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Theatre  
&  
Democracy

6-10 July 2015



# Theatre & Democracy

## Introduction and Welcome

### **Dear Friends,**

Department of Theatre Arts, Sarojini Naidu School of Arts & Communication, University of Hyderabad on behalf of the University of Hyderabad and International Federation for Theatre Research (IFTR) welcomes you to the 2015 Annual Conference of IFTR. Department of Theatre Arts is extremely happy to host this Conference at University of Hyderabad. Many of you have travelled a long way to reach University of Hyderabad as India is located geographically on the other side of the globe. Thank you very much for taking up the task of long travel to attend this conference.

The University of Hyderabad, a premier institution of post graduate teaching and research in the country, was established by an Act of Parliament on 2nd October, 1974 as a Central University, wholly financed by the University Grants Commission. Through the years of its existence the university emerged as an institution of excellence in the country, recognized in several disciplines on the international level. S. N. School of Arts & Communication is one among the twelve schools of study in the university. The School aims to create a knowledge base in the field of cultural expressions manifested in diverse and complex mediations.

The major objective of the school is to integrate craft, skills, knowledge, innovation and creativity in order to empower the student to appropriate the respective form of expression to different disciplinary areas. As a school working in the domains of arts and media in a post-independent context, the goal is to shape and formulate the principles of art education in consolidation with changing global trends and the rich traditions of the country in the contemporary context. The four departments in the school - Theatre Arts, Dance, Fine Arts & Communication- are particular in generating a culture of informed practice engaged with the leading edge trends in each discipline.

Theatre department's major thrust is practice; but the practice based modules of training address concepts that generated a particular style of practice with its contextual, functional and historical specificity. Thus the students are equipped with a balanced proportion of theory and practice. Department is confident that this conference will invigorate the research culture of the department as we are constantly engaged in several initiatives to foster a rigorous research culture and knowledge production in the domain of theatre.

As a topic with contemporary relevance, having vibrant discussions and ramifications in public sphere, particularly in the field of theatre research, practice and scholarship, 'Theatre and Democracy' has tremendous potential to explore the interwoven relationships between theatre and the public. Within theatre itself, there have been many debates about democracy in the very way it is practiced –in terms of relations between the performance and its audiences, between various 'jobs' that go into producing a performance and the power relations between different languages (forms, bodies, words, colours, movement, etc.) employed in the performance. Though there have been radical critiques and experiments for democratisation within theatre, many questions still remain unresolved about the the guiding vision, decision making and the authority of skill/technology.

The inclusive agenda of many multi-cultural efforts degenerate into celebrations of the most undemocratic aspects of different cultures as uncritical acceptance of differences is seen as a democratic principle and the individuals participating in such efforts are seen as representatives of their respective 'cultures' rather than products of socio-economic identities that have their own dynamics of privilege within their societies. Similar discrimination of uncritical acceptance is extended in the field of scholarship where illogical claims of scholars from 'unprivileged' identities are appreciated without questioning.

Can democracy be practiced without rational discussion, even when it is accepted that notions of rationality need to be continuously questioned and expanded? We hope that the theme of the conference will lead to meaningful discussions on the topic in different dimensions and magnitudes from different national and theoretical contexts.

We have more than four hundred papers spread across working groups, new scholar's forum and general panels. We hope that there will be vibrant discussions and stimulating debates fostering new insights and research strategies for our future.

We are showcasing five major performances, representing both the contemporary and traditional, along with several other allied events that will offer a glance of Indian performance culture (s). Considering performance as the raw material for the research, we anticipate that you will be able to read the diverse interconnections manifested in these performances between theatre and society.

Wishing you a week with good intellectual interactions and enjoyment!

**B. Ananthakrishnan & Rajiv Velicheti**  
**Coordinators**

# New Scholar's Forum

# Abimbola Adelakun

University of Texas, Austin

Ms. Abimbola Adelakun is a second year Ph.D. student in Performance as Public Practice in the Department of Theatre and Dance, University of Texas, Austin, USA. Her dissertation studies Nigerian Pentecostalism as Theatre and its intersection with the nation's politics. She holds double Master's degree: one is from University of Ibadan in Communication and Language Arts while the second is from University of Texas, Austin in African and African Diaspora Studies. Abimbola is also a writer and a regular columnist with Nigeria's best selling newspaper, PUNCH. She engages her country politicians and populace on a regular basis. She is also a novelist. Her debut novel is titled 'Under the Brown Rusted Roofs' and the second will be published in 2016.

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## Performing Pentecostalism, Performing Politics

This essay studies contemporary Nigerian culture of Pentecostalism and its relationship with the nation's democracy. Using certain phenomenal examples, I will be analyzing the dramaturgy of pentecostalized politics in Nigeria to show the growing pervasiveness of the intrusion of Pentecostalism into the democratic culture (and vice versa). The mix of faith and democracy in a developing country, I argue, has the potential to stall the course of development since the mystical nature of religion makes it prone to public manipulation. My overall argument is that the theatrics of Pentecostal Christianity needs to be peeled from its cultural performances so that audiences can maintain certain distances that enable them be critical of the spectacles of dramatized worship for political purposes. This essay proposes ways to achieve such distancing and why the scholar is invaluable to this process. The theoretical framework on which this work is based is interdisciplinary. It borrows from Bertolt Brecht, the famous thespian; Max Weber, the sociologist; and Erving Goffman, the anthropologist to create a mix that considers Pentecostalism as public performance. My analysis of pentecostalized politics using the lens of performance and theatre can shape public understanding of the implication of the Pentecostal movement on Nigeria's political and social institutions and the end to which all these can be taken.

# Miriam Althammer

University of Salzburg

Ms. Miriam Althammer studied Theatre Studies and Art History at Ludwig-Maximilians-University Munich and Dance Studies at University of Berne. Currently she is working on her Ph.D. at the Institute for Dance Studies at University of Salzburg on "Traversing Knowledge – Performative Archives for Contemporary Dance of Eastern Europe". Besides her research, which focuses on storytelling and archiving dance as well as interfaces between performative and visual arts, she works as a freelance journalist. At present she is travelling through Eastern Europe and collecting interviews with choreographers and artistes for her performative archives, which she will build up at the Derra de Moroda Dance Archives Salzburg.

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## The Artiste as Citizen - Choreographers in post socialist countries of Europe

After the Cold War the well-institutionalized Western dance and performance scene first did not notice the situation of the post-socialist countries in Europe. As silent outsiders they were only watching the discourse but were never part of it. In the late 1990s a transfer and appropriation of concepts started which was marked not least by Tanzquartier Wien – one of the first European dance houses, founded in 2001. Its archival material testify to these traversing structures in which I am searching for the personal histories of involved artistes. In siting their instable artistic identities in the local and international art scenes which affects not only the artistic practice but also institutional processes and activist movements in their countries, the artiste as citizen articulates his or her position. Therefore the establishment of a contemporary dance and performance scene in post socialist countries of Europe reflects citizenship and democratic processes which were formed and legitimated both on institutional and individual side. This double role of citizen and artiste - I trace in interviews with choreographers, artistes, dancers and academics which influenced and are influenced by their surrounding spaces, cultural and at the same time political circumstances and economic problems to construct performative archives as analysis of current times.

# Sudhakar Aruri

Osmania University

Dr.Sudhakar Aruri did his bachelors from Osmania University and his Master of Performing Arts(MPA) from University of Hyderabad. He did his Ph.D. from Telugu University, Hyderabad. At present, he is working as a lecturer in the Department of Theatre Arts, Osmania University, Hyderabad, India.

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## **Environmental Theatre in Telugu Folk Art Forms, Discourse of Performance and Identity**

In the wake of Richard Schechner's work on environmental theatre, folk theatre emerged as a subject for new scholarly explorations, and I will argue in this presentation that Telugu folk theatre is eminently worthy of attention. Since Schechner undertook a survey of Indian theatrical forms that mainly focused on traditional or classical theatre forms, there was less attention to folk, notably to Telugu folk theatre forms such as Jambapuranam, Drawpati Tirunallu, Kangundi VeedhiNatakalu and Pagati Veshalu. Jambapuranam especially is arguably an importance cultural source from which to understand many historical and sociological events that took place in Indian society. Dr. Sudhakar Reddy has explored this form and conceived it as a folk art form. In his view, the text of Jambapuranam is ritually enacted by the Cindu Madigas. The performance of Jambapuranam commences with the beating of drums; it is followed by the performance of Yelamma vesham, which is a ritual of possession that ends with a bloody sacrifice. Jambapuranam has been performed by Chindu, Dakkali, Baidla and Nulaka Chandaiah castes in villages making use of all natural things to be found in the place of performance. The audience become part of the performance: they get involved in making the characters transformative and help drive the story forward towards a climax. With this and examples from Pagativeshalu and Drawpati Tirunallu, my presentation will argue how these art forms need to be studied from an environmental theatre perspective.

# Murali Basa

University of Hyderabad

Mr. Murali Basa, Research Scholar at Department of Theatre Arts, S.N.School of Arts & Communication, University of Hyderabad. His specialization in practice is lighting and direction and his research topic is "Digital Arts and Performance in Indian Context". His effort is to explore the interwoven relationship between the live and digital images in the backdrop of changing paradigms in performance making; and reception in a globalized environment, focusing on Indian contemporary performances. He is teaching at different institutions in India. He is the president of a theatre group "Royaala theatre Society". His Lighting Design for the plays "Romeo Juliet and Security guard", "A straight Proposal", "Familiar Strangers", "Genuine Liars" "Antigone" were well appreciated. He directed plays like "Charandas Chor", "Montage", "Prasna", "Old Delhi and New Media".

