tone. *Hamilton* is, as the man was, dazzlingly articulate, and thus rap, with its endless rhymes and word play and driving energy, is the perfect stylistic medium for this character and this story. But Miranda's score is, like America, a melting pot, and the songs provide a complex and witty compilation of many musical styles, with flash references to everything from *The King and I* to *The Pirates of Penzance* (George Washington refers to himself as "the very model of a modern major general"). The score ranges from folk ballads to hip-hop, making it about the history of musical theatre as well as the history of America. Both shows suggest, in complex and very contemporary ways, the tragic arc of American history, and create that arc with shocking hilarity, beautiful melodies, and electrifying lyrics. The richness and complexity of effect is perfectly revealed in the Preface to the published script of *Assassins* where Andre Bishop, then the artistic director of Playwrights Horizons, recounts this exchange between two audience members: "I liked it, but who are you supposed to feel for?" His companion replied, her eyes filled with tears, "Us. You're supposed to feel for us." Bishop sums up with this: "you went out into the night thinking how much you loved your country despite how troubled it had become, and you felt happy and sad to be an American."



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Tomasz Ciesielski – Performer, dancer, theater researcher. Since 2009 member of the Theater Association Chorea, during this time worked within the projects (workshops, performances) issuing the experiences of Jerzy Grotowski and especially ancient music and dance: *Antic/Dance in Re-Construction 2010*, *Koguty, Borsuki i inne Kozły 2011*, *Oratorium Dance Project 2011* and other performances together with the *Body, voice, rhythm* workshops. In 2011 started the cooperation with *Granhøj Dans* (Aarhus, Denmark) finalized with the international productions *Men&Mahler* oraz *Rite of Spring Extended*, both awarded Reumert Vinder for the best performance of the season. Following the individual, interdisciplinary doctoral studies program at the University of Lodz concentrated on the anthropology of theater, possibilities of applying cognitive and neurosciences into dance and theatre studies.

Artistic Re-creation and Neurocognitive Re-contextualization. Ancient Choreia in Re-construction

The proposed paper presents practical experience of participating in the project *Koguty, Borsuki i inne Kozły* (eng. *Roosters, Badgers And Other Goats*) by Theatre CHOREA, which was an attempt to recreate the ancient choreia quality in contemporary physical theatre spectacle. Development of the project was a continuation of intensive research and experiments – both artistic and scientific – that aimed at recreating ancient tragedy and were closely linked with the global discourse on the antic theatre (Georgiades 1973; West 1992; Taplin 1978; Wiles 2000; David 2006). In the present project however, reconstructive ambition was abandoned and replaced by the aim of (re)creating a new aesthetic qualities, even though still based on available historical artefacts – vase paintings, poetic and philosophical texts. The ultimate ambition of the team was to create modern interpretations of ancient Greek choreia, here understood as an aesthetic/cognitive quality. The paper describes in the autoethnographic mode the creative process that led to the performance, and also chosen strategies and working methods. Those include the (re)constructions based on the iconography, but also improvisations based on historical material. The material collected in this manner will be subjected to a critical analysis within the neurocognitive (Blair 2008; Prinz 2006) and phenomenological (Gallagher, Zahavi 2012) context. These methodologies will serve as the basis for a precise description of the performers' experience and the relationship built with historical aesthetics and artefacts. As a reconstruction tool, cognitive methodologies will be also functionalized in the attempt to describe the ancient choreia from the perspective of the related conscious and unconscious perceptive processes. On this basis, performative and anthropological methodology will allow to compare the contemporary choreia design with its historical inspiration.



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As an academic and practitioner within the School of Performance & Cultural Industries of the University, I have been researching and publishing on the relationship between time and performance, and increasingly working in museum environments to create performance works that engage critically with the curatorial practices of the host institutions. Recent publications include "Time" in Performance Perspectives (2011), and "Signs of the Times" for Performance Research: On Duration (2012), and I am currently developing a further study of the semiotics of time in performance as well as research on museum theatre and historical re-enactments.

Time and Memory in Museum Performance and Re-enactments

This paper explores the relationship between memory, time and curatorial practice in a series of performances created across a range of museums and heritage sites in the Yorkshire region from 2013 to 2016, including the Thackray Medical Museum, Abbey House Museum, Kirkstall Abbey and Leeds City Museum. Working from Paul Ricoeur's description of the "exercise of memory" in *Memory, History and Forgetting* (2004) as the basis of a dialectic of memory and history, the paper will explore the different ways in which these projects exposed the unique time structures within which the curatorial organisation of exhibits, interactive experiences and historical artefacts were presented for public consumption. Within this general framework of "museum time", each organisation embodied a different relationship between acts of individual memory and collective historical understanding, with which the performance works engaged through either implicit reinforcement or critical commentary. The paper will focus on examples where performances re-enacted the institutions' own histories, as well as the points of intersection between the orality of local histories and the materiality of the collected artefacts forming the main exhibition spaces or ruin sites. An exploration of the processes by which these might be co-opted for performance purposes exposes instances of historical "forgetting" in the curatorial choices, particularly in the construction of municipal memories and regional identities, and investigates how these might be developed into material for interactive and participatory performance.



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Tony McCaffrey has a BA in English from King's College, Cambridge, many years' experience as an actor, director and playwright and a Ph D in Theatre and Film Studies from the University of Canterbury, NZ: "Incapacity and Theatricality: Politics and Aesthetics in Theatre Involving Actors with Intellectual Disabilities." He is a Lecturer in Creative Industries at Christchurch Polytechnic Institute of Technology and Artistic Director of Different Light Theatre Company, an ensemble of people perceived to have intellectual disabilities. He has given papers at the conferences of Performance Studies International (2007-14) and IFTR/FIRT in Santiago, Barcelona and Hyderabad and at Theatre Performance Philosophy, Sorbonne, 2014 and at Corps en Scène at Sorbonne Nouvelle, 2015. His 2015 paper "A dance that draws you to the edge of your seat: acting and disability faced with technology" is due for publication. Recent performances devised by Different Light include "The Poor Dears", the Powerhouse, Sydney, "Still Lives" San Jose, California and the Ludus Festival, Leeds, "The Earthquake in Chile" a site specific collaboration with Free Theatre and Richard Gough of CPR, "The Lonely and the Lovely" at the Concourse in Sydney and "The Canterbury Tales" a site specific performance in Christchurch

How Can Theatre Involving Actors with Intellectual Disabilities Have a History?

Over the past thirty years theatre involving people with intellectual disabilities has gone from a marginalized practice in institutional settings and a therapeutic context to the centre of the stage where Back to Back Theatre and Jérôme Bel/Theater HORA's Disabled Theater headline at international arts festivals. How can the history of this increasingly visible form of theatre be told given the marginalization and exclusion from hegemonic discourses of actors who are deemed to be intellectually disabled? I wish to examine a number of theatrical performances in specific historical and geographical contexts involving actors with intellectual disabilities. These include John Cassavetes' 1963 film "A Child is Waiting", Robert Wilson's collaboration with Christopher Knowles on "A Letter for Queen Victoria", 1974, and "Einstein on the Beach", 1976, the performance documented in Christopher Noonan's 1980 film "Stepping Out": a documentary of 'the birth of a mentally handicapped theatre' at the Sydney Opera House and the transversal connections these earlier productions make with more contemporary performance including Christoph Schlingensiefel's "FreakStars 3000", 2000, recent productions by Back to Back Theatre (2005 – 2011) and Jerome Bel/Theater HORA's "Disabled Theater," 2013. I wish to investigate how these works from different periods speak to each other: how they intersect with wider histories of theatre and with the history or mythology of the aesthetic and political representation of people with intellectual disabilities as either a teleological narrative of progression toward utopian inclusion or a melancholy mourning of trauma, loss and lack. Is it possible to construct a history of theatre involving people with intellectual disabilities that does not resemble a colonial account of the discovery of newfound, exotic Others? How is it possible to assemble histories of such theatrical performance that do not reproduce the historical exclusion and exclusion from history of people with intellectual disabilities?



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Tove BJOERK earned a doctorate in Japanese literature from St Paul's Rikkyō University in March 2014 and is an associate professor at Saitama University since October 2014. Her research focuses on the diary of the Edo Kabuki actor Ichikawa Danjūrō II and the development of the early modern entertainment industry. She has previously presented "Money, gossip and gifts – The information flow of a Kyōhō-time Kabuki theater as seen in the Diary of Ichikawa Danjūrō II" at the European Conference of Japanese Studies (2011), "Commercial by Danjūrō II – the Moxa Peddler and the production of printed line-books" at the Japanese Kabuki Research Association (2012) and "The Edo Audience – a Study of Early Modern Japanese Theatre-goers" at the International Federation for Theatre Research (2015). Her publications include such works as "Danjūrō II and the Staging of Buddhist Images in the Edo Period: The Case of the Fudō Myō Deity" (Ni daimo Danjūrō to Edo no kaichō kōgyō - Fudō myōō wo chūshin ni), in *Taishū bunka* (Popular Culture, No. 9, 2013) and "The Economic Structure of Edo Kabuki Theatres – Ichikawa Danjūrō II as a Kyōhō Period Manager" in *Japonica Humboldtiana* (Vol 16, 2013).

The Literacy of an Early Modern Kabuki Actor – Browsing the Library of Ichikawa Danjūrō II

This paper will discuss the impact of historical literacy on the development of kabuki as a stage art. Early modern popular Japanese theatre – both bunraku puppet plays and kabuki – were often based on historical incidents described in epic military tales and filtered through *nō*, its verse-books printed for the benefit of amateur practitioners already in circulation during the late 17th century. After stricter censorship laws on 'immoral' publications were issued in 1722, so-called 'historical documentary stories' (*jitsurokumono*) became popular. Previous research has shown that both the *nō* verse-books and these documentary stories were inspiring many playwrights and actors during the early modern era, but very little is known about what other sources were accessible, and what impact they had on how historical events were adapted into kabuki plays. In this presentation, I will analyze the diary records of kabuki actor Ichikawa Danjūrō II (1688-1758) concerning his collection of historical books, documents and artifacts. Danjūrō II is considered as one of the key creators of kabuki. I will give an overview of all the books, documents and artifacts mentioned in the diary of Danjūrō II, but focus on the records concerning the Tale of the Soga brothers, as the Soga brother's revenge is the most frequently staged historical event during the early modern era. I will show how, in the mind of Danjūrō II, historical facts and fiction blended to form the backbone for his multifaceted interpretations of the vendetta. This should give us valuable insights into the extent and importance of the historical sources available to the creators of kabuki, and enhance our understanding of how kabuki adapted historical events on stage.