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## The Absolutism on spectatorship in site-specific, interactive and intimate performances

In the current praxis of theatre in India, ideas of spectatorship are being negotiated in relation to site-specific, interactive and intimate performances, specifically the notion of the spectator as tourist in these kinds of performances. The spectator travels through the performance in order to understand the story, design and presentation. On the one hand, spectators, appear to have the freedom to choose 'sites' of interest; on the other their gaze is directed by the director and the creative team. Hence the spectatorial experience is both controlled and yet also allows for a sense of involvement and exploration. This presentation explores the spectator's journey through two performances: "Romeo Juliet and Security Guard" directed by Jane Collins at the University of Hyderabad and "Down Time (A Performed media performance)", directed by Amitesh Grover at Max Muller, Delhi. These two performances evince the tension between the spectator's experiential engagement with the space and the ways in which they were directed by means of instructions given sometimes by the actors and in other instances via audio visual material. Hence my discussion will engage with the potential 'freedom' and limitations of the spectator's experience in each case in order to elicit general observations with regard to audience relations within this style of performance work.



# Swati Bhatt

Victoria University of Wellington

Ms. Swati Bhatt is Pursuing Ph.D. Victoria University of Wellington, NZ (Theatre). M.Phil. (Master of Philosophy) 2010-12 Central University of Gujarat, India (Comparative Literature) Master of Arts 2008-10 (English Language Teaching) Sardar Patel University, India Bachelor of Arts 2005-08 Gujarat University, India (English Literature) Experience: Teaching Assistant(Theatre) April 2014-tilldate SEFTMS, Victoria University of Wellington Visiting Lecturer in English August 2013-December 2013 B & B institute of Technology, V.V.nagar, Gujarat, India Language and Communication Tutor June 2011-December 2011 Central University of Gujarat, Gandhinagar, India Presented four research papers at different conferences and one article published.

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## Performances and Counter-performances: A Perspective on Indigenous Performances in India and New Zealand

"One of the functions of artistes in a community is to provide a healthy and permanent element of rebellion; not to become a species of civil servant". - James K. Baxter. Indigenous communities have often articulated their resistance through the medium of performing arts. However, indigenous performing arts is often studied based on its representation and misrepresentation within various socio-politico-geographical spaces. This paper is an initial part of the larger project that aims to understand the politics of Indigenous performances and theoretical clarification to the theatrical phenomena of performance-and-counter performances. I will briefly discuss the performance study model derived from my previous research project on Budhan Theatre (Ahmedabad, India). Budhan Theatre is a non-profit theatre group of an indigenous community fighting for its socio-political acceptance as a community of artistes & actors but not 'Criminals'. I will discuss the same theatrical phenomenon of performances-and-counter-performances in the context of Taki Rua – Maori Theatre group based in New Zealand. The 'space' that has been used by both the groups has its own social and political significance as they created a rhetorical public sphere & generated counter-performance from its spectators. I have limited this paper to the selected performances of protest in Aotearoa/New Zealand and India. The paper discusses two different kinds of indigenous theatrical performances, viz, a) an organized theatrical practice with performance script and b) theatrical acts of protest performed as surprise in public to draw attention to political issues. Both kinds of performances utilize Public Space - specifically a 'Rhetorical Public Sphere' in order to make their voices heard. Also, I will briefly talk about how indigenous theatrical performances aimed at restoring the identity & culture are received differently when they transcend from local to global.

# Marie-Josée Blanchard

Concordia University CISSC

Ms. Marie-Josée Blanchard is doing her Interdisciplinary Ph.D. (HUMANITIES) at Concordia University, Montreal, Quebec (Canada), where she is also a research assistant. She did her MA (RELIGIOUS STUDIES) from University of Ottawa, Ottawa, Ontario. Her B.A. (PSYCHOLOGY) is from University of Moncton, Moncton, New-Brunswick. Her publications include: "Se sentir chez soi' au musée : tentatives de fusion des sensoria dans les musées de société." *Anthropologie et Sociétés* 38 (3); "Pour un monde chargé de sens : l'univers sensoriel de la pūjā hindoue." M.A. Thesis, University of Ottawa. " Pourquoi ne plongerais-je pas mes yeux dans les siens encore et encore? : du regard puissant à la dévotion aveugle dans l'hindouisme." *Ottawa Journal of Religion* 3 : 87-101; and " De Hubert et Mauss à Valeri : Le sacrifice védique, son public, sa violence." *Ottawa Journal of Religion* 2 : 53-67.

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## **Because It Is Enjoyably Tasted, It Is Called Rasa: A Sensory Analysis of Emotions in Indian Dance and Culture**

Contemporary Hindu devotion (bhakti) is known for its highly sensory nature: from darśan to prasād, Hindu devotees make full use of their senses during everyday devotion and worship (pūjā). Emotions (rasas) are also a major part of bhakti and go hand in hand with its sensorial aspects. But what are the links between the senses and emotions in contemporary Indian culture and Hindu devotion? As we know, rasas have been codified into nine basic emotions (navarasa) in various performing arts across India. Is it possible that these series of emotions expressed through drama-dance embody and reflect the sensory model of Indian culture? I argue that the codification of rasas extends into the codification of movements, corporality and sensory modes that are reflected into Indian culture at large. Accordingly, we can imagine the navarasa as a model for Indian and Hindu "appropriate" emotional responses in everyday life. As an "emotional catalogue", the navarasas act as affective indicators of Indian culture in the same way that pūjā's sensory modes translate into a sensorial chart of Indian societies. This presentation will seek to distance itself from the evolutionary hypothesis of "universal emotions" by exploring rasas through the scope of sensory anthropology and thus establish what is the importance of rasas – culturally, emotionally and sensually – inside Indian culture. By looking into the sensory – and especially gustatory – metaphors of the rasa theory, I will demonstrate how Indian culture is strongly informed by its codified emotional and sensory charts through Indian drama-dance and devotion. By this, I will suggest that the "appropriate" emotional and sensorial responses engendered by Hindu devotion and Indian arts make it impossible for Hindu diaspora to separate Indian culture and identity from its religious heritage.

# Debajit Bora

Jawaharlal Nehru University

Mr. Debajit Bora is Research scholar in Theatre and performance studies of School Of Arts and Aesthetics, JNU. He is also an amateur theatre activist of Assam. He has written 4 plays and acted in 50 plays. Currently he is working on his theses: 'Performing history, identity and Cultural politics: A study on Ojapali Performance of Assam'.

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## Politics of Performance: Creating New Identity Looking Through Ojapali Performance of Assam

I would like to explore and address the relevance of songs used in the semi-dramatical performance form of Ojapali today. Ojapali is being increasingly identified as the cultural expression (read Identity culture in formation) of the Lower regions of Assam and the Darangi community. I would like to argue that in traditional performance genre like Ojapali where changes are difficult to discern historically, the most obvious argument is to trace its identity politics in light of the recognition given to Shattriya the genre identified with upper Assam and attaining a classical status. The Indian State's cultural policy and politics attributes such category status to certain genre while the others remaps its own existence and cultural expression in identifying with other communities. My question in this paper pertains to whether we can trace the same history, that is the evolution of Ojapali as a genre of Drangi cultural expression, not through cultural politics but a more performance analysis mode. I will be exploring this problem through use of songs which are popular in Ojapali performances of recent times and how they circulate with a life of its own. Does the language of the songs reflect the local colloquial tongue of lower Assam and critical issues of citizenship and modification of the citizenship act of 1984 in context of Assam politics? I would further like to see the songs attaining a life of its own and its use in the Assam movement and performances which are seen as historical 'events'.

# Venkat Naresh Burla

Central University of Jharkhand

Mr. Venkata Naresh Burla is an Assistant Professor at the Centre for Music & Performing Arts, Central University of Jharkhand, India. Educational Qualification: M.P.A. Theatre Arts, MAIPR (Erasmus Mundus). Pursuing Ph.D. from Dept. of Theatre Arts, University of Hyderabad. Work experience: Worked in the lighting department at Attakkalari Centre for Movement Arts, Bengaluru from August 2007 to March 2008. Worked as a Technical Assistant in the Department of Theatre Arts, University of Hyderabad from August 2008 to May 2009.

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## Relooking at Stratification in Contemporary Telugu Theatre

Like any other states in India, Andhra Pradesh (a Telugu speaking state in Southern India) also has a matrix of highly stratified social structures on multiple grounds. The elements involved in that stratification play a vital role in the social, cultural and political life of the people. But this stratification varies with each state, and accordingly the performance cultures also have different layers in the practice and sustenance of different forms. Performance cultures frequently are transformed per the transformations in these social stratifications. The paper looks at transforming layers (stratifications) of contemporary theatre practice in Andhra Pradesh, where several contemporary practices like theatrical competition circuits as well as traditional performance cultures like Padya Natakam (Poetic Drama dominated by rendering of classical verses) are fading while at the same time new audiences and artistes emerge in new cultural contexts. During the last decade the competition circuit in theatre – the dominant theatre network infrastructure in the state – has undergone several transformative phases leading to the instilling of new patterns in dramaturgy, scenography and new patronage structures at organizational levels. The emergence of these trends must be seen against the backdrop of a new educational system in engineering and technology, large-scale migration from the rural to the urban, outflow of technocrats from the state to the US and to the Europe, the influence of global economy on the public and the birth of new audiences due to the television channel boom. The transforming stratifications in the society and their reflections on the Telugu contemporary theatre will be analyzed in the paper keeping competition theatre circuit as a point of reference.

# Felipe Cervera

National University of Singapore

Mr. Felipe Cervera is a PhD candidate with the Theatre Studies Program at the National University of Singapore (NUS). He has a BA in Dramatic Literature and Theatre from the National Autonomous University of Mexico and an MA in Drama by Practice-as-Research from the University of Kent in the United Kingdom. His research interests include performance theory, Practice-as-Research, Science Fiction Studies, Muslim theatricalities and theatre making. He is co-leader of The Art of Strangers, a creative collective based in Mexico and Singapore.

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## **But I don't want to be a cowboy! Interplanetary performances and the Post-Global Imaginary**

In Alberto Villareal's *Desierto Bajo la Escenografía Lunar* (Mexico, 2010), the first girl to be born on the Moon spends her nights looking at the phases of the Earth. She uses her telescope to look at the Great Wall of China by day and Manhattan by night, and she reflects upon her own condition of being the first lunatic to have ever existed. Her parents are a couple of second-rate actors who won a contest to become the first couple to live on the Moon. They spend their nights reminiscing with the rest of their neighbours as they gather to dance with the few worn costumes and props that survived the move. They all live in the first human condominium on the Moon, built in perfect Californian style. This paper identifies the system of perceptions in which Desierto's imaginary operates. As this is indicative of a clearly north-American configuration, the play is a useful starting point for identifying ways to recalibrate the extra-terrestrial imaginary of the twentieth century in light of the geo-political realignments and multipolar space races of the first decades of the twentieth-first. This paper is part of my on-going doctoral research, titled *Post Global Performance*.

# Soji Cole

University of Ibadan, Kansas State University

Soji Cole is a Theatre scholar and practitioner from Nigeria. His research interests cover Performance and Social Theatre, Drama Therapy, and Trauma Studies. He has won various academic and creative writing awards; including the prestigious IFTR's 'New Scholars' Prize', African Theatre Association's 'Emerging Scholars' Prize' and the Association of Nigerian Authors Playwriting Prize. He is a Playwriting instructor at the Department of Theatre Arts, University of Ibadan in Nigeria. Presently, he holds a position as a Fulbright Visiting Research Scholar in Drama Therapy and Trauma Studies at Kansas State University, Manhattan, USA.

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## **Narrative Transportation vs Boko Haram: When Theatre Incites Tears..., or Calms it!**

Most Post-Crisis democratic nations in Africa have been known to grapple with experiences which threatened their democratic structures. The consequence of this is that the populace is always inflicted by one form of societal trauma or the other. Theatre practitioners in these developing democracies have attempted to dramatize this situation and also suggest remedies. In the context of Nigeria, the post-military democratic experience from 1999 was besieged by the emergence of armed militants in the oil rich Niger Delta areas. From 2007, the political climate has been riddled with heinous activities perpetrated by another group of armed fanatics known as 'Boko Haram'. In April 2014, over two hundred young school girls were kidnapped from a village in the North Eastern part of the country by this sect. This act raised a global concern while the country was inflicted with a new form of trauma. Between June and July of the same year, two theatrical productions on the kidnapping; "Bring Back Our Girls" and "Missing" played in Ibadan; a South Western city of Nigeria. This paper discusses the evaluated reactions and the results of the impact of the productions on some selected target audience. The Drama Therapy model of 'Narrative Transportation' was experimentally utilised to process responses from these randomly selected members of the audience. The responses affirmed the initial hypothesis that in a period of societal trauma, a theatre production based on the contingent trauma subject is more likely to be a trauma trigger than a medium of artistic expression. The impact assessment from the experiment therefore suggests that a 'de-roling' mechanism is pertinent during such production for both the performers and the audience members.

# Samik Dasgupta

Jawaharlal Nehru University

Mr. Samik Dasgupta is an MPhil student in the Theatre and Performance Studies Department, School of Arts and Aesthetics, Jawaharlal Nehru University. He is a recipient of the Junior Research Fellowship of the University Grants Commission. He did his BA in English Literature from Jadavpur University and MA in English Literature from St. Stephen's College, University of Delhi.

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## Challenging "Stability" through process: Theatre workshops in West Bengal from 1983-1991

Partha Chatterjee, political scientist and a historian of the Subaltern Studies collective looks back on the decade of 1980s in west Bengal as a phase of "artistic crisis". Documenting the state of political theatre in Bengal in 1984, he observed how the "practitioners of political theatre in West Bengal have nothing new to say...unable to talk about politics as something that is immediate, relevant and lively". This is a mid-decade evaluation from a historian outside the institutional framework of theatre studies and also from a playwright who is trying to address the lacuna through his scripts and performances. He publishes this version of theatre history of Bengal, in a collection from the nineties titled, *The Present History of West Bengal: Essays in Political Criticism*. I seek to contend this writing of history of the state and of cultural practices that happened in the decade of 1980s and 1990s through the analytical lens of theatre workshop. Chatterjee's viewpoint is largely restricted to the group theatre movement in West Bengal and it doesn't take into purview the different "uses" theatre will be put to from the 1970s. In using the phenomenon of Group Theatre to understand the theatre practices of 1980s, Chatterjee doesn't deviate from the way theatre historians Rustom Bharucha or Sandhya Dey have documented the aforementioned period. Bharucha's book, *Rehearsals of Revolutions: The Political Theatre in Bengal*, tries to end on an updated note about the experiments in political group theatre in West Bengal. Such a bleak analysis paints a very sorry picture of participative democracy in West Bengal, an interpretation which I seek to challenge through my historiographical intervention. An oral history archive of theatre workshops in West Bengal (1983-1995) challenges this cynical reading and complicates the grass-root level interventions that lent the term 'democracy' with new meanings.

# Dipanjali Deka

Jawaharlal Nehru University

Ms. Dipanjali Deka is a M.Phil Research Scholar at the centre for Theatre and Performance Studies, School of Arts and Aesthetics, Jawaharlal Nehru University. She did her masters degree from the same School in 2014. She is working on a Bhakti musical form from Assam called Borgeet, as her dissertation topic. She is trained in north Indian Classical Music and Borgeet. Her broader research interests cover music and popular culture, gender and sexuality, religion and politics, politics of music etc.

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## Manifestations of Bhakti in the Musicality of Borgeet, a Poetic-Musical Genre of Assam

Music is the predominant mode of expression in Indian Bhakti movements which began around seventh century AD in Tamil Nadu. Bhakti is not a monolithic phenomenon as it varies according to different socio-political and cultural contexts. The musical expression also differs in different contexts, depending on its employment of local languages, metres and rhythms. Through music, different modes of relations with God can be established and different sentiments, evoked. This paper aims to look at a poetic-musical genre called Borgeet, emanating from Assamese Vaishnavite tradition pioneered by Srimanta Sankardeva (1449-1569 AD). Thinking through the musical expression of Borgeet, this paper attempts to understand the relationship between bhakti and music. In Borgeet, *dasya bhakti bhava*(servant-master love) and *vatsalya bhakti bhava*(mother-child love) remain the predominant sentiments prescribed by Sankardeva. There is a conspicuous absence of *sringara bhakti bhava*(love of the beloved), the core of Gaudiya Vaishnavism. Lyrically, the songs are replete with images and phrases like 'lotus feet of Rama', 'poisoned venom of worldly pleasures', 'in the age of Kali, Hari's name is the supreme religion', which reflect the philosophy and the emotions of the poets. But musically, what facilitates the *Dasya* or *Vatsalya bhava* —the sustenance in the *vilambit laya* (slow tempo), the devout appeal in the *meend* (gliding from one note to another) or a certain kind of *alamkara* or embellishment of the notes? Looking at the relation between poetry and music (*pada* and *swara*) in Borgeet, and keeping in mind the socio-political context in which Borgeet emerged, this paper will examine a few examples to explore these basic bhavas (*dasya* and *vatsyala*) in relation to the musicality of the form.



# Krupa Desai

Jawaharlal Nehru University

Ms. Krupa Desai has a bachelor's degree in Humanities – studying psychology, literature and philosophy at undergraduate level – from Ruia College, Mumbai. The subject of her postgraduate study was Social Work – specializing in Dalit and Tribal Studies and Action from TISS, Mumbai. She is now pursuing her Mphil. at the School of Art and Aesthetics in JNU. She is interested in exploring the possibilities in theatre and performance studies which might allow for a re-reading of history, specifically the period 1927-33.

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## **Mahad Satyagraha in 1927 and Gandhi's Fast in 1933: Is a Performative Reading Possible?**

Drawing on Rege's recent analysis of caste bias with respect to food consumption and Ambedkar's understanding of untouchability, practiced within the caste system, as originating from beef consumption, the proposed research attempts to probe the public discourse around caste and untouchability that originated during 1927-35. The research shall look specifically at the Mahad Satyagraha of 1927 and Gandhi's 21 day Fast in May 1933; as political acts revolving around the caste conflict, that were performed in a public view, anticipating an engaged spectator who was obligated towards a response. This response, as evaluated through archival material available at Bombay Presidency Archives, Mumbai, conflated the voice of dissent and generated public dialogue around untouchability within caste system, thus enacting ways of resolving caste conflict in the then-formulating nationalist discourse of India. The research shall attempt to see these acts not only in terms of its mediated theatricality, but as historical events that in spite of the literal banality of its actions were distinct from its everydayness in terms of its affect. Drawing on the conceptual framework of performance studies, the research shall attempt to probe the corporeal force and the context of these Acts that transformed everyday acts like drinking water in Mahad Satyagraha and Fasting as Gandhi did, into theatrical events that infused the caste movement with a spirit and a force that only political deliberation could not have had. The chief sources for this performance studies analysis have been archives of British Government's confidential weekly reports [1927-1933] that describe in detail the activities that unfolded in the buildup to these Acts. The press releases, interviews and the pamphlets of meetings held by various political and social groups in support of or against these acts are useful indicators to how these Acts were received and the response it generated.