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Tracy C. Davis is Barber Professor of Performing Arts, Professor of Theatre and English, and Director of Northwestern's Excellence in Mentoring Initiative. She specializes in 19th-century British theatre history, gender and theatre, and performance theory. She co-directs the Summer Institute in Cologne, an interdisciplinary institute anchored by Northwestern and the University of Cologne, which brings together doctoral students from around the world to study theatre historiography and other topics. Her books and edited collections include *Actresses as Working Women: Their Social Identity in Victorian Culture* (1991); *George Bernard Shaw and the Socialist Theatre* (1994); *Playwriting and Nineteenth-Century British Women* (1999); *The Economics of the British Stage, 1800-1914* (2000); *Theatricality* (2003); *The Performing Century: Nineteenth-Century Theatres History* (2007); *The Broadview Anthology of Nineteenth-Century British Performance* (2011); and *"Uncle Tom's Cabins: the Transnational History of America's Most Mutable Book"* (2017). She is General Editor of the forthcoming six-volume study *A Cultural History of Theatre*; editor of the monograph series *Cambridge Studies in Theatre and Performance Theory* (Cambridge UP); and co-editor of the monograph series *Transnational Theatre Histories* (Palgrave). Current research focuses on political activism and liberal subjectivity in mid-nineteenth-century London. She has recently been named a Humboldt Research Fellow.

Digital Bounties and Categorical Aberrance in Performance Research: Inside and Outside the Cornucopia

Recently, databases of digitized newspapers and repositories of rare editions and ephemera (such as the Hathi Trust) have utilized optical text recognition scanning to make trillions of words searchable. For the first time in history, this enables scholars to identify relevant citations by "distant reading" of millions of sources then readily bring the texts to their screens for closer scrutiny. The result, as with my research into the career of the fiery and controversial British abolitionist lecturer George Thompson (1804-78), can extend understanding in ways previously unimagined. For example, this expands the scope of Thompson's known activities beyond a few instances of lectures in the south of England, London, and Scotland during the early-1830s and mid-1840s to reveal a prodigious lecturing career and additional efforts in other performative genres of debate and political organizing for a variety of causes on three continents spanning five decades. These discoveries both fill in gaps in his biography and considerably nuance understanding of Thompson's rhetorical techniques, gestural flourishes, and arguments. Having more detailed knowledge of Thompson's precise performative style helps to explain why, for example, during his first visit to the USA (1833-4) he stirred such anxiety and incited such antipathy that he was chased by New England lynch mobs who thought this "foreign pest's" critique of human bondage constituted a dangerous attack on the nation itself. But in addition to the abolition of slavery, Thompson took up other liberal (yet less popular) causes, including a critique of labor practices on the Asian subcontinent and Britain's responsibility for 100,000,000 subjects in India. Previously little more than a footnote in historical studies of trans-Atlantic abolition, this opens up Thompson for performative analysis in a globalized history. Yet one tiny newspaper clipping—found by conventional eyes-on-the-manuscript-page



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Remaking the Demos: Caryl Churchill's Dramaturgy of Disillusionment

Caryl Churchill is arguably Britain's most significant living playwright. For more than forty years her work, via a host of dramaturgical innovations, has articulated a fiercely intelligent materialist feminism and her reputation for politically charged work is unsurpassed. Focusing on her recent plays, *Love and Information* (2012), *here we go* (2015) and *Escaped Alone* (2016) this paper considers the growing perception that Churchill has become less explicit in her political critique. It asks whether this perception is correct, and what is at stake in our mourning the loss of the explicitly political playwriting – the kind fuelling the identity politics of the 70s and 80s – that Churchill's earlier work seemed to epitomise. Building on Elaine Aston's observation that from the late 1990s Churchill's work anticipates 'the dissolve of a Brechtian-inflected dramaturgy', my discussion will be framed in relation to recent writing on neo-liberalism, particularly the ways in which neo-liberalist logic has successfully made illegible the foundations for collective action and indeed any coherent sense of the public good (Aston 2013:20). Drawing principally on arguments presented by Wendy Brown in *Undoing the Demos* (2015), I will suggest that Churchill's explicitly oppositional dramaturgical politics has given way to a dramaturgy of loss, disillusionment, healing and hope, in order partly that we might reflect on our current critical absorption in affect, but also, and importantly, to create theatrical experiences that work against neo-liberal tendencies to rationalize and instrumentalise subject-hood. Ever the innovator, Churchill points the way towards a renovated identity politics, lodged in the body's affective connection with others, yet nonetheless rooted in political commitment and oppositional rage.



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Tsu-Chung Su, Ph.D. in Comparative Literature at the University of Washington, USA, is Professor of English at National Taiwan Normal University. He is the author of two monographs: *The Writing of the Dionysian: The Dionysian in Modern Critical Theory* (1996) & *The Anatomy of Hysteria: What It is, with Some of the Kinds, Causes, Symptoms, Representations, & Several Critiques of It* (2004). He was a Visiting Scholar at Harvard University in 2002-2003 and a Fulbright Scholar at Princeton University in 2007-2008. His areas of teaching and research interest are performance studies, Nietzsche and his French legacy, and theories of hysteria and melancholia. His recent publications include essays on Antonin Artaud, Peter Brook, Robert Wilson, Jerzy Grotowski, Richard Schechner, and Eugenio Barba. He is currently working on a book project on Antonin Artaud.

Asian Theatre or Otherwise: A Revisit of Peter Brook's The Mahabharata

Peter Brook's *The Mahabharata* (1985) is one of the most stimulating and yet most controversial productions in the last century. It is often accused as "an instance not of intercultural exchange...but of wholesale plunder or rape, for behind his 'mask' of tolerant liberalism Brook is authoritarian and self-serving" (Williams 24). For Rustom Bharucha, it exemplifies "one of the most blatant (and accomplished) appropriations of Indian culture in recent years" (68). Moreover, it is denounced as a production of cultural hegemony and outright orientalism. On the other hand, it is highly praised by Vijay Mishra as "the theatre spectacle of the century, nine hours of sheer theatre unsurpassed in the known history of *The Mahabharata*...a theatre event of such epic proportions that it will change the *Mahabharata*-as-world-text forever" (201). Adapting and appropriating the Indian Sanskrit epic *The Mahabharata* using an international cast, Brook's production has caused heated intercultural debate. Can Brook's production be considered an Asian theatre performance? Does it trivialize or mis-represent Indian culture? Or reduce "Hindu philosophy to platitudes" (Bharucha 4)? Is Brook a neo-colonialist who practices cultural hegemony and treats Indian performing arts as yet another commodity to be objectified, extracted, dissected, and marketed to the world? Is his intercultural appropriation a theft/abuse or a dissemination/promotion of the Indian culture? In this paper, I will re-visit, re-examine, and re-evaluate Brook's production of *The Mahabharata*. Through interrogating Brook's intercultural exploration and exploitation, this paper intends to find a way out of the dead end or deadlock of the intercultural theatre interpretation. I will argue that what Brook's *The Mahabharata* has provoked is not just the problematic of the intercultural theatre or the question of (inter-)cultural translation but the problematic of the impossibility of translation, be it literary, cultural, or performative.



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Tua Helve holds an MA in Clothing Design from the University of Lapland (Thesis title: 'Tosia mahdollisuuksia. Näkökulmia nykytanssipukuun'/Aspects of Contemporary Dance Costume', 2008). She is currently a doctoral candidate at Aalto University, Department of Film, Television and Scenography working in the frame of the Costume Methodologies research project. Her dissertation focuses on costume design for contemporary dance in Finland. She is a member of the Costume in Focus research group, based at Aalto University.

Costume Design in Finnish Contemporary Dance 2000–2015: Outlooks on Collaboration Processes and Costume Outcomes

The scope of my doctoral research project is the recent history of costume design for Finnish contemporary dance. This work in progress contributes to the limited body of research in costume design for dance and to the development of the methodologies within the field of costume studies. The original hypothesis is that the openness of the choreographic practices of contemporary dance enables depth and meaning for the costume, although the role of costume in the productions has remained largely unarticulated. By investigating the costumes and their production processes in the field of contemporary dance in Finland in the years 2000–2015, the aim is to answer the following questions: What are visual and other characteristics of costumes for contemporary dance in Finland in the 21st century? With what means can a costume convey a meaning to the spectators? What are the processes behind the costume design decisions that have led to certain outcomes? The research materials used in the thesis vary from oral, visual and written to archival and quantitative data collected with questionnaires. The main methods are visual and interview analysis. Following the hermeneutic approach, the emphasis is on qualitative dissection. The preliminary findings indicate that there is high variation in the design processes, yet certain aspects recur: collaborative, often un-hierarchical artistic teams, high commitment to the production in question and a clear vision that the work is made for the spectators appear as common characteristics. This presentation combines elements from these remarks, and focuses on the analysis of the intertwined relationship between costume outcomes and preceding costume design practices. By conceptualizing knowledge traditionally possessed by the professionals in practice only, I intend to offer viewpoints to understand both the costume design process and the impact of the different types of collaboration on the final costumes.



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City, Literature and Theater: Engaging the Colonial Past in Tainan

In the winter of 2015, Cultural Affairs Bureau of Tainan city government in Taiwan organizes for "Tainan Literary Arts and Performance Festival" a series of theatrical events to celebrate the historical city of Tainan and Taiwanese literature, as its title "City, Literature, Theater" declares. The impressive feat lies in its taking full advantage of historical sites as theater venues that compel interplay between its colonial past and creative present. This paper, therefore, first surveys current urban plan in the age-old city of Tainan that transforms deserted historical architectures to artistic platform. I argue the achievements and concerns of artistic practices led by current political tendencies in its wake. Second, I attempt to offer my critical response to the practices of how theater neatly marrying its locality and literature or dance to engage with its cultural significance of the past. Taking one of the theater productions—The Steelyard—for example, the stage set in the back yard of a residence was once dormitory for Japanese foot soldiers prior to WWII, and it conveniently convinces a colonial past for the staging of an adaption of Loa Ho's fiction. I also hope to discuss artistic missions or visions these theater companies rooted in Tainan seek to fulfill, while exploring possibilities and challenges of staging these site-specific productions globally.



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Ulla Kallenbach is a postdoctoral researcher at the Department for the Study of Culture, University of Southern Denmark. Her principal field of research is imagination and drama analysis informed by two main perspectives: 1) a philosophic perspective informed by the history of ideas and 2) a scenic perspective exploring the performativity of the text and the point of view of the spectator. She holds a MA in Text and Performance (2005, King's College London/Royal Academy of Dramatic Arts) and a MA in Theatre Studies for which she received the University of Copenhagen's Gold Medal for the dissertation 'Space and Visuality in the Drama Text' (2007). In 2014, She completed her Ph.D. thesis entitled 'The Theatre of Imagining: Imagination in the Mind – Imagination on the Stage', which presented a cultural history of imagination. Her current postdoctoral research project, funded by the Carlsberg Foundation, is entitled 'Imagining Imagination in Philosophy and Drama 1960-'.

Conflux and Imagination: Perspectives from Philosophy and Drama

The aim of this paper is to examine the concept – or rather multiple concepts – of imagination in the period after 1960. This period is characterised by A) the emergence of diverging philosophical views of imagination, which B) paradoxically, share an innate trait that I will characterise as 'conflux'; a dynamic ambiguity, which suspends traditional dichotomies such as mind/body, individual/collective or real/imaginary, and in doing so poses fundamental experiential and epistemological challenges. Both cultural and cognitive philosophy have each in their own field sought to address this conflux, but their interpretations of imagination have not been subjected to joint analysis. It is my hypothesis that drama and theatre facilitate a simultaneous co-presence of multiple concepts and levels of imagination that may enhance our understanding of the most recent history of imagination and its crucial philosophical challenges. Accordingly, I will argue that drama and theatre offer an as yet unexplored perspective for discussing fundamental questions of what imagination is, how we imagine, and in what way fiction enables us reflect on the conflux of imagination. In my paper, I therefore propose to investigate the conflux of imagination via examples from contemporary drama that specifically set out to stage and discuss the blurry lines between e.g. the fictive, the imaginary and the real, or imagination and perception.



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Dr Una Kealy, Department of Creative and Performing Arts, is a researcher in theatre and literary studies. Questions of identity, marginalization, social inclusion and exclusion drive Una's current research interest in the work of local theatre practice and playwrights in the South East region and, more recently, in considering how women's and older people's lives and experiences are explored and expressed in terms of Irish theatre. Her research interests are focused in furthering the 'Performing the Region' research project currently underway in the School of Humanities, WIT, amongst other programmes. Una has been closely involved in developing strategies for accessing, cataloguing and developing the WIT archival holdings in the area of regional theatre as part of the "Performing the Region" project.

Questioning the Filters and Factors of Decision Making in Irish Theatre Programming in Relation to the Work of Teresa Deevy

In an open letter (6th November 2015), Senator and Director of the Abbey Theatre, Fiach Mac Conghail announced his regret that within the 'Waking the Nation' programme, designed to reflect upon major historical events of 1916, he had failed to represent women playwrights and stated the subsequent public outcry caused him to question the 'filters and factors' influencing his decision-making. That this programme was hailed, without irony, by the Irish Tánaiste as 'inclusive and reflective of all narratives on this island' suggests an engrained patriarchal value system operating both historically and contemporaneously in Irish cultural organizations effectively muting the contribution of women. This paper examines the work of regional playwright Teresa Deevy, whose work, popular at the Abbey in the 1930s, was removed from the Abbey programme during the tenure of Ernest Blythe, Managing Director of the Abbey (1941-67). Using archival documents, secondary criticism on Irish theatre and social and political histories of Irish life this paper considers how Deevy's women characters challenged accepted norms of female behavior and power hierarchies in Irish society in the 1930s and 40s and reflects on the need to create and implement gender policy in contemporary Irish cultural organizations. The paper extends existing research into Irish women playwrights adding insights to the work of Deevy and contributes to broadening the narrative of Irish theatre to include regional women writers. The paper is thus relevant to those interested in Irish theatre, gender, public policy and literary studies.



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Maya Tängeberg-Grischin is a Doctor in Theatre Arts, theatre director, mime performer and pedagogue with a diploma from Jacques Lecoq's school in Paris. Her practice-based, artistic doctoral thesis *The Techniques of Gesture Language – a Theory of Practice* was completed at Theatre Academy Helsinki in 2011. Originally from Switzerland, she has worked as a director, performer and pedagogue in Germany, Sweden, Finland, and India where she has studied kathakali and kudiyyattam for many years. Since 2012, she has conducted post-doctoral research on female acting techniques of kunju and jingju at the National Academy of Traditional Theatre Arts in Beijing, China.

Fictive Femininity on Stage Physical Techniques in Asian Classical Theatre and Dance Traditions

The paper is based on practical research and learning of female techniques (Balinese dance, Indian classical theatre (kūṭiyāṭṭam and kathakali) and dance (bharatnāṭyam, odissi and mohiniyāṭṭam) and female techniques and skills of xiju (Chinese opera). In xiqu- the classical Chinese theatre or opera - as well as in the Indian kathakali and the Japanese kabuki, female characters are fictive women. They are traditionally played by men and are altogether stunning; imagined and artificial dramatic products. This was also the opinion of Sergei Mikhailovich Eisenstein (1898-1948) when he tagged Mei Lanfang's performance of female characters in Moscow 1935, as „stylized, aesthetically abstract image of women, altogether unrealistic“. My paper deals with the following questions: Who is a female impersonator- in the traditional and the contemporaneous context - in Asian theatre? What are the basic physical techniques for the impersonation of femininity and what are the special devices used by female impersonators, as the use of water-sleeves, fans, dusters, ribbons, handkerchiefs etc. and how are they used? What are the physical/technical similarities, and what are the particularities of female impersonation, in different Asian cultural contexts? The flexibility and inflexibility of classical techniques and some changes in the past 100 years. What are the similarities and particularities of Asian and European female impersonation?



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Ursula Neuerburg-Denzer, Ph.D., born in Cologne, Germany, is Assistant Professor of Theatre at Concordia University (Canada), where she teaches acting, directing, history, and dramaturgy. With a strong background in performing and directing, her research centers on the performance of extreme emotion. After a decade of independent theatre work in Berlin, she co-founded Richard Schechner's East Coast Artist in NY. She is a certified rasabox instructor, and volunteers regularly at the Bread & Puppet Theatre. Her article "High Emotion- Rasaboxes in the Emo Lab: Emotion Training for Actors in the Twenty First Century," was published in *Theatres of Affect*. An essay on the collaborative project with Floyd Favel on the housing crisis on Northern reserves, "Attawapiskat is no Exception" will be published in a collection called *Dream Houses*.

Dwellings - Theatre that Investigates Indigenous/Settler Relationships

Since my move to Canada I have been investigating Indigenous/settler relations through theatre. The first project, *Attawapiskat is No Exception*, co-developed with Cree theater maker Floyd Favel, dealt with the housing crisis on northern reserves and has almost come to an end. At this point I am about to start work on the next project, *Dwellings*, which continues to interrogate that relationship through the lens of home, housing, or location. In collaborating with Indigenous artists and students, I am pitching my own whiteness, my European roots and the associated privileges into the conversation. Our histories collide and create the friction that makes drama. The political action of reconciliation, which is on the forefront of Canadian politics since the recent elections, poses many challenges for participants and audiences. Boundaries and differences have to be defined, named and tackled. But differences exist not just between that aboriginal/settler binary, but also within each of those groups. Indigeneity is in and of itself defined by difference, difference in culture, language, location, and the same is true for that mass called 'settlers'. In creating immersive, multimedia events we are attempting to engage with each other. Reconciliation in Canada refers right now primarily to the only recently investigated residential school past. Aboriginal children were forced into residential schools from the late 1800's to 1996, when the last of these schools was finally closed. Between 2010 and 2015, the Truth and Reconciliation Commission painfully uncovered the systemic damage this "educational" system had done to aboriginal communities across. While *Dwellings* is not directly addressing the residential schools, their damaging effect is palpable everywhere. Within the themes for this conference, my paper will fall broadly within the category of crisis, trauma, and recovery through the means of political theater.



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Wai Yam Chan (William) is a Hong Kong base performing arts critic and media producer. He has been writing reviews and feature articles on modern dance and theatre productions since 1998, which have been published in various newspapers and magazines in Hong Kong and Macau. After getting his B.A.(Hon.) degree in Language & Communication from the Hong Kong Polytechnic University in 2001, and MFA degree in Media Design & Technology from the School of Creative Media, City University of Hong Kong in 2003, William has recently back to school and completed his double MA in International Performance Research at the University of Warwick (UK) and University of Arts in Belgrade (Serbia) in 2015. William is also the founding artistic director of amateur theatre group "Friends' Theatre" as well as the founding head of practice-as-research collective "William et al. Creative Lab". He has created more than 20 original productions of studio theatre and multi-media performances. He has also worked with different directors, being a devising physical performer in various productions.

Archive and Oral History Project on Hong Kong Drama

I would like to share my experience in working on the first ever drama archive project in Hong Kong - The Archive and Oral History Project on Hong Kong Drama (Phase 1) organized by the International Association of Theatre Critics (Hong Kong). It is a two-year project running from 2015 to 2017 and funded by the Arts Capacity Development Funding Scheme of the Home Affairs Bureau of the Government of the HKSAR. The Project aims to collect and curate historical materials of Hong Kong drama scene in an electronic format and publish same in an online platform with the objectives to unearth and conserve information regarding Hong Kong drama, promote researches in dramatic art and facilitate education. The Project further involves interviewing a number of Hong Kong dramatists in different positions to share their experience and personal stories in the past. I am going to show the latest progress of the project, and welcome discussion and exchange ideas in constructing online platform for archiving drama data as well as conducting oral history on drama development.



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Vanessa Macedo is a choreographer, dancer and Brazilian researcher. In 1998, she graduated in Law from the Federal University of Rio Grande do Norte, where she also began his dance studies with a group directed by Professor Edson Claro. She is Master of Arts from the State University of Campinas and, since 2012, a doctoral student in Performing Arts at the School of Communication and Arts in the University of São Paulo, under the supervision of Professor Sayonara Pereira. She has been a FAPESP fellow since 2013. Her academic research focuses on dramaturgy in dance, analyzing current practices within the aesthetic and political context. She is a participant of the group "Movimento a Dança se Move", which discusses public policies for dance. In 2002, she founded a dance company called Cia Fragmento de Dança in São Paulo, Brazil, where she conducts research and creation in contemporary dance. The company has 13 works in its repertoire, many of which recognized with grants and awards by municipal, state and federal bodies. As a dancer, she has performed in important dance companies, such as Quasar Cia. Dance, with touring in several Brazilian cities and abroad.