# Marija Djokic

Ludwig-Maximilians University

Ms. 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 Ph.D. 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.

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## "The Happiest Corner of Belgrade"- Brana's Orpheum (1899-1914)

At the turn of the 20th century, Belgrade represented the capital of the new national state, which emerged on the borders of two empires, Austria-Hungary and the Ottoman Empire. Only after the creation of the independent national state in 1878 did its rapid development and urbanisation begin. The urban microcosm that best reflects the Serbian society of that time is a tavern, the main meeting and information exchange place of all social classes, professions and ethnic groups. In my paper I want to analyse such a "contact zone", i.e., a tavern that contained the first Serbian "Orpheum" established by Brana Cvetković. The Orpheum was the only theatre next to the National Theatre that operated continuously for 15 years before the Great War. While the National Theatre was subsidized by the state and fought a constant battle with the disinterest of the audience, Brana's Orpheum was a popular venue financed only by Belgrade's citizens. People were especially attracted by poems "Through Belgrade" - a kind of "daily news" of the current events, which Brana sang. His reports mingled in all areas of foreign and domestic politics, mocking the political party life, parliamentary quarrels and scandals among ministers. I would like to discuss that the Orpheum can be regarded as an epitome of the dense blending of the theatrical and political life of a city, particularly in its heyday, the decade of turbulent political events in both the inner life of Serbia and tensions between Serbia and Austria-Hungary on the eve of the First World War. The aim of this paper is to examine the importance of the Orpheum as a hub for negotiating political and social issues and topicalities, and to discuss its impact on the creation of public opinion in Belgrade at the turn of the 20th century.

# Margit Edwards

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Ms. Margit Edwards MA, MFA, is a Ph.D student in Theatre at CUNY Graduate Center. She is currently teaching in the Department of Communication and Theater Arts at John Jay College of Criminal Justice in New York City. For the last 20 years, Ms. Edwards has been a dancer, choreographer, dance researcher, actor, director, arts administrator and educator. She received a Masters of Arts in Dance from UCLA in 2003 and a Master of Fine Arts in Experimental Choreography from UC Riverside in 2006. Her recent directorial and choreographic projects have included: "Ruined" by Lynn Nottage at The BlackBox Theater, John Jay College of Criminal Justice, 2014 and "Demerara Gold" by Ingrid Griffith presented at the Midtown International Theatre Festival in New York City. Ms. Edwards areas of interest are African Diaspora Performance practices, Black Performance Theory and Folkloric Performance.

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## **Native, Folk, Modern: Black Folk Performance at the 1939-1940 New York World's Fair**

Lindy Hoppers and swing bands, African diaspora folk dancers on the concert stage, and minstrel-style African drummers: these are some of the performances in which "black folk" were present at the 1939-1940 World's Fair held at Flushing Meadows, New York. Inspired by European international exhibitions of the 19th century, US World's Fairs sought to promote national progress through its agricultural, scientific, technological and cultural products. In 1939, Operating as a microcosm of the US vision of a global society, the Fair also served as a platform for the portrayal of the US relationship to African or Black American and African Diaspora expressive culture. For this reason, black performance at the Fair served multiple purposes and participated in a number of fluctuating cultural imaginings. The focus of this presentation will be to examine the impact of black performance at the Fair by comparing three case studies of Fair attractions through "native," "folk," and "modern" lenses: 1) Frank Bucks Jungle Land, a big game hunter attraction that ran on the Midway in the Amusement Zone for both the 1939 and 1940 seasons, 2) the performance of The Bahamian Voodoo Dancers at the May Day Music Festival held in 1938, one year prior to the opening of the Fair and organized by the Folk Festival Council, and 3) The Savoy Ballroom concession also held on the Midway in the Amusement Zone of the Fairgrounds during the 1939 season. I argue that distinguishing the various modes in which black performances occurred at the Fair provides a framework through which to reflect on the possible effect these performances had on modern US identity formation between the wars.

# Jonas Eklund

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Mr. Jonas Eklund (1981) is a Ph.D. candidate in Theatre Studies, at the Department of Culture and Aesthetics at Stockholm University. He is currently writing his Ph.D. dissertation on the audience's reactions to the body on stage in Burlesque, Circus and Freak Show. He obtained a degree of Master of Arts in Theatre Studies from Stockholm University in 2012, writing his thesis on Nils Poppe (a Swedish comedy actor) and his comical acting, analysed through a phenomenological point of view.

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## Longing for Something That Never Were

Circus is an art form that draws heavily on tradition, on acts produced and reproduced in relation to years of history and conventions. Few, if any, art form are so cluttered with myths, pictures, tales and, rumors, and it seems like the idea of the Circus in many case is more prominent than the experience of the show in itself. With my paper I will try to explore the possibility to use the concept of nostalgia as a tool to gain a greater understanding of the interplay between traditional Circus and New Circus. My point of departure is two New Circus shows from recent years, *Undermän* (2011) by the Swedish company Cirkus Cirkör and *Timber* (2011) by the Canadian company Cirque Alfonse. In the shows I will trace the use of references to the past as a critical frame for the understanding of the work. Using the notion of nostalgia I focus on the audience's understanding of, and reactions to, the performance. Nostalgia is often considered a longing for something lost, as a memory of something experienced, now gone missing. I would like to expand the notion, and allow within the concept, a longing for something never experienced, or even something that never were. As the imagery and imagination of Circus creates a similar longing, equally important for the audience position and understanding. I suggest that the use of references to the past, and the idea of the Circus, plays a crucial part, not only to the audience's understanding of the meaning of the work, but also as a reason for the genre's overall appeal.

# Cristián González

University of Playa Ancha

Mr. Cristián González is an actor. He graduated from the School of Theatre at the University of Playa Ancha (Universidad de Playa Ancha) in Valparaíso. Holds a Diploma in Communication and Cultural Management from the University of Chile. Has worked as an Academic chair for movement and body expression; and as well as Assistant, Manager and Theatrical Producer in various artistic projects in Valparaíso and Santiago. He has developed as a manager in various artistic activities (academic workshops, international tours, independent projects and theater productions), prioritizing strong development of the qualities of management and production in performing arts. Besides, he has participated in various seminars, workshops and courses in Chile and abroad, in addition to extensive experience in the art scene, with remarkable plays, in which he worked as executive producer. At present he is working as a producer for the Santiago A Mil Festival 2015.

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## Memory and Reconciliation: problems in the staging of torture acts in Latin American theater

Topics of memory and reconciliation in the current world contingency have been highlighted mainly because of being social elements in existing democracies. Also, because they are close in time to a new generation of authors that is linked to artistic experiences from creation or intervention, allowing a concrete opinion on issues linked to torture in times of dictatorship. From here we seek to visualize what recurrent problems creators face when preparing material for their artistic projects, when the issue of torture in any democratic dictatorship resonates at all levels in Latin America. Using as sustenance the Stanley Milgram experiment and his vision of human conditioning through concepts such as power and obedience, attempts to identify and place in context of the difficulties that the author faces when staging the torture element in the proposed performative theater and how this dialogue creates a temporary space as speech dictatorship, generating new visions of the resulting material. Additionally, in the way in which we today define torture in dictatorship, from a democratic perspective, thinking of the performing arts as a conveyor element between democracy and authoritarian regime, where torture was its characteristic mechanism. Memory and Reconciliation become a reflection from the staging of dictatorship. complexities present in tackling the staging of torture and its methods are finally substantial part of this analysis.

# Shilpi Gulati

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Ms. Shilpi Gulati is a film researcher and documentary film maker. A graduate of Tata Institute of Social Sciences, she is currently pursuing her Ph.D. from Jawaharlal Nehru University. Her documentary work largely engages with issues of gender, public space and oral histories of communities in India out of which Qissa e Parsi (2014), Dere tun Dilli (2012) and Inside Out (2010), have been independent productions. She is also an actor and workshop facilitator with pandies' theatre - a Delhi based activist group working on creating theatre with children, women and young adults with a view to articulating trauma and creating self expression.

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## Play of Production and Prohibition: Censorship and Political Documentary in Contemporary India

Contemporary debates in academia have moved beyond looking at the act of censorship as merely a restrictive practice and have directed our attention to its productive quality. In the world of cinema, censorship has come to be understood not as a mere imposition of rules by the State but as a 'play' of production and prohibition, where assertion of power produced through prohibitive laws gives rise to resistance by the film maker and the tussle between the two leads to further acts of censorship. Here, the use of the word 'play' no longer renders the State oppressive and the film maker a passive recipient. Instead, interestingly, it places them at par with each other where both have the agency to push and pull the parameters of what must be considered 'socially acceptable' in cinema. This perspective paves the way for prodding an inquiry into the performative aspect of censorship. It allows us to see the State and the film maker as two 'players' involved in, what appears to be, a cat and mouse game where the production of certain 'strategies' and 'tactics' for counter attack is inevitable. In this regard, the paper will conduct a study of the 'play' between the State and political documentary film makers in India.

# Shyam Kumar Hanamkonda

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Mr. ShyamKumar is a post graduate in performing Arts (MPA) from university of Hyderabad. He did his Master of Philosophy (Mphil) from Pondicherry University. At present, he is pursuing Ph.D. at University of Hyderabad, India.