Reflections on Choreographic Practices of Brazilian Artists in Contemporary Dance

Between 2012 and 2015, more than thirty interviews, conducted with Brazilian artists and academic researchers on contemporary dance, demonstrate growing interest in real-time composing, as well as research on stage presence. Interestingly, in this same period, the term "choreography" disappeared from many datasheets of dance performances. This article, which is part of an ongoing PhD research at School of Communication and Arts of University of São Paulo (Brazil), aims to reflect on the reasons why those artists abandoned the use of choreography in its traditional sense, widening the ways of conducting their creative processes. It is generally believed that the formation of the contemporary artist, and the ways they organize themselves, either individually or in groups, are related to the expansion and increased demand for university dance courses, and, particularly in São Paulo, to a few municipal programs of public funding meant to creative research in the field of dance. Adding to these features comes the current understanding that creative process and artwork coexist in the same timescale, revealing artistic works often built in collaboration and at the very moment. In this perspective, some issues in contemporary dance such as dramaturgy, authoring, motion language, score, and the expansion of the concept of choreography are discussed. This research is based on artistic practices of several Brazilian choreographers, and it dialogues with researchers and critics who study creation and dramaturgical processes such as Cecilia Salles, Helena Katz and the Portuguese Ana Pais. It also assesses public funding notices and reflects on how they shape the production of artists of contemporary dance who rely on those resources.



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Voice and Affect in Chuanju's Bangqiang

Bangqiang, literally meaning helping chorus, is a unique offstage chorus in chuanju's (Sichuan opera) gaoqiang style plays. A typical melodic style in chuanju and some other regional genres in classical Chinese theatre, gaoqiang is defined by its high-pitched arias or recitatives by offstage singers accompanied with an orchestra solely consisting of such percussion instruments as drums and gongs immediately after or before the onstage actor or actress sings one line. Besides its high pitch, bangqiang also features sonorousness and long duration. Traditional studies have found that bangqiang serves varying purposes depending on the circumstances: pitching the song, establishing mood and heightening atmosphere, indicating background information, revealing characters' inner landscape, and judging characters on behalf of the audience or the third party. Referring to phenomenology as well as theories of affect and voice studies, this essay intends to explore bangqiang's ideological and anthropological functions embedded in chuanju's traditional repertoire. The most phenomenological aspect of bangqiang is its overwhelmingly affective pitch, volume, and duration strengthened by sonorous gongs and drums. Erika Fischer-Lichte differentiates voice from language by drawing analogies between the phenomenal and the semiotic body. Bangqiang, however, combines the two, and thus is both affective and informative. In addition, bangqiang's nature as disembodied voice is worth pondering. Pieter Verstraete perceives a disembodied voice as 'a voice of "otherness",' which 'retains a level of nonsensicality, of noise and fundamental alterity.' This inspires the idea that bangqiang might serve mainly as the Other. The study of bangqiang in traditional repertoire with voice and affect helps us to rediscover the unstable forces concealed in classical texts.



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Political Mobilization and Folk Performances: A Theatrical Study on the Performances Organized by the Indian People Theatre Association During the Centenary Celebrations of Comrade P.S. in Andhra Pradesh

The performing arts of people cannot be understood merely as entertaining events since they are part of a larger system of the people consisting of a network of social, cultural, religious and political elements. They are the forms developed by the group as a cognitive encounter or response to the prevailed or prevailing socio-cultural, economic, religious and political condition. They are systematically developed in a way to protect the cultural uniqueness of the community and also to protest the socio-cultural, economic and political marginalization. And, they are the forms that are having innate potentiality to give voice to the voiceless marginalized communities. However, in the globalized situation, there are opportunities and chances for the traditional groups to display their performing arts in the different contextual settings for various purposes including development initiatives, political mobilization, etc. So, among the different types of folklore materials, the folk performing arts are extremely used for the political mobilization by the marginalized communities. In this, an attempt is made to understand the exploitation of folk performing arts for the political mobilization during the centenary celebration of Comrade Puchalapalli Sundarayya (1st May 1913 - 19 May 1985), popularly known as 'Comrade PS' and 'Communist Gandhi', held in various places across the state of Andhra Pradesh in 2012. Approaching the entire celebrations from the theatrical perspectives, this paper will bring to limelight the fact that the folk performing arts are the only medium that can not only uphold the voice of the voiceless and can also be used for political mobilization in their struggle against social, cultural, economic and political marginalization



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Scenographers Jan Dušek and František Zelenka: "Meeting after Many Years"

Jan Dušek (born in 1942) is a crucial person in Czech scenography of the second half of 20th century, and is connected to the trend called action scenography. He was one of the last pupils of František Tröster, who was, among other things, also a professor of Jaroslav Malina, Miroslav Melena and others. The top of Dušek's work is scenography for the Theatre on the Balustrade in the 1970s and 1980s, especially for the performances directed by Evald Schorm. Dušek's approach to scenography (the accent on every element's effect, sense of condensation, witty details, harmony between actor's action and stage) resounds remarkably with solutions of inter-war scenographer František Zelenka (1904-1944) who finished his life at the height of his career in the concentration camp. A very economical style of Dušek and Zelenka is formed by their will to breathe life into simple materials and ordinary things which can change their functions due to actors' action. The paper will show some motivation for creating this type of scenography, growing from similar premises, but in different époques of the Czech history.



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Veronika Bochynek studied Music Education and Philosophy at the University of Stuttgart and Würzburg (Germany) with a focus on intercultural music and dance education. Meanwhile, she completed her professional tap dance training at Ray's World of Dance in Stuttgart (Germany) and Broadway Dance Center in New York (USA) and gained teaching experience in Valdivia (Chile). She started her doctoral research programme at the University of Salzburg (Austria) in 2013, investigating the interdependent relationship of tap dance in the Hollywood musical short and film musical (1930-1950) using movement analysis to identify characteristic elements of tap dance that constituted an essential part of the films.

Tap Dance on Screen: From Stylistic Variability to Cinematic Uniformity

Tap dance constitutes an indispensable part in production numbers of musical shorts and film musicals. Through the connection of dance movements and sound production tap dance contributes substantially to creating visual and audible spectacle. Therefore, tap dancers perform at the interface between dance and music exploiting body movements to create sound. On the basis of the movement analysis method Movement Inventory by Claudia Jeschke using tools from Labanotation, I examine different tap dance styles regarding their movement concepts in relation to sound production and medial aspects of the production numbers. Therefore, I complement Movement Inventory, which focuses on movement production, with the categories sound production and staging to reveal interactions between movement, sound and film to describe the development of tap dance styles from musical shorts to film musicals. Movement analysis of tap dance scenes in representative musical shorts of the 1930s and film musicals of the 1940s and 1950s reveals how the medium film changed tap dance movement concepts. Early film productions contained a high variability of tap dance styles characterized by different movement concepts brought forward by tap dancers Bill Robinson, Hal Le Roy, the Nicholas Brothers, and others. In contrast, later productions did not display as many different tap dance styles and dancers as before. Instead, they stood out through a mixture of different dance forms and a cinematic display of tap dance using it for narrative purposes, performed by only a few tap dancers such as Fred Astaire or Gene Kelly. This approach did not only change the movement concepts of tap dance on screen but also its aesthetic. Therefore, my analysis describes the development of tap dance styles on screen from musical shorts to film musicals and reveals how the medium film shaped tap dance by changing its movement concepts.



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Veronika Zangl (NL/AT) is Assistant Professor at the Department of Theatre Studies, University of Amsterdam. Her research interests encompass theatre, poetics and memory studies, specifically holocaust studies. Together with Sruti Bala she coordinates a research project on humorous approaches to art and activism in conflict at the Amsterdam School of Cultural Analysis (ASCA). She has taught Literature, Theatre and Cultural Studies at the Universities of Vienna and St. Pölten and is a member of the COST European Research Network on Memory Studies. Publications include *Poetik nach dem Holocaust. Erinnerungen – Tatsachen – Geschichten* (2009); *“Zef Bunga heeft Anne Frank gekust. Representatie van geweld in het Nederlands jeugdtheater”*, *Testimony Between History and Memory* 121 (2015): 64-74 (co-author Cock Dieleman); *European Journal of Humour Research: Special Issue on Humour in Art and Activism* (2015, vol. 2/3) (co-editor Sruti Bala)

Representations of (Theatre)History in Dutch Youth Theatre

Studies on violence and trauma on stage rarely focus on youth theatre performances. That is understandable, because in Theatre for Young Audiences (TYA) violence, trauma and death are considered to be major taboos. However, during the last decades Dutch TYA repeatedly (re)presented violence and trauma as parts of the (theatrical) past. Due to this engagement, the Dutch youth theatre scene is considered to be “at the forefront of experimental theatre in form and content” (Van de Water 2012, 30). Our paper will focus on two strands of “Presenting the Theatrical Past”: Firstly, on explorations of violent history in TYA-productions; secondly, on re-enactments of tragedies for children. The Dutch writer/director Ad de Bont wrote two plays representing (contemporary) violent history: “Mirad, a boy from Bosnia” and “Anne and Zef”. While “Mirad” focuses on the war in former Yugoslavia, “Anne and Zef” enacts a meeting between Anne Frank and Zef Bunga, an Albanian boy that has fallen victim to vendetta. By confronting the Holocaust with other forms of violence the play not only challenges several taboos in TYA, but also taboos concerning the representation of the Holocaust (Dieleman & Zangl, 2015). The second strand of our paper will explore adaptations of tragedies by Dutch youth theatre companies in which violence, trauma and death play a major part. Remarkably, these productions shift the focus from the main characters to the children that fall victim to them. “Ifigeneia Koningskind” [Iphigenia, Royal Child] (1989) for example gives voice to the child Iphigeneia rather than to Agamemnon, “Vertel Medea vertel” [Talk Medea Talk] (1995) investigates the perspective of the two brothers, that are murdered by their mother. Finally, by focusing on representations of violent history and re-enactments of tragedies for young audiences our presentation aims to reconsider a still marginalized perspective on theatre history.



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Vicki Ann Cremona is Chair of the School of Performing Arts at the University of Malta, and Associate Professor within the Theatre Studies Department. She was appointed Ambassador of Malta to France between 2005-2009, and to Tunisia between 2009-2013. She was member of and rapporteur for the EU Evaluation Committee for the Valletta Capital of Culture 2018. She has published several articles internationally, mainly about Carnival, Maltese Theatre, and Commedia dell'Arte. She has also co-edited and co-authored various books including *Theatrical Events. Borders, Dynamics, Frames* (2004) and *Playing Culture. Conventions and Extensions of Performance* (2014). She has contributed towards founding Icarus Publishing Enterprise, a joint initiative between Theatre Arts Researching the Foundations (TARF) (Malta), Odin Teatret (Denmark) and The Grotowski Institute (Poland).