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## Convergence of Tradition and technology in Chindubhagavatham

Chindu Bagavatham is one of the most famous traditional theatre forms of Telangana in South India and is rich in traditional and technical values. While theatre has been modernised due to technical advancement in the 1900s, by comparison, even before modernisation, rich production values were maintained in Chindu Bhagavatham performance. Technical advancements are evidenced in every aspect of the performance such as music, makeup, properties and stagecraft skills. At the same time, traditional values are called upon in the making of properties or materials for makeup. For example, wigs are made from natural resources like animal hair and some kind of plant roots; make-up powders are made of colors from the trees and stones which are not harmful to bodies. Every artist is expert in making and applying their makeup. One artist can perform multiple roles and is adept at switching roles in a performance with different makeup and properties. In Chindu Bhagavatham all characters are chosen from mythology, and an audience can easily understand a character by their costume, properties and appearance. Also improvisation is evidenced in every aspect of performance: portraying characters is not undertaken in a fixed format. All troupe members are well trained in singing, makeup, playing musical instruments and are armed with hundreds of themes and different characters. As in many other folk forms, Chindu Bhagavatham performers do not have manuscripts but dialogues and scenes are transmitted from one generation to the next through tradition and convention. Even now Chindu Bhagavatham is surviving because of its technical and traditional values; because village people are patrons of the art, and given how it is introduced into modern plays. In brief, this paper will explore how technical and traditional aspects converged in Chindu Bhagavatham.

# Rathitharan Kathiresu

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Mr. Rathitharan is a research scholar at University of Hyderabad. He did his MPA from University of Jaffna. He is working on actor and performer training in cultural context. He has directed, acted in and scripted more than 80 plays

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## **Impact of internal and external cultural influences on actor training: Towards a culturally sensitive and alternative actor training approach.**

This paper is an attempt to look at the interwoven relationship between the actor training and cultural context, focusing on Tamil theatre in Sri Lanka. Deeply rooted cultural affiliations of the actors directly or indirectly generate several limitations in terms of expanding the mental landscape of the actors with a new modern sensibility connected to theatre practice. The whole domain of expressive culture is seen as part of identity affirmation in a social context, the idea of modern practice is seen as an alien territory in several exercises related to the art of acting. Already the instilled paradigms of cultural expressions practiced as part of the daily life emerge at the time of exposing a new form of practice where the actor has to open up his mind and body with a different exploratory method. Here the initial task of a teacher is to deconstruct the notions of imagination and the process of transforming the intangible to the tangible through the body of the actor. In such situations, the curriculum for the academic program has to be evolved based on the cultural context and the dynamics of the academic discipline as a knowledge domain. Life, society, world view of the region, the idea of modernity within the group and the notions of theatre as a modern academic discipline, where the knowledge and practice converges, are to be considered while a pedagogic structure is evolved for an academic discipline in the contemporary context. The paper will be discussing these issues in the context of Tamil theatre training in the university system in Sri Lanka.



# Rajdeep Konar

Jawaharlal Nehru University

Mr. Rajdeep Konar is pursuing his Ph.D. under the guidance of Prof. Rustom Bharucha in the Department of Theatre and Performance Studies at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, in which he is focusing on problems of dramaturgy in relation to the productions of Rabindranath Tagore's plays. For his M.Phil, completed from SAA itself under the guidance of Prof. Bishnupriya Dutt, he had worked on the varied relations between theater and politics as manifest in the 1960-70s Group Theatre in Kolkata. He has completed his Graduation in English Literature from Visva-Bharati University, Santiniketan and Post-Grad from SAA itself. He has attended conferences around India including ISTR annual conference and also an international Summer School organised by the University of Munich. Articles by him have been published in a number of Indian journals of repute. In a broader sense, his research entails using "performance" as a lens to critique the field of art and culture in an interdisciplinary manner.

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## Tagore our Contemporary: The Case of Suman Mukhopadhyay's *Bisarjan* (2010)

Are the crises of our times resonant in Rabindranath Tagore's plays? Such a question would be considered inappropriate by many purists owing to the conventional idea of Tagore being non-political, and thus, his plays being far removed from politics. One way of countering this question could be to indicate the large number of productions of Tagore's plays to be seen on the occasion of his 150th anniversary. However, many like the veteran Bengali theatre director Bibhash Chakraborty would say, and rightly so, that this fact does not indicate that Tagore's plays are stageable today; rather, they are merely fundable. This position can actually contribute to the fundamentally apolitical image of Tagore's plays, which lend themselves to appropriation by the cultural establishment. However, even sceptics like Chakraborty agree that despite the wholesale commoditization of Tagore's plays, there have also been some sincere and successful efforts to perform Tagore's plays in the contemporary political context. Bengali director Suman Mukhopadhyay, for instance, has directed a play like *Bisarjan* (2010), which is both obliquely, yet powerfully, related to the socio-political realities of West Bengal. Mukhopadhyay's production highlights the criticism of "violence" and "egotism" that Tagore's play affirms. This reading is contextualised within the Singur-Nandigram event where the CPI(M), ruling party in West Bengal for more than three decades, was accused of insensitivity and betrayal of the people. My paper intends to provide a detailed analysis of the production in order to lay bare the dramaturgical strategies that have enabled him to contemporise Tagore. I would like to argue that the central dramaturgical principle in Mukhopadhyay's production remains to perform the play, keeping the text intact, and only heightening the presence of certain concerns already existent in the play to highlight contemporary political issues.

# Daria Kubiak

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Ms. Daria Kubiak is a 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 been working as project manager, public relations and marketing manager. She has large experience in cooperating with cultural institutions, especially with theatres and theatre festivals – as marketing and PR advisor. Research interests: audience development, marketing approach to the theatre, cultural policy. She is the Vice-chairwoman of the Rococo Foundation since 2012, where she researches management and performance of cultural institutions. She is also a board member of the Association of Nordic Theatre Scholars.

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## Educational Prospects of Theatre

In post-modern society different factors are forcing cultural institutions, including theatres, to change. Audiences are becoming more and more heterogenic and diverse, and their needs and expectations towards user-engagement are growing. Organisations, which want to increase their attendance and develop (new) audiences, have to look for non-standard solutions. A particular good example of this process is seen in initiatives by art museums in Western Europe. Faced with declining attendance, they were looking for possibilities for encouraging audience to more frequent visits. Two solutions were most often chosen: 1) offering unusual infotainment events that would intrigue potential visitors and thereby try to create an interest in the museum; 2) projects that could help preparing the audience for better understanding of the works of art presented at the exhibitions. This trend spread among different cultural institutions and is often called the educational turn. In my paper I will describe possibilities for developing educational strategies for theatre as part of audience development. Building on case studies I will look for similarities and differences between ways the artistic program and repertoire are communicated to their audiences in order to propose schemes of action useful for integrating education into their production concepts. I will also focus on a role of audience development programmes in democratising societies, which is a concern of most EU cultural policies. As a theoretical background for my presentation I will draw on Jacques Ranciere (2004 and 2009) and Louise Ejgod Hansen (2013 and 2014).

# Sweta Kumar Gaur

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## Experimentation and Convention: Dialectics of Western Theatre

Athenian playwrights experimented and made the instruction of democracy performative. This innovation strengthened democratic practice and participation; theatre allowed the use of space, time, and characters to inform an audience of political issues in Athens. Until now, the essence of theatre remains the same, although Aristotle's definition "tragedy, is an imitation of ..." redirected theatre practice in Greece and Europe in the post-renaissance period towards its aesthetic side. For a long time, theatre remained confined within inert aesthetic conventions, matching the slow pace of development in terms of ideas of democracy. While Aristotle's seminal influence confined practice, Pirandello, among others, in twentieth-century Italy anticipated liberation from this confinement with his *Six Characters in Search of an Author* (1921). He revolutionised the idea of structure, purpose, and direction for which theatre exists. While Pirandello experimented with genre, performance, role, and character to redefine the confines of conventions and re-chronologised the process by making characters invent an author, he simultaneously adhered to the Athenian convention of instructing (not preaching) his audience regarding the reception of performance, informing and equipping them to exercise their discretion. He himself acknowledges conferring autonomy to his creation rather than making his creation subject to any convention. The aim of this paper is to study the development of theatre, in terms of its adherence to and deviation from the conventions with reference to Pirandello's play *Six Characters in Search of an Author*. The attention here is on analyzing the seamlessness and simultaneity of convention and experimentation in theatre practice and their complementary nature which leads to diversification and dissemination of practices as well as their capability, as a whole, to reflect and accommodate change. They ensure the participation of and the engagement with the "people" in and through the performance.

# Siwei Li

Trinity College, Dublin

Mr. Siwei Li is a Ph.D. student of drama in Trinity College, Dublin, with Professor Brian Singleton as his supervisor. He completed his masters at Beijing Foreign Studies University (majoring in British and American Literature) and Master of Philosophy in TCD (majoring in Theatre and Performance). His current research is on contemporary Chinese spoken drama and phenomenology, especially the kind of theatre which is adapted from a western play or production, or is produced by Chinese theatre makers with the content about the West.