Theatre in Malta under British Rule: Opposition and Negotiation

Malta, a British colony between 1800 and 1964, used theatre and performance as one of the ways to affirm status and identity. While the Maltese bourgeois classes frequented opera, the British stationed in Malta created amateur companies and brought over English theatre and entertainment companies for their amusement. Through a phenomenon of acculturation, Maltese dramatic companies, inspired by the British initiatives, as well as by the Italian 'Risorgimentisti' exiles 'who sought refuge in Malta, also started developing their own dramatic companies. The major theatre buildings were managed by Italian or Maltese impresarios, however, new private spaces of performance started to spring up. Although the British and Maltese amateur actors never mixed, British and Maltese public started mingling more and more in the theatrical venues, giving rise to new inspiration in manners, dress, and theatre forms. Taking this as a historical background, the paper will endeavour to analyse power and hierarchy, but also adaptation and negotiation of forms, through a double perspective. It will look at power relations in the light of Michel Foucault's concept of 'subject' as both subject to someone else, and subject to one's identity, and see how this is translated through the context of the theatrical event. It will also try to analyse the theatrical context in relation to colonial power relations from a more macro perspective, trying to establish the relation between empire and colony as seen through the theatrical event. In showing the shift from opposition to assimilation of certain theatrical forms, the paper will focus on the way the meaning of the two terms shifted through time, and how this was reflected in the theatre.



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Dr. Will Shüler is a teaching fellow at Royal Holloway University of London. He has recently completed his PhD, *The Teaching Theatre of Ancient Athens*, which considered how the educational institution of the theatre both contributed to the success of democracy in ancient Athens, but also limited people's agency to think by inculcating a narrow spectrum of how to perform citizenship. As a post-grad, Will was editor of Royal Holloway based "Platform: Journal of Theatre and Performing Arts" for four issues. He is currently working on a book chapter for a Palgrave collection titled *War and Theatrical Innovation*, in which he examines the connections between military and choral trainings in ancient Athens.

Dionysus Superstar: Performance of Pagan and Gnostic Christian Mysteries

When one attends a production of Euripides' *Bacchae*—greeted at the onset by the Pagan god, Dionysus—one might not think that what they are watching is, to some extent, a Christian play. This paper is part of an ongoing research project which examines the adaptation of the *Bacchae* of Euripides into a fourth century play, *Christus Patiens*. The latter alters the story of Dionysus and Pentheus into a story of Christ's passion. The version of the *Bacchae* extant today is not complete in ancient Greek and is adapted from the ending of *Christus Patiens*, including all of Agave's ending lament (previously Mary's lament for her dead son). In this sense, our contemporary understanding of the play is coloured by the Christian adaptation of Agave's lament and so too is our understanding of the Dionysus myth. As part of this project, this paper will be focused around the idea of a shared embodied knowledge in the performance of Dionysian and Gnostic Christian Mysteries. The talk will consider pagan origins of the Christ myth as well as connections between stories and depictions of Dionysus and Jesus. The theoretical aim is to examine the relationship between truth and myth and, in this particular case, how theatre contributes to a mediation between the two. I will then open up some questions about how this relationship can be explored in contemporary performances of the *Bacchae*.



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Prof. Dr. William Grange, University of Nebraska, Historical Dictionary of the United States Theatre Industry. Lanham, MD and Oxford, UK: Scarecrow Press, 2016. Historical Dictionary of German Theatre, Second Edition. Lanham, Maryland and Oxford, UK: Scarecrow Press, 2015. 480 pp. 978-1-4422-5019-2 A Primer in Theatre History. Lanham, Maryland: University Press of America, 2013. ISBN 9780761860037. Historical Dictionary of German Literature to 1945, Lanham, Maryland and Oxford, UK: Scarecrow Press: 2011. ISBN 978-0-8108-6771-0. The A to Z of German Theater. Lanham, Maryland and Oxford, UK: Scarecrow Press, 2010. ISBN-13: 978-0-8108-7612-5. The A to Z of Postwar German Literature. Lanham, Maryland and Oxford, UK: Scarecrow Press, 2010. 780810876187; 0810876183. Historical Dictionary of Postwar German Literature, Lanham, Maryland and Oxford, UK: Scarecrow Press, 2009. ISBN 978-0-8108-5965-4. Cultural Chronicle of the Weimar Republic, Lanham, Maryland and Oxford, UK: Scarecrow Press, 2008. ISBN: 9-7808-1085967-8. Historical Dictionary of German Theatre, Lanham, Maryland and Oxford, UK: Scarecrow Press, 2006. 432 pp. ISBN 0-8108-5315-9. Hitler Laughing: Comedy in the Third Reich. Lanham, MD: American University Press, 2005. 192 pp. ISBN 0-7618-3381-1 Comedy in the Weimar Republic. Westport, CT and London: Greenwood Press, 1996, 240 pp. ISBN 0-3132-9983-8.

How the Shuberts Saved the American Theatre – Twice

The Shubert Theatre Corporation was and remains the largest, most extensive, and most profitable theatre producing organization in the United States. Throughout the 20th century its critics have accused it of commercial and artistic hegemony over theatre production in New York and most other American cities because it owns so many theatres. Yet even its critics acknowledge that “the Shuberts,” as the organization is colloquially known, have had a beneficial influence on the American theatre, and my paper will discuss how the Shuberts saved the American theatre—twice. In 1931, Federal Court Judge Francis G. Caffey placed the Shuberts in receivership. The corporation was bankrupt and had sought relief in the federal courts from its creditors. The Corporation had posted net operating losses of \$1,230,000 in 1930 and \$1,670,000 in 1931. On October 21, the Corporation, which had been organized in 1924 to consolidate all Shubert enterprises and control its interest in 70 theatres around the country, listed debts of \$17,109,687. Judge Caffey appointed the Irving Trust Company and Levi Shubert, the Corporation president, as co-receivers to continue the business of the Corporation to avoid massive layoffs of theatre artists still working on Broadway. The Shuberts slowly returned to profitability after bankruptcy proceedings, but by the 1970s another financial catastrophe threatened. In 1975, New York City itself declared bankruptcy, and attendance at Broadway shows had dropped to its lowest point since the early 1930s. This time, however, the Shuberts rescued Broadway by collaborating with non-profit theatres, creating a series of plays and musicals which led to the complete resuscitation of the entire Theatre District in Manhattan. My paper will analyze how this organization, sometimes through questionable means and at other times with an astonishing show business acumen, has maintained itself as a force for the benefit of the American theatre as whole.



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What is Affective Participation? Interactivity and Immersion in Intermedial and Locative Narratives

How can space materially embody narrative, displacing the agency of author and performer in the traditional spectator/spectacle model? This paper compares the use of space in designed and digitally disrupted formulations to discuss how intermediality connects corporeal presence, location and narrative. Looking beyond Ranciere's theory of "emancipated spectatorship" by utilizing Jason Farman's theory of "sensory inscribed" embodiment, a phenomenological lens is used to interrogate affective user agency produced and applied to participatory performance spaces both physical and digital. Performance case studies by *Punchdrunk* and *The Agency of Coney* introduce contrasts in the way separate generations of spectators engage with narrative. *Punchdrunk's* storytelling attempts to create a bridge between Generation X and Y's way of perceiving and *Coney's* is developed for the iGeneration's "posthuman" way of being. In *Sleep No More*, immersive scenography displaces narrative delivery from the performer to the designed space, asking the participant-spectator to navigate not only a physical environment but also a story-world through which engagement establishes meaning. The *mise en scène* becomes the medium where meaning and narrative develops causing a problematic relationship between participant and the corporeal spectacle. This relationship is further interrupted by the inclusion of a digital re-performance of the event when the company partners with MIT in an experiment using augmented/virtual mediatization. In *Coney's Adventure One*, scenography is subverted through the use of digitally augmented storytelling. The "live" world of London is transmediated by smart-phone technology engaging the user's pervasive connection to a networked sense of being. The digital interruption expands the participant's sense of agency by contradicting preconceived notions about place/space, meaning, and narrative. Theoretical implications of location and proximity to/through narrative are challenged by deconstructing and re-contextualizing assumptions concerning the function of technology in contemporary theatrical performance.



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Genealogies of Artist-Researchers: Past Practices and Imagined Futures for Artistic Research in the Performing Arts

In Finland, artistic research (see e.g. Kirkkopelto 2015) has a relatively long history, with publications dating back to the 1990s (e.g. Paavolainen & Ala-Korpela 1994; Arlander 1996). For the 2016 IFTR Conference, we propose a roundtable on how this history affects the current practices of emerging artist-scholars. In artistic research, where art is a means as well as an end, an artist always has to write a kind of a history of themselves in relation to their art form; but when art is no longer something studied but a method for further scholarship, how does one's relationship to one's past practices change? Instead of something out there, art practice and the materiality of the past is a corporeal presence and a repertoire (to use Diana Taylor's 2003 notion) with which to change how we understand art for the future. But what, then, is the relationship of genealogies and personal legacies – past works and careers in the performing arts – to current practice in artistic research? How does the artist become an artist-scholar and what happens to the art in scholarship? What is the impact of this kind of research on how histories of performing arts are written in the future?



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The History of Theatre and Videomapping: A New Stagecraft Machine of Vision to Generate a New Augmented Space

The object of the research of contemporary theatrical historiography is becoming ever-receding, because the canonical theatrical play lost its primacy in favour of hybrid forms of arts, which use more and more the new digital technologies, overturning completely the creative process. In the digital age, in fact, the theatre is undergoing a process that Bolter and Grusin, starting from McLuhan, define remediation. Like the other media, the theatre is subject to continuous processes of comparison and integration, losing its defined boundaries and becoming a hybrid of different elements. These forms are generically called digital performances. The theatrical historiography has some difficulties to analyze and to include them inside its own research, relegating them to specific studies, as if they were something else compared to the theatre. In the digital performances fall within those that use the digital video projection and videomapping. The video projections in theatre and dance have two functions: digital scenography; interaction design, since they establish a relationship in real-time with the performer. The objective of this study is to demonstrate how the performances that use video projections can fall in the history of theatre. Since the beginning, in fact, the theatre has always used the technologies of its time and the digital technologies are those of the twenty-first century. Why must we therefore exclude the digital performances from the history of theatre? Through a comparative analysis that uses the traditional tools of the theatrical research (critical writings, drawings, engravings, sketches, dramaturgy), we will make a comparison among scenography and stagecraft of the theatre from various eras (The Greek theatre, the Renaissance and Baroque theatre, the theatre of the nineteenth and twentieth century) and the performances that use video projections, to trace aesthetic and functional similarities and try to fit works that seem different in a unique path.