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## Hundred Years of 'A Doll's House' in China

Henrik Ibsen is one of the first western playwrights introduced to the early Chinese spoken drama stage. In order to celebrate the centenary of the premiere of *A Doll's House* (1914), the National Centre for the Performing Arts (Beijing, China) revived the play in its Multi-Functional Theatre in 2014. The director Ren Ming pursued perfection and managed to account for the minutest details of the stage set and costume. Compared with the 2006 National Theatre of China's adaptation of the story—where the Nora, performed by the Norwegian artiste Agnete Holland, is married to a Chinese man and encounters various cultural and ideological differences in this foreign country—, the 2014 version follows Stanislavski tradition in performing styles and realistic in its narrative. This essay will use this very recent production as an example—while referring from time to time to the 2006 adaptation—and observes how the westernised stage is presented as well as perceived by the audience who are mainly from a eastern mono-cultural background. The theoretical approach is Maurice Merleau-Ponty's phenomenological concepts. The aims of the paper is to investigate the process and result when a Chinese audience encounters an adaptation of a western classic, and the aesthetic value of such a theatrical performance. Finally, the essay will try to answer the questions of how Chinese spoken drama is to deal with intercultural adaptations and how this specific theatrical form can communicate with and get itself acknowledged by the global market.

# Eva-Liisa Linder

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Ms. Eva-Liisa Linder, MA, is an Estonian theatre researcher and critic. She graduated from the University of Tartu in theatre studies (MA) and continues her studies as a doctoral student in Tallinn University. She has been working as a theatre researcher and lecturer at the Drama School of Estonian Academy of Music and Theatre for fourteen years. She is also a freelance editor and theatre critic. In her field of research, she is focusing on the productions of contemporary political, post-dramatic and children's theatre.

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## The Development of Political Theatre in Estonia in the 21st century

After regaining its independence in 1991, a small Eastern-European country Estonia is proud of its economic record but faces challenges in the development of democracy and political arts. However, in the 21st century some small theatre companies have introduced a new style of post-dramatic political theatre that raises questions about capitalism, civil society, racism, nationalism, the energy crisis and other sensitive issues. Furthermore, the European tours and collaborations with German and British companies have brought European debates to the Estonian stage. The most outstanding of the political projects, Unified Estonia by Theatre NO99, introduced a fictitious political movement, which exposed the populism of leading parties and drew 7200 people to its 'convention', thus making it one of the largest theatre events in modern European theatre history. The style of the first political productions can be described as a mixture of Brechtian epic theatre and the post-dramatic theatre introduced by German theatre researcher Hans-Thies Lehmann. More precisely, as a theatre that transcends the categories of art, it can be called 'theatre after theatre' (Lehmann). This research paper looks at how political theatre has introduced itself in a small nation-state Estonia as a morally sensitive institution in the spirit of German Enlightenment and helped spark debates about national and democratic values.

# Tanvi Manpoong

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Ms. Tanvi Manpoong is a Ph.D. scholar at Theatre and performance studies at School of Arts and Aesthetics at JNU. She is also a theatre activist and film maker. She has made numerous documentaries and worked extensively on the performance genre of Tai Khampti tribes.

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## Women Say: Take the 'Phiphai' Back

Phiphai is an evil character commonly found in traditional ritual theatres, folk dances and folklores in Tai Khampti community of Arunachal Pradesh, India. Over years, it has been persistently performed by local artistes staging the popular traditional texts (known as Lik) to portray social, cultural and ritual norms of the patriarchal community. Recently women have started using the Phiphai to depict the concept of evil in a patriarchal society, to highlight their struggles against domestic violence and other forms of wrongs against women. Through their performances, they break dominant structures of male narratives, often through performances of subversion by devising new narratives using Phiphai to depict the evil. In this paper I shall focus on the politics that women are taking up through this art form. This would help in analyzing the use of Phiphai as a comic/evil character of the traditional ritual texts in newer narratives, to build consciousness and also put up a resistance against social evils. The use of the familiar character of Phiphai in these performances by women strategically utilizes a groundwork of familiarity to ensure an audience of both sexes and all ages, by cashing in on the popularity of Phiphai, but utilizes these occasions to foreground issues of sexual politics through gendered narratives of female performers. The case study of women, in performing Phiphai, would also help in understanding women's conscious efforts and movement, creating a space for freedom of expression of the subversive voice and countering stereotypes at the community level. Through this paper, I hope to attempt an analysis of the role of woman's autonomous theatre groups in larger progressive social movements, in which Phiphai, the embodiment of evil, plays an important role in generating the dialogues around mediation and politics of gender equality.

# Samantha Manzur

The Royal Central School of Speech and Drama

Ms. Samantha Manzur is a Chilean actress, trained at Universidad Católica de Chile. Her Master's degree is in Performance Practice and Research, undertaken at The Royal Central School of Speech and Drama, University of London. Her most recent projects as an actress and performer are 'Agnetha Kurtz Rocka Method' and 'The Procaryotic' both presented at the Brink Festival at The Royal Central School of Speech and Drama, University of London. She has been a panelist at IFTR 2014 at the New Scholars Forum, presenting her research on documentation and archiving. Her master dissertation is focused on the performativity of documentation and the implications of documentation as a procedure in the practice of reenactment and performing archive.

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## **The Practice of the Reenactor in Wooster Group's Hamlet: Cinematic Gestural Clonation based on the power of reproducibility between the virtual and the Flesh**

This analysis is focused on the bodily performance of Wooster Group's performers, based on the repetition of the physical gestures of an edited version of the 1964 film of Sir Jhon Gieldgud's theatrical Hamlet. The virtual bodies of the video on the stage and the bodily performance of the actors on the stage running at the same time corresponds to a mechanism which challenges this study to analyse the practice of reenactment and rises the questions about performances which juxtapose the flesh and the virtual. This study proposes that in the simultaneousness of 'gestural clonation' there is an acting process based on the reproducibility between the virtual and the flesh that could be understood as a cinematic procedure of affected effects. By using Joel Anderson's conception about the power of reproducibility of the image and considering the binomial nomenclature [stillness - moving] of cinema- the affection on the clonated gestures performed by the reenactor will be examined through the scope of the cinematic by using Bragalias's photodynamism concept and the Luiz Velho's concept of choreographisms. Through these theories this study offers a perspective by which it is possible to interrogate acting procedures through the cinematic and reenactment field.

# Julia Guimarães Mendes

University of São Paulo

Ms. Julia Guimarães is a Brazilian theatrical critic and Ph.D. student in performing arts at the University of São Paulo (USP), supervised by Prof. Silvia Fernandes. Her doctoral thesis addresses the relations of otherness constructed through the presence of non-actors in contemporary 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* and *Urdimento*. Writer in several blogs of theatrical criticism, as *Teatrojornal*, and *Questão de Crítica*, she is also co-organizer of the *Seminário de Pesquisas em Andamento* (Seminary of Researches in Progress), at USP.

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## Theatres of the Real, Theatres of the Other: Democracy and Otherness in the Performance "Pendiente de Voto"

The beginning of this century has witnessed an increase in theatre works which explore the rupture with fiction by introducing real testimonials of actors, non-actors and the public. Many times, this overlap between different points of views and testimonies emerges as a particular way to critical approach of certain issues in theatre. Focusing on this context, the purpose of this paper is to investigate how the presence of distinctive testimonies contributes to assign a critical dimension to the theme dealt in the spectacle. To discuss the issue, we will investigate the performance "Pendiente de Voto", created by the Spanish director Roger Bernat. In the spectacle, public becomes protagonist of the performance and is invited to take a position on several topics, as if they were in a parliament. During the staging, these spectators are organized into small groups and have to make collective decisions, in a scenic reproduction of the democratic bodies functioning. Based on the theoretical field known as Theatres of the Real (Maryvonne Saison, José Sánchez, Carol Martin), the presentation will be guided by these following questions: What are the scenic devices explored by the performance to provoke the public to expose their points of views? In which way are they effective, or not, to produce relationships of otherness on the scene? What are the effects when theatre "imports" a traditional mechanism of democracy to the heart of his language? How does this strategy contribute to reflections about the current democracy? In general, the idea of this paper is to approach democracy and otherness in order to understand the critical potency of articulating different points of view in scene, from a non-fictional perspective.



# Krittika Mondal

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Krittika is currently a Ph.D. student at the department of Theatre and Performance Studies, School of Arts and Aesthetics, JNU, India. Although her M.A. is in English Literature, her keen interest in performance studies comes from her training in Odissi from the age of ten. She is also trained as a singer in Hindustani Classical music. She has been involved in theatre for the last six years, along with student activism in JNU.

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## Is it a Boy?: Implications of Sexuality in the Cross-Dressed Bodies of Gotipua Dancers

The body in Gotipua is a curious one. It is female in appearance and male in form, perpetuated by an unsexed physique. In its current structure, Gotipua is known for its acrobatic physicality and at the same time, its feminine impersonation. But this curiosity in Gotipua is still limited to several clusters of audiences scattered throughout the world. Gotipua is still not known to many, although for scholars in Performances Studies, it is better recognized as an allied form of Odissi. In the last couple of decades, Gotipua has gained commercial success globally and through my research, I claim that this popularity is because of the unique body it posits. As Gotipua is now wholly identified with *bandha-nritya*, an element of the Gotipua repertoire, the physicality of the dancer's body has become highlighted. I hypothesize that the growth in Gotipua's popularity is because of the uniqueness of the child's body that not only yields to the physicality of the form but also to its cross-dressing tradition. It is my contention that Gotipua projects a certain image of sexuality of the dancer which is different from the hetero-normal mediation of sexuality in dance. The normative lens that is used to study sexuality in dance is blurred vis-à-vis Gotipua by the mere fact that the bodies involved do not physically reveal their genders or sexuality in an obvious way. I seek to investigate several questions with relation to this tradition- What implications of sexuality does the socially but not (yet completely) physically gendered body carry? If a dancer choreographs and reinstates gender differences through movements, how does it do so in Gotipua? In the body of a pre-pubescent, almost androgynous dancer, how is this mediation of sexuality interpreted? How do we read the politics of sexuality in such traditions, especially involving children?