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Viviana Iacob has recently defended her PhD thesis entitled *Shakespeare performances: A Study of Socialist Realism in Romanian Theatre (1946-1964)* at the University of Bucharest /Doctoral School of Literary and Cultural Studies. She has a BA in Art History and Theory from the Art History and Theory Department, National University of Arts Bucharest and an MA in Theatre History from Illinois State University (2005 – 2007) carried out with the support of a Junior Fulbright Scholarship. She was a recipient of a research grant from the Ministry of Education and Research (2011 – 2014) and a POSDRU research grant awarded by The Romanian Academy between August 2014 and September 2015. In 2012 she received the Visegrad Grant from the Open Society Archive and Central European University. She is currently a member of the project *Turning Global: Socialist Experts during the Cold War (1960s 1980s)*
<https://globalsocialistexperts.wordpress.com>

Theatre Diplomacy during the Cold War: Bucharest 1964, Vienna 1965

The Cold War transformed cultural production after 1945 into a weapon. Debates were reshaped in the struggle for civilizational supremacy and theatre was no stranger to the clash between the two competing views on modernity. However, with the beginning of détente in Europe, the cultural criticism of communist states gained an inclusive dimension. In spite of the ideological rejection of western cultural production, these countries' representatives also sought rapprochement and recognition. Starting with late 1950s, international institutions, congresses, symposia and tours became arenas for the battle between ideologies. Simultaneously, such fora were also transnational spaces for finding common ground. The two examples I wish to discuss in my presentation are the 1964 International Theatre Institute Second Symposium on the Role of Improvisation in Actor Training held in Bucharest and the 1965 Meeting of Theatre Experts from East and West held in Vienna. The common denominator of these two events was the principle of collaboration between East and West. In my paper I will focus on the nature and outcomes of the dialogue among theatre practitioners. I will point out the elements upon which East and West converged during the proceedings of these two gatherings. Bucharest and Vienna became, in 1964 and 1965 respectively, ecumenical spaces of intellectual interaction. For example, the debates on teaching methods applied in theatre education, at the ITI symposium in 1964, illustrated by Romanian, Italian and American student groups, amounted to an exercise in trans-systemic cultural cooperation. It proved East Europeans' willingness to engage with a plurality of approaches in the theatre.



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The Rutz-Sievers System of Voice Training in Late 19th Century

In the 19th century it was common for an actor to take over both speaking roles and vocal parts alike. The training of singers and actors was accordingly not categorically separated. At the same time it was the 19th century epoch, in which the formation of the voice was reformulated on the basis of scientific approaches of phonetics, acoustics and psychology. In this paper, these correlations are considered as part of a transformation of knowledge from what I consider as embodied knowledge towards scientific knowledge. I'll illustrate this transformation of knowledge on the basis of the amazing career, which the so-called Rutzschen typology by singer and trainer Joseph Rutz has undergone in the phonetic studies of the Leipzig University professor Eduard Sievers. The Rutz-typology, a forgotten system of singer training, has its origins in the artistic practice around 1860. The choir-singer Joseph Rutz suffered from a loss of his voice and from there he discovered the interplay of muscle tonus and the voice's sound quality. At the same time he speculates on a certain disposition of the body of individual singers for certain composers, which let him to develop the thesis on the embodied voice in verse and prosa. My aim in looking at this material is to understand the distance between the past and the history: What can we know about the historical phenomena, i.e. the voice of the actor/actress in late 19th century and how does an approach towards the history of knowledge help us in this respect?



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Ancient Stages in Ancestral Shrines: A Study of Huizhou Theatre in Late Imperial China

Located in Jiangnan area, south of the lower reaches of the Yangtze River, Huizhou is well known for the great diversity and uniformity of its long, rich theatrical tradition that flourished during the Ming (1368-1644) and Qing (1644-1911) eras. The Huizhou theatre (stage and performance) is unique in that its stage is built as part of an ancestral shrine, and its performance displays a great mixture of various (southern and northern) styles of theatrical performances that came to be known as Hui opera, from which emerged Peking Opera. This paper will begin with a brief introduction to traditional practices of ancestor worship and theatrical performance of drama in Ming-Qing Huizhou area. Then, the paper will examine closely the layout and structure of ancestral shrines and theatrical stages. Based on my field research on the Huizhou theatre, I will show in the paper that theatrical stages in Huizhou ancestral shrines tend to be situated facing north to the sacrificial hall so that the ancestor god may enjoy ritual and theatrical performance. The sites, spaces and physical structures constructed for ritual/theatrical performances will be examined, discussed and analysed in association with ritual/theatrical performances in ancestral shrines



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The Making and Remaking of Anthologies of Modern Chinese Drama: Challenges, Issues and Approaches

Modern Chinese spoken drama is best known for its origin in Western traditional styles such as those of Shakespeare, Chekhov and Ibsen, therefore arising as a modern alternative to traditional Chinese operatic theater. The introduction of this spoken drama to the West in the twentieth-first century was no easy task. This presentation focuses on some of the critical issues in the making of the *Columbia Anthology of Modern Chinese Drama* (Columbia University Press, 2010), its challenges and receptions, especially regarding its use as a textbook in Western classrooms. In the long history of twentieth-century China with its complex cultural and political history, how is it decided which plays to utilize and how to balance the political, social and ideological factors between the aesthetic and artistic concepts? To what extent is it necessary to include Western and other outside non-Western theatrical traditions for a better understanding of their Chinese counterparts? Thus the question begs: How did under and postgraduate students react to the anthology, and how are their options incorporated into the compilation of the next anthology regarding the first decade of the twenty-first century? Accordingly, it will be necessary to join other participants in the proposed panel in considering how to seriously assess the role as translators and interpreters of world drama in order to better combine our research and teaching mission as theater and performance studies scholars.



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Professor Yael Zarhy-Levo teaches theatre history, theatre criticism and modern British theatre in the Department of Literature at Tel-Aviv University, Israel. Her publications include: *The Theatrical Critic as Cultural Agent: Constructing Pinter, Orton and Stoppard as Absurdist Playwrights* (Peter Lang, 2001); *The Making of Theatrical Reputations: Studies from the Modern London Theatre* (Studies in Theatre History and Culture, ed. Thomas Postlewait, University of Iowa Press, 2008); articles in *Poetics*, *Theatre History Studies*, *Journal of Dramatic Theory and Criticism*, *Journal of Adaptation in Film & Performance*, *Connotations*, *Journal of Theatre and Drama*, *Theatre Survey*, *Semiotica*, *Journal of British Cinema and Television*, *Studies in Theatre & Performance*, and *Theatre Research International*; chapters in *The Cambridge Companion to Harold Pinter* (Cambridge, 2001, and 2nd Edition, 2009), with Freddie Rokem, in *Writing & Rewriting National Theatre Histories* (University of Iowa Press, 2004), and in *Theatre/Performance Historiography: Time, Space, Matte* (Palgrave MacMillan, 2015).

On Playwright Canonization: Factors and Implications

This article engages with the processes of canonization of individual playwrights, and discusses certain essential factors that contribute to a playwright's canonization. It focuses on four test cases: the British playwrights Harold Pinter, John Arden and Sarah Kane, and the Anglo-Irish playwright Martin McDonagh. As I have previously shown, an individual playwright's acceptance into the theatrical canon is an outcome of the mediation of the various agents involved in the playwright's career and/or engaged with their work. Two specific factors have been shown to play an essential role in such canonization: a convergence of opinions of the mediating agents concerning the prominent theatrical contribution of the playwright in question; and the formulation of the playwright's critical construct (an aggregation of traits recurring in the works seen as typifying the playwright in terms of influences and innovations). The career trajectories of Pinter and Arden illustrate two distinctive and contrasting possibilities – Pinter's represents a case in which both factors were at play, leading to his canonization; whereas in Arden's case neither were, making his canonized standing still undetermined. Kane's career represents a third possibility, illustrating the effective role of the two factors in the transformation in the playwright's standing from rejection to admittance into the canon. Finally, McDonagh's career exhibits an unusual case of canonization, in which one factor was at play (the formulation of his critical construct, following his first play), but the other was not (due to diverging opinions from his second play on). As such, McDonagh's trajectory illustrates the consequent effectivity of each condition separately, and the implications of such effectivity. These four cases thereby offer highly instructive examples for our understanding of a playwright's process of canonization.



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On Ghosts, Dybbuks, and the Embodiment of Queer Temporalities in the Theatre

Ghosts occupy a privileged position in theatre theory. Writers such as Herbert Blau, Marvin Carlson, Samuel Weber and Alice Rayner have all employed the ghost as an emblem of the phenomenology of theatre. Theatre history offers these theorists a most distinguished point of departure in the figure of Old Hamlet. But what if another kind of undead from theatre history serves as our theoretical entry point? The proposed paper wishes to suggest such a figure – the dybbuk – as a productive image for the embodiment of theatre's queer temporalities. The dybbuk, a soul of a dead (often male) person possessing the body of a living (often female) one and speaking through it, has been a central figure on the Jewish stage ever since S. An-sky's celebrated Yiddish play, "The Dybbuk". Scholars such as Freddie Rokem have already proposed that the dybbuk can be seen as an apt metaphor for theatrical performance, and I wish to press forward this analogy by highlighting the dybbuk's gendered and temporal features. Manifested in a male voice emerging from a female body, the dybbuk is an inherently queer performance. At the same time, it can be seen as an embodied temporal crisis, in which the past refuses to let go from the present, and clings to it in bodily form. The dybbuk's queerness, I wish to argue, has much to do with the disjointed temporality it embodies – so that it also becomes a productive paradigm for theatre's own embodied, queer temporalities. This will be explored by tracing a trajectory from An-sky's play, through Habimah's Hebrew production of "The Dybbuk" directed by Yevgeny Vakhtangov (1922), to the dybbuk's legacy in Tony Kushner's "A Dybbuk" and "Angels in America".



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Performing Asian Geographical Past: on Production of Sealing Betal Palm by Karagumi, 1992

Jokyo Theatre Company, Situation Theatre Company, founded by Kara Juro in 1962, has produced unique 'site-specific' performances as a kind of guerrilla theatre. In these productions the pieces by Kara Juro have depicted Japanese colonialism pre war era through its unique ironical gaze, and have contemporized it in keeping with complex consciousness to postwar Asian politics and culture. His plays often described East Asian geography, Korea, Manchuria, Bengal and Taiwan or so, and provided geographical feeling of expansion. At the same time the plays were produced in actual cities, Seoul, Dacca, Chittagone or refugee camps in Lebanon or Siliya. These productions have shown the possibility towards a Japanese postcolonial-environmental theatre and established unique Historical-Geographical theatre performance in Asia. Here the paper will deal with a production "Sealing Betal Palm" by Kara Juro, which was performed in Taipei, 1992. The play was actually presented on former Japanese cemetery under which a Japanese famous Governor-general of Taiwan, Akashi Motojiro, was laid. Describing the complex historical links these memories of wartime and real life of contemporary Taipei city, the paper will explore that the production shows its geographical reference as a way of expression of penance on Japanese colonialism.