# Manjari Mukherjee

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Ms. Manjari Mukherjee is doing her MPhil in Theatre and Performance Studies at Jawaharlal Nehru University, New Delhi. She has an M.A. in Arts and Aesthetics 2012-14. She is working on Anglo-Indian theatre practices in India and is especially interested in Gender and trauma studies. Her qualifications in Performing arts include: Prayag Sangit Samiti, Allahabad in Kathak dance 2007 and Certificate and Advanced Course in Drama from Vidyasagar Academy 2007-2008. Her research experience includes: researcher for Design Habit, New Delhi to create a 'narrative museum' called Virat-e-Khalsa in Anandpur Sahib Punjab; summer intern at Indian Council for Cultural Relations. She was a junior copywriter (advertising) at Brand Planet Elephant Design, New Delhi. Ms. Mukherjee's theatre experience includes: directing a Projection Mapping Performance 'Techno Run' (2015); Theatre workshops with Abhilash Pillai (2013), Niranjani Iyer (2013); and directing "Mrs. Bixby and the Colonel's Coat" (Kolkata 2009). She worked as an assistant director for two feature films: Goutam Ghose's Shunyo Awnko: Act Zero (2013) and Arnab Banerjee's Risk (2008). She was also a member of the West Bengal State Rowing Team and Calcutta University Rowing Team. In 2007, she received The National Bal Shree Honour for Excellence in the field of Creative Performance from the former President of India Dr. APJ Abdul Kalam.

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## Migration and Marginality -- Exploring Anglo-Indian performance practices in Kolkata, India.

This paper attempts to explore the lost history of Anglo-Indian performance practices during the colonial era, followed by its development and reception in post-Independence India. This framing takes into account Joseph Roach's 'Vortices of Behaviour' and Partha Chatterjee's theory of 'derivative discourse' in the case of the micro-minority community of Anglo-Indians. I argue that the fringe theatrical elements and niche cultural practices of the community, that are largely forgotten, had a unique intermingling with the mainstream Bengali theatre. Questions regarding the politics of nation, nationality and identity at the time of Independence and nationalism are probed through the lens of the Anglo-Indian community. The paper will address the possible negotiations created by hybrid identity of Anglo-Indians who have both European and Indian bloodlines. The Anglo-Indian community found itself at an interesting crossroad when nationalism and post-Independence identity and the politics that come out of it were hotly contested issues. My research will essentially look at three different clusters – cultural forums which were run by or established for the leisure of Anglo-Indians and the Indian elite; Anglo-Indian schools and colleges within and around the city used as a mode of pedagogical dissemination; and finally the nightlife and entertainment of the city, at pubs and restaurants, and their relation to the English stage and Victorian Burlesque. Taking on various critiques and observations of marginality in this hybrid community the paper attempts to assess its various political negotiations through the performance of the everyday.

# Esmaeil Najar Daronkolae

The Ohio State University

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## **Planting the Seed of Eurocentrism: Aeschylus's Persians from an Oriental Perspective**

Aeschylus' Persians (Πέρσαι, 472 BC) is not only the first complete surviving attic tragedy dealing with contemporary historical events of Greece, but also it is the earliest existing text narrating the encounter between Greece and Persia in the world of dramatic literature. Edward Said, in his seminal work Orientalism (1978), introduces this play as the first 'orientalist' work in the canon of history and literature. Indeed, it is in this play that for the first time the image of Eastern people is epitomized for Western eyes. It has been since 5th BC and via the works of Greek and Roman playwrights and historians that a new discourse was established, and consequently equated Persia with the rest of Asia. This discourse associated Asia, on the one hand, with the barbarism, abomination, horror, and excessive corruptive wealth, and on the other hand, with bravery, honesty, and civilization. In my paper, I will discuss how Aeschylus's Persians, as the first complete surviving tragedy, with a basis in history not myth, employs the technique of binary opposition to provide its audience with the concept of 'Otherness', and subsequently plants the seeds of Eurocentricism for upcoming world literature and culture.

# Izuu Nwankwo

Anambra State University

Dr. Izuu Nwankwo teaches theatre and drama at Anambra State University. His research interests include contemporary popular performances, especially stand-up comedy, music and theatre. His work includes scholarly papers, creative works and an Igbo language adaptation of Chinua Achebe's 'Things Fall Apart'. He attended several conferences. In 2008, in conjunction with some scholars, Dr Nwankwo organized the Femi Osofisan International Conference on Performance at the University of Ibadan. It is the first of its kind, drawing attendance from Africa and beyond. Several publications have emerged from that event including a special edition of the UK-based African Performance Review (APR). He also had a research stay at the University of Liege, Belgium; where he made a presentation on his present research last May. His doctoral work focused on studying Nigerian stand-up comedy as theatre.

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## **Political Incorrectness, Censure and the Death of Humour: A Critique of Taboo Subjects on African Stand-up Stage**

Censorship has become associated with stand-up comedy in recent times more than any other form of art. Comedians have found themselves being increasingly criticized for their art, especially statements made while performing on stage. Part of the condemnation stems from what has been dubbed "rape joke", then jokes about race, gender, sexual preferences, body size and appetite as well as many others. The French-Cameroonian comedian, Dieudonne M'bala M'bala has often found himself in and out of court for anti-Semitic statements mostly made off stage and the Nigerian performer, Bright Okpocha (Basket Mouth) once had to apologize on social media for a joke he made about rape which was roundly condemned by a good number of people globally. Against the backdrop of these condemnations one is forced to take another look at what comedy is and what it is meant to do. Will this view of comedy and the prevailing demand for censorship bring about a flourishing or a deadening of comedic tendencies within our global society? In other words, to what extent will placing limits on comedic subjects enhance the profession or otherwise, especially bearing in mind that such boundaries on artistes means shackling their freedom of expression? Do we now have to place limits on stand-up performances when other artistes like novelists hide behind the convenience of third-persons to say the same things, if not worse? Also, in the light of the Charlie Hebdo imbroglio, what delineating boundaries are there for humour, artistic expression and free speech, on the one hand, and censure, on the other.

# Prerna Pradhan

Jawaharlal Nehru University

Ms. Prerna Pradhan is a Research Scholar at the centre for Theatre and Performance Studies, School of Arts & Aesthetics in Jawaharlal Nehru University (JNU), New Delhi. She did her Master's Degree in English Literature from JNU and is now pursuing M.Phil. degree. Her area of research is Ritual and Performance studies. Prerna is presently working on the 'Living Goddesses' of Nepal, where she is studying the Living Goddess worship as a sight of performance and her body as the site of performance.

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## Transforming Power of Ritual: From Mortal to Goddess

This paper will attempt to provide a glimpse into the world of Living Goddesses of three cities of Nepal viz. Kathmandu, Bhaktapur and Patan. They also go by the name Kumari and are considered to be the incarnations of Hindu goddess Taleju, out of which the Kathmandu Kumari is looked upon as the most powerful one by the people of the whole Kathmandu valley. Kumari is a girl child, chosen on the basis of 32 lakshans (physical characteristics) and performance of various ritualistic practices. She is believed to be the supreme commander, an embodiment of beauty, wrath, kindness and even the King and the President has to bow in front of her, beg approval to rule for one more year and her decisions cannot be questioned nor can they be ridiculed. She becomes mortal again when she reaches puberty or sheds blood due to any other reason. This paper will look into the dichotomy of Kumari's identity split between the two worlds of the mundane and transcendental, throwing light on the vital point of discussion: the transforming power of ritual. It is the sociological approach which is given preference over biological attributes. Ritual has the authority to transform a boy into a man or a girl into a woman ignoring the biological process of attaining puberty. It is this power of a well-structured social construct which can transform a child to a goddess with the performance of a ritual. This paper will refer to scholars like Catherine Bell's views on rituals, Victor Turner's anthropological concept of 'social drama', Richard Schechner's theatrical viewpoint etc. and will try to bring in the central argument of ritual and transformation, from the perspective of performance studies.

# Mohamad Ugoran Prasad

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Mr. Mohammad Ugran Prasad is currently an M.A. student in International Performance Research, Erasmus Mundus Program at University of Amsterdam, Netherland and University of Warwick, UK, 2013..He has been awarded the, 2004 , FELLOWSHIP, GRANTS at the Graduate Center Fellowship, the City University of New York (2013-2018) ; Erasmus Mundus Fellowship for MAIPR program (2011-2013) ; and Asian Cultural Council Fellowship (2010-2011). He is affiliated to Teater Garasi: Garasi Performance Institute, Yogyakarta, Indonesia and Co-founder of the SPIN network, Indonesia. His Publications include: "Performing The Multicultural Space in Opera Jawa." (Co-written with Intan Paramaditha)in *The Use of Space in Asian Film*, edited by Lilian Chee and Edna Lim. London: Routledge, Forthcoming 2015; "Notes from the 2009 Symposium on Performance in Indonesia" in *Performing Indonesia in Contemporary Times*, edited by Barbara Hatley and Brett Hough. Leiden: Brill. 2015. He has presented papers in conferences, including: "Contemporary Artiste Initiative in Indonesia" at International Conference of Asian Studies 8, Macao, June 24, 2013; "Post-1998 Generation and Cultural Activism." Expert meeting SPIN-KITLV, Leiden, December 2, 2011; and "Opera Jawa: Performing the Nation in the Transnational Site." (co-presented with Intan Paramaditha). He participated in the Workshop on Performing Space in Asian Film, Asia Research Institute, National University of Singapore, February 22-23, 2010

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## Democracy and Loudness: Post '98 Indonesia and the Augmented Spatial Politics

This paper investigates the dramaturgy of performing loudness within democracy. Discussing two contrasting examples of social and artistic performances in Indonesia in the past decade, I seek to understand how and in what way democracy has become a site of an ongoing performance of "loudness-war." Inspired by a pervasive practice in sound engineering in the music industry since the 1990s, I use the term "loudness war" to discuss the aesthetics of amplification within the performance of citizens' voices. I wish to understand how such amplification processes produce both political effects and affects: a sense of urgency and activation on the one hand and numbness and passivity on the other. The citizens' voices, both metaphorically and literally, became one of the main markers of spatial politics in Indonesia following the fall of Soeharto's New Order in 1998. The explorations and experimentations of politically engaged performances consequently lead to the production of new tactics around the amplification of citizens' voices and noises. Focusing on several key tactics of amplification, this paper is grounded in two intertwined cases, Teater Garasi's *Goyang Penasaran* (Obsessive Twist) performance and the hard-line Islamic groups' forced disruption of Irshad Manji's book discussion in Jakarta as social performance, that serve to signify the proliferation of cacophony and loudness. While cacophony, substantially within Michael Bakhtin's theorization of the carnivalesque, has relatively been explored in performance and theatre theories (Ken Hirschkop, Randy Martin, Joseph Roach, Susan Stewart, etc.), this paper seeks to find ways to expand the thinking around loudness in relation to performance of civic engagement and democracy.

# A. P. Raja Ram

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Mr. A.P. Rajaram is currently pursuing Ph.D in Theatre and Performance Studies at the School of Arts and Aesthetics, Jawaharlal Nehru University, after having completed his M.A. in Arts and Aesthetics and M.Phil in Theatre and Performance from the same School. He is a recipient of Rajiv Gandhi national fellowship and U.G.C.-J.R.F for higher studies. Several research articles of A.P. Rajaram have been published in International Journals and edited publications. His research interests are in "Looking for Performance: Trance and related Body movements in rituals of Thai Pusam and Panguni Pongal festivals".

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## Oyilattam: Performing the Community Identity

Oyilattam is a ritual dance form performed by different caste groups in the geographical localities like Madurai, Sivagangai, Coimbatore and Thirunelveli districts in Tamil Nadu. These communities perform Oyilattam during the local monthly rituals as well as some annual festivals. This dance form constructs and completes the efficacy of the regular rituals for the above-mentioned communities in their cyclic festivals. The community dance while signifying a celebratory togetherness during the community events becomes one of the principal identity markers for the community in the larger sphere of visibility. These communities participate in other Tamil festivals like Thai Pusam, Panguni Uttiram etc, in an elaborate and traditional way in a specific locale at a place called Palani. The spaces for the monthly rituals remain separate and demarcated from that of the larger regional festival of Thai Pusam. Though Kavadi Attam (a ritual dance form with the ritual prop) is the central form associated with Thai Pusam, the devotees from these communities cannot stop performing Oyilattam during the festival even though this ritual dance form is not directly related to the Thai Pusam festival. This paper explores the reasons for performing of Oyilattam in a de-contextualized democratic space, while analyzing the structures of the performance sequence produced by the intermingling of both the dance forms and the movement practices. Rather than performing the function of lending efficacy to the ritual of Thai Pusam, Oyilattam becomes a tool for regeneration of community solidarity and entertainment. Thus, it becomes important for the paper to understand the ways in which Oyilattam generates inter-community dialogue through extremely competitive community/village specific presentations or performances born out of aspirations of gaining a visibility and a competitive status.

# Amita Rana

Jawaharlal Nehru University

Amita Rana is pursuing her Ph.D. from the Department of Theatre and Performance Studies, School of Arts and Aesthetics, Jawaharlal Nehru University. Currently her research interest lies in the living performative traditions of the central Himalayas, and the preservation policies of these folk forms. She has worked as a Research Associate with the UNESCO Intangible Cultural Heritage Project at the Indira Gandhi National Centre for the Arts, New Delhi. She is also keenly associated with theatre and has performed in several theatrical productions. She is training in the classical dance of Odissi under Guru Sharon Lowen. She had recently assisted Zuleikha Chaudhari and Boris Nikitin in directing the performative installation called 'Also the Real Thing' as part of the INSERT Exhibition designed by Raqs Media Collective. She is currently working with the Alkazi Foundation for the Arts.

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## Recording Ram's Romance: Archiving for Legitimizing

Hegelian understanding of History has ensured the exclusion of the marginal cultures, not just in colonial times but in the aftermath as well. A historical study that requires rigour and veracity vis-à-vis chronology has long been unable to comprehend living traditions. Prathama Banerjee shows how the colonisers systematically co-opted the colonial subject into a hegemony of teleology. However, the tribals of Santhal could not be framed, and so they were exiled from their habitat. In this paper, I take the Central Himalayan Ritual performances of Ramman and Pandavtila as a case to prove this point. In the multifarious sequences that make up Ramman one cannot help alluding to an analogy of the sedimentary rocks that make the great Himalayas. This tradition carries various layers which are added to the already existing layers. Unlike geology, in the case of Ramman historically establishing the dates when a certain performance sequence was added is not something which can be so scientifically proven or ascertained. This brings us to an inherent methodological problem when grappling with living traditions, traditions which mostly have orality at their kernel, and communities which have lived with open-ended concepts of the past and depended on myths, legends and epics to define their cultural selves. Orality has been seen in opposition to the literary traditions and thus this divide between the written and the spoken emerged. With traditional understanding of History and in general the archive, one tends to understand the thrust laid on the written documents, maps, textual sources, letters, and archaeological remains. My presentation engages with this problem.



# Liman Rasheedah

Ahmadu Bello University Zaria

Dr. Rasheedah Liman is a lecturer at the Department of Theatre and Performing Arts, Ahmadu Bello University Zaria, Nigeria. She holds a Bachelor of Arts Degree (B.A Honors) and Master of Arts (M.A) in Drama from Ahmadu Bello University Zaria, Nigeria (2001-2007.) Her PhD dissertation was approved after external assessment and public defense in June 2014. She has worked in the area of Theatre Studies, Cultural Studies and Development Communication in Nigeria. She has 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. She has published articles/papers in Nigerian journals, in the area of dramatic performance/criticism and development communication. She has participated in several theatre productions as director, assistant director, actor and resource person.

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## Placebo Power and the Art of Medicine in Northern Nigeria: The Portrait of Boka in Hausa Dramatic Traditions

This paper examines the representation of Boka, the medicine man, in Hausa dramatic traditions. In Hausa culture as well as other traditions in Africa, medicine men occupy a very important position in the community as healthcare practitioners. The main function of Boka is healing, through the use of herbs, of individuals afflicted with physical and psychological illness. Boka's holistic medicine is still sought after even with rapid social transformation, such as the emergence of hospital and other ancillary health infrastructure, in northern Nigeria. However, despite the challenges of modernity, institutionalized religion of Islam is opposed to Bokaye (plural) for their animistic and superstitious beliefs. Media campaign is also relentlessly waged to dislodge Bokanci (the practice of Boka) in Hausa society. But even with these existential threats, Boka is seen as a mixed bag of awesome supernatural power, respect and mystery. The placebo effect and other abracadabra associated with Boka's medicine have since transformed this practice into an art. This study seeks to find out why, despite attempts to undermine Bokanci by dominant social and cultural structures in contemporary Hausa society, the practice continues to endure and appeal to popular imagination through drama. What are the psychosocial factors responsible for the survival of Bokanci amidst sustained media campaign? Why is Boka still receiving the patronage of both enlightened and not so enlightened individuals in society? This paper investigates the staying power of Bokaye in Hausa society as projected by "Idon Matambayi" a dramatic performance and two select Kannywood Hausa films.

# Phoebe Rumsey

CUNY Graduate Center

Ms. Phoebe Rumsey is a Ph.D. candidate 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, USA), and a BA in Dance from Simon Fraser University (Burnaby, Canada). An accomplished dance teacher, choreographer and director, her research interests include musical theatre, dance theatre, critical theory, and the performance of nostalgia in revivals. She is the Managing Editor of the Journal of American Drama and Theatre.

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## Follow the Gold! The Theatre of the Klondike Gold Rush in Canada's Yukon Territory (1896-1899)

During the latter half of the nineteenth century, a chain of mineral discoveries around the world set in motion the formation of cities, structures of governance, and national identities. From Australia to Chile, North America to South Africa, key areas of previous remoteness received worldwide fame, rapid increases in population, and an infusion of diverse cultural practices; all catalyzed by the discovery of gold. I explore how theatre and performance in Canada's Yukon Territory became an integral part of frontier sensibilities and played a vital role in energizing society, building social and economic momentum that diffused globally. Focusing in on the 1896 Klondike Gold Rush, this analysis explores ways in which international contacts created new and affective performance economies. Known as "The Last Great Gold Rush," over 100,000 international prospectors and adventurers stampeded north to the Yukon's remote Klondike Valley. Their ambition and occasional fortune were matched by an unbridled appetite for saloons, dance halls, and theatres. At the height of the Klondike Gold Rush, the variety and density of theatres in the newly established Dawson City (coined the "Paris of the North") rivaled the greatest and oldest cities of the world. Exploring theatre trends that rapidly developed, makes evident the intensity and wildness of Dawson, shedding