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Transnational Sino-Corporeality: The Aesthetics of Legend Lin Dance Theatre from Taiwan

In 1995, choreographer Lee-chen Lin established Legend Lin Dance Theatre in Taiwan. It is known for its refined aesthetics based on a training system emphasizing the huan (steady slowness) philosophy. This prolonged pace coincides with how Lin creates her works, producing only three full-length works over the twenty years. The first piece *Miroirs de Vie* to launch the company in 1995 was inspired by the Taoist ritual known as *jiao*, which pays tribute to the deceased. Following the success of her inaugural work in Taiwan and in France, in 2000 Lin premiered *Hymne aux Fleurs qui Passent*, based on her observations of the life cycles of the flora world in nature. Nine years later in 2009, Lin choreographed *Songs of Pensive Beholding* based on an invented narrative of the mythological eagle tribe, completing what is known as her "Heaven-Earth-Man" Trilogy. Regardless of the different topics chosen for the three works, Lin maintained a consistent choreographic structure based on the principle of symmetry along the extended depth of the stage, to enhance the processional journeys—physically and spiritually—across space and time. Movement vocabularies all stem from her self-developed dance technique, which is based on a six-word mantra, embodying various aspects of *jing* (calming), *ding* (settling), *song* (relaxing), *chen* (grounding), *huan* (slowing down steadily) and *jing* (elastic force). However, Lin delves deeper each time, opening up the possibilities of the dancers' bodies, regardless of the gendered movements and qualities. This paper explores how such a unique Sino-corporeality is created and received at home and abroad, as well as analyzes its transnational mobility impact. I propose similar sensibilities, tendencies, and visions shared by this Taiwanese female choreographer working in the twenty-first century, with the largely male writers and artists of the Romantic era from nineteenth century Europe, among other theories and interpretations.



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Nigeria Home Video Films and the Other-Worldliness: A Psycho-social Interpretation of the Unconscious Consciousness

The history of theatre in Nigeria, especially among the Yoruba ethnic group, dates back to the different significant consciousness shaping religious rituals of propitiations embedded with colourful dramatic elements of actions, dialogues, chants, role playing, in permanent or make shift shrines /stages. This paper using the psychoanalytic and sociological theoretical frameworks highlights the continued influence of the religious in building and shaping audience consciousness through theatrical performances. It attempts a critical review of the continued reflection of the mythical in the everyday living experiences and individual or collective expectations as depicted in selected Nollywood home video films, with particular emphasis on the Yoruba worldview on the interplay of the unknown forces of nature and the supernatural in shaping destiny and reality.



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Who is and Where is the Real Subject of Perceive in the Aesthetic Process?

To deploy this question, we need to start with what is the real subject of perceive in the process of aesthetic perception? When Merleau-Ponty interprets the perception, he first question the objective thought is unaware of the subject of perception: " This is because it [objective thought] presents itself with the world ready made, as the setting of every possible event, and treats perception as one of these events." Because " if I wanted to render precisely the perceptual experience, I ought to say that one perceives in me, and not that I perceive." However, this one does not refer to me or to the other, but to another self. This another self perceiving not in me seems turn the ontological question of ' who am I ? ' to ' Where Am I '. The traditional Chinese aesthetics, which stands at the opposite of the Western objective thought from the beginning, is embodied into a mode of thinking no-ontology. François Jullien takes notice of the thought of the "between" : as a fundamental concept in Chinese traditional art and literature, the "between" has been overlooked by European philosophy : "To believe that the most 'real' or as we say the most effective, is not so much res, the 'thing', but is by where, and do not let yourself to focus on 'thing'". Thus, in Chinese aesthetics, the problem does not refer to who is the perceiving subject, but where is the real subject to perceive – non-place (impersonal) or other-place (the self is in me). But, does the latter identifies to the other self of Merleau-Ponty ? We try to look for this "where" is the perceiving subject in the aesthetic process, and take the example of a French-Chinese playwright, Gao Xingjian's plays.



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Translating Theatre Language of Beckett's Texts

This paper aims to analyze how Beckett's texts are translated into Japanese productions by looking into the correlation between language, body and space. "Unlike the translation of a novel, or a poem, the duality inherent in the art of the theatre requires language to combine with spectacle, manifested through visual as well as acoustic images" (Anderman, 2011:92). Translating Beckett's texts on the stage demonstrates the process of utilizing body and voice of the actors in accordance with the aesthetics of limited space in the theater. By focusing on the Japanese productions performed in 2015 and 2016, this paper aims to discover the connection between Beckett and other live art including Japanese butoh dance and traditional Noh theater. In other words, translating theater language of Beckett's texts discloses the possibilities of adaptations through nonverbal expressions. "In many cases, because adaptations are to a different medium, they are re-mediations, that is, specifically translations in the form of intersemiotic transpositions from one sign system to another" (Hutcheon, 2013:16). The fact that those theatrical texts written by Beckett from the 1950's to 1970's are translated and still adapted between 2015 and 2016 intersemiotically into Japanese performing art proves the depth and deftness of Beckett's linguistic and nonlinguistic dramaturgy. The theatrical codes hidden in Beckett's texts are still worth challenging to be grasped for actors and directors beyond the barrier of languages. Works Cited Anderman, Gunilla. (2011). 'Drama Translation'. Baker, Mona, and Gabriela Saldanha, eds. Routledge Encyclopedia of Translation Studies. Second Edition (pp. 92-95). London: Routledge. Hutcheon, Linda. (2013). A Theory of Adaptation. Second Edition. London: Routledge.



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Ancient Magic in Iida Shigemi's Documentary Dance Theatre

Iida Shigemi, born in the ancient city of Japan, Suwa in 1967, is a dancer, choreographer, and theatre director. At the age of 20, he quit Kyoto University and became an assistant to the butoh dancer Ohno Kazuo. In 1998, he first began dancing a solo butoh style dance performance, and in the following year formed his performance group "e-dance/good dance." He staged many successful dance pieces as choreographer both in Japan and in Europe. In 2011 he experienced the Tohoku Tsunami and Earthquake when he was touring Sendai with his members. After the encounter of the traumatic experiences of the natural disaster, Iida has shifted his focus to the monumental documentary dance theatre project-in-progress, the Mikusano Mitakura - the Japanese Ancient Magic to Live Joyfully. The Mikusano Mitakura, which has been presented in fifteen countries worldwide, from Europe to Africa, is the audience-participation workshop style performance. All participants of the workshop experience the three treasures lost in ancient Japan by sharing Shamanic magic to live joyfully everyday. Iida, for example, reenacts the ecstatic practice of nenbutsu dance danced by the Buddhist monk Ippen in the 13th century with the participants. In Japan, the Mikusa no Mitakara has been recognized in the field of ritual, religion and spirituality and medicine rather than dance and theatre. Based on the author's own experience to attend three workshops in both Hawaii and in Japan, the paper identifies the goals of Iida's experimental performance, which ties the origin of dance with the ancient ritual and helps deepen Iida's own understanding of the butoh created by Ohno Kazuo as well as the Japanese concept of asobi (playing). The paper also inquires the impact of his performance on the currently increasing number of the participants of the project nationwide, which is sometimes mistakenly associated with new religion.



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Anthologizing Contemporary Dance Studies

Now that dance studies is an established academic discipline, how do we identify and revise key texts in our field for readers in diverse national and institutional contexts (conservatories, graduate research and undergraduate liberal arts programs)? How does one curate the third edition of the Routledge Dance Studies Reader? In the second edition of the Routledge Dance Studies Reader Janet O'Shea traces a history of dance scholarship in the early 2000s that built upon what she referred to as the 'new dance scholarship' that emerged beginning in the 1980s. Shifting its focus from artist biographies and choreographic works to scholarship that borrows theoretical frameworks from other disciplines, such as literary criticism, film studies, anthropology, and cultural studies; 'new dance scholarship' generated interdisciplinary writings concerned with theoretical understandings of dance as 'text' that could be analyzed as agents and reflections of social and political contexts. This work would also assert that dance and choreography are valuable frameworks for informing subjects outside of dance. As we, the co-editors of the third edition of the Routledge Dance Studies Reader, build upon the work by O'Shea and Carter, there are a number of new questions to ask. These include: •Can dance studies exist without any dancing? •How do the different approaches to dance studies (abstract theory, technique, the concern with the social function of dance) speak to one another? •How does dance studies account for environmental issues? •How does dance studies address radical differences in the understanding of race and ethnicity in our fields across national/cultural divides? •How does dance studies account for the new forms of commodification/commercialization of dance? •Does dance still have a communal function? Is it all subsumed under fantasy of quantified models of competitive dancing? •Does dance studies replace dance criticism? Where does dance writing appear and who reads it?



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Yvonne Hardt is Professor for Dance Studies and Choreography at the University of Music and Dance Cologne. She received her PhD at the Free University of Berlin focussing on the political dimensions of Ausdruckstanz. Her main research areas are dance history and the critical investigation of its methodology and use in performative practices, gender and media in dance as well as postcolonial and political theory. She also works as a choreographer investigating the possibilities of linking her scholarly research with her choreographic endeavors. She has published and edited several books: e.g. *Choreographie-Medien-Gender* (2013, ed. with M. Angerer/ A. Weber); *Choreographie und Institution: Zeitgenössischer Tanz zwischen Ästhetik, Produktion und Vermittlung* (2011, ed. with M. Stern); *Politische Körper. Ausdruckstanz, Choreographien des Protests und die Arbeiterkulturbewegung in der Weimarer Republik* (2004).

Working with the Past – Reflecting on the Materiality, Narration and Strategies of Authentification in Current Practice of Dance Re/Construction

Within the last decade, the interest in re/construction and re/enactment has substantially grown within the contemporary dance field – to the extent that one can speak of a “hype.” This is also fostered by festivals, conferences, and funding institutions that support such endeavors. As a form of “performative history” these contemporary performances have been also highly interesting for a critical scholarship because they are compatible with a historiography that likewise questioned older notions of re/construction and re/enactment. This paper likes to re-vision and re/theorize the field of re/construction by more explicitly asking for the epistemological understandings that underpin these re/constructions and the narratives that are evoked to authenticate the research. It will explore modes and modalities of presenting dance history, which include artistic production as a site for reflecting dance’s historicity. Reflecting also on my own choreographic work in this paper, in particular “TR_C_NG” (2007) the materiality and production aspect of sources become central, thus focusing on the work process rather than on the product of re/enactment or history. What are the narratives that allow us to perceive a something on stage as historical, what understanding(s) of history is/are evoked in the process, how are sources constructed as part of a narrative? Presuming that narration, imagination, and documentation are not pre-existing to the historical research, what implications and potentialities for insights does this have for re-/construction as well as (dance) historiographical writing? Here the paper (or lecture performance) likes to suggest that analyzing performative history with a focus on narration, understandings of history and conceptualization of sources cannot only contribute to how the transfer between theory and practice might be more differentiated, but also generally sharpen a methodological approach both in practice and theory of “doing” history.



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Dr. Yvonne Schmidt, is head of the Swiss research project "DisAbility on Stage", Senior Researcher at the Zurich University of the Arts, Institute for the Performing Arts and Film (IPF) and a lecturer at the Institute of Theater Studies, University of Bern. Her main research interests are in approaches to investigate rehearsal /creation processes, Performance and Disability, acting theory, as well as amateur theatre and devised theatre practices. Since 2011, she has been the co-convener of the Working Group 'Performance & Disability' of IFTR. Dr. Schmidt was a Research Fellow at the University of Illinois, Chicago in the Program on Disability Arts, Culture, and Humanities and holds a PhD in Theater Studies from the University of Bern. Since 2008, she has been a researcher and principal investigator of several research projects, funded by the Swiss National Science Foundation (SNSF), and has curated numerous events to foster a dialogue between arts and academia. Recent book: "Ausweitung der Spielzone. Amateure, Experten, behinderte Darsteller im Gegenwartstheater" (Chronos 2016).

Exploring Rehearsal Processes through Video Documentary

The study as part of the research network project DisAbility on Stage at the Zurich University of the Arts, funded by the Swiss National Science Foundation (SNSF), brings together a unique team with members from national universities, art schools, dance/theater companies, and festivals, by including the three major Swiss language regions. My presentation focuses on practices and negotiation processes between performers during rehearsal processes with disabled artists in order to rethink dominant models, labels and imaginations about disabilities and performance. The interdisciplinary research team employs a variety of interview techniques and video-based research methods to explore and document rehearsal processes and analyses them together with performers and directors in feedback sessions. It collaborates closely with Theater HORA, a Zurich-based company working with artists with cognitive disabilities. In their long-term performance project Freie Republik Hora, members of the HORA ensemble are working as directors in collaboration with non-disabled artists. The paper investigates the documentation of the creation process both as part of the artistic concept and as a means of research. In collaboration with Theater HORA, we are exploring a new performance ethnography by creating a video diary on directing/rehearsing and a tool of (artistic) feedback methods. In what ways might video-based research enhance current understandings of rehearsals and creative processes in the performing arts with disabled artists?



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Politics, Ethics and Theater: Are Mutual Relations Possible?

The relations between ethics and politics and between ethics and theater are not self-evident. In the 1970s and 1980s, feminist, Marxist, and literary theories tended to treat the category of the ethical with ambivalence and suspicion, presenting ethics as limited to the sphere of "immediate interpersonal relations" and as contrary to the privileged sphere of the political. The rejection of ethical discourse in relation to art relied on the argument that as a form of ideology or false consciousness, ethics presents a spurious alternative to political consciousness. This hostile attitude was most prominently articulated by Frederic Jameson. It was not until the 1990s that a significant reevaluation of ethical discourse in political and aesthetic contexts took place. Richard Bernstein claimed, for example, that while ethics is distinguishable from politics, we could neither understand ethics without reflecting on our political responsibilities and commitments, nor understand politics without tracing our steps back to ethics.



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Zane Kreicberga has been trained as theatre director at the Latvian Academy of Culture (LAC) where she is currently lecturing theory and practice of contemporary theatre and theatre management. Since 2012 she is a research assistant at the Centre for Scientific Research of LAC, but in 2015 Zane entered her doctoral studies at LAC. Since 2014 she is also a Head of MA Programme in Performing Arts at LAC. Zane is one of the founders and curators of the New Theatre Institute of Latvia (NTIL) and the International Festival of Contemporary Theatre "Homo Novus". At NTIL Zane currently is developing activities in the framework of European project "IMAGINE 2020 (2.0): Art, Ecology and Possible Futures", which concerns artistic response on topical ecological, economical and political issues. Her interests of research include acting techniques and the role of theatre in social and political context.

Re-writing the Recent History of Latvian Theatre: Construction of the New Aesthetics in the 1990s - Example of the New Riga Theatre

My aim in this paper is to analyse how the radical socio-political changes of the transition period in late 1980s and 1990s have affected the construction of the new aesthetics in Latvian theatre. The leading approach in Latvian theatre research focuses on a primarily aesthetic analysis of theatrical phenomena without analysing the influences of economical, structural and ideological contexts. I would like to argue that the quick application of neoliberal market economy 'values' from the West that affected structural and organisational changes in Latvian theatres, in combination with the idea of the hegemony of the 'state-nation' (an ideological notion indicating that Latvia as the national state is primarily serving the needs of Latvian nationality), has a certain influence on the artistic choices of theatres and theatre makers and has shaped the aesthetics of Latvian theatre as well as the taste of Latvian audiences. I will use the example of the New Riga Theatre, which was established in 1992 after the closure of the famous Youth Theatre led by Adolf Shapiro, and briefly analyse its two periods under leadership of directors Juris Rijnieks (1992-97) and Alvis Hermanis (1997-up to date). I will base my conclusions on the analysis of the organisational structure of the theatre (and its changes), the artistic team and repertoire, as well as its evaluation by critics and reception by audience in relation to dominating ideological concerns of the time. I am not disputing the value and importance of individual artistic approaches and choices; however, I believe that to some extent they are part of a bigger comprehensive matrix, which is mutually shaping and being shaped by art and culture among other actants. Recent political discussion about refugees, in which Alvis Hermanis again plays a role of catalyst, adds a new perspective on evaluating our recent theatre history.



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I am a young theatre and performance art lecturer and practitioner residing in Ethiopia, Addis Ababa University. After finishing BA Theater Arts from Addis Ababa University, I have worked at Ethiopian Radio and Television Agency for almost five years from reporter to head of the entertainment department. I also went to Europe to study theatre and performance art in MA level and completed in three Universities (University of Amsterdam, the Netherlands, University of Warwick, UK and University of Arts in Belgrade, Serbia) and achieved a double degree in International Performance Research and Cultural studies. With a huge inspiration and ability to create new performance art, I am trying to explore the different techniques of performance and theatre and body and sound installation. Beyond teaching and practicing experimental theaters, I also research and study the history and trend of theater and produce research works which I presented at the 2013 IFTR conference, University of Warwick, 2013 Calaloo conference, Oxford University, 2014 London School of Economics conference on Ethiopian revolution and politics: the nature of theater. I also presented papers on a number of conferences and discussion programs in Ethiopia at Addis Ababa University School of Theater Arts, Yared School of Music

Revolution After Revolution: The Question of Hegemonic Discourse and Power Shift in Ethiopian Theatre

From its early beginning before hundred years, theatre in Ethiopian stage defined, framed and mapped issues of modernity and nation building process and it has been used as the bridge to connect the state and the societal structure. In 1960s, it was one of the critical tools in inspiring and motivating the revolutionaries who rose against the Haile Selassie regime and for those who want to consolidate the exiting regime. In the new ethnic and political discourse of post derg regime (post 1991), it has been used as a way to promote and develop the new ideologies on the question of ethnic equality, language and state power. In this paper, I want to examine the relationship between the hegemonic power of the state and theatre during Haileselesasie's regime and the movement of the theatres to express their own voices towards the regimes' claim on the question of equality of ethnic groups, language, freedom of expression and power sharing by taking two prominent playwrights work: Tsegaye Geberemedhin's Tewodros and Kebede Mikael's Yetenebit Ketero. Concomitantly, I will also explore the role of the state in using theatre to create a new ideological framework during EPRDF time by explicating the recent constitutional policy and additional theatres laws and show how the question of hegemony still prevails to be problematic.



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Bird Men: Performing and Understanding Chineseness Between Orientalism and Occidentalism

This paper analyses the play *Bird Men* (1993) by Beijing People's Art Theatre, which tells a modern absurdist fable reflecting how the image of the tradition of the Other can be perceived and distorted. Set in a park in Beijing where bird keepers gather to spend their leisure time, the play shows how the "bird men" phenomenon is observed and studied through the eyes of two intruders: Richard the UN inspector from America, and Paul Ding the Chinese Western-trained psychiatrist. *Bird Men* reveals the conflict between the "traditional" aristocratic Chinese and "modernised" industrialised Western cultures, interrogating the authority to define "civilisation" and "savagery" and whether one culture is entitled to "civilise" another. Adopting the perspective of post-colonial studies, the paper examines the epistemologies reflected in the play, according to which the East and the West used to understand each other—Orientalism (Edward Said's famous idea) vs Occidentalism (the corresponding term which Xiaomei Chen coined), and discusses the possibility for representing "Chineseness" in a globalised discourse named, dominated and disciplined by the Western thinking. Furthermore, by close-reading the performing of Beijing Opera and the conventions of bird-tending in the play's metatheatrical scenes and assessing its cultural-historical and politico-economic contexts, the paper questions the elitist anthropological methodology of interpreting "Chineseness", and searches for the possible space for the "subaltern" (in Spivak's sense) to speak.



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Zoltán Imre received his PhD from Queen Mary College, University of London (2005), and is now a reader at the Department of Comparative Literature and Culture, Eötvös Loránd University, Budapest. His publications include *Transfer and Translation: Intercultural Dialogues* (co-editor, 2002), *Theatre and Theatricality* (2003), *Transillumination: Hungarian Theatre in European Context* (editor, 2004), *On the Border of Theatre and Sociology* (co-editor, 2005), *Alternative Theatre Histories* (editor, author, 2008), *Staging theatre – Theories, Histories, and Alternatives* (2009), *Staging the Nation - The Changing Concept of the Hungarian National Theatre from 1837 until today* (2013); and various articles on Hungarian and European theatre.

Presenting the Theatrical Past – Péter Halász and his Group's Struggle with Socialist Ideology and Censorship

Having terminated their activity at the Kassák Stúdió, Péter Halász, Éva Buchmüller, Anna Koós and Péter Breznyik established their theatre (*Lakásszínház*/Apartment Theatre) in their own apartment at the centre of Budapest in 1972. Their productions there were not publicly banned, as the authorities did not regard their activity as theatre proper. As a result, their productions remained on the edge of private affairs and public events under a carefully organised control of the authorities. With administrative instructions and reports by secret agents attending their productions, they were finally forced/allowed to leave Hungary. Probably, if they had stayed in Hungary, they would have remained one of the many marginalized (and by now forgotten) Easter-European experimental theatre groups of the Cold War era. Analysing how Halász and his group's activity was classified as 'amateur' and regarded as 'dangerous to the moral of the socialist society', my paper shows how their theatre practice was positioned outside the hierarchies of social, political, cultural and economic power of the so-called Kádár-regime in the 1970s Hungary. Apart from that, my paper also draws the attention to the ways and methods how their activities can be reconsidered from and presented to the present.



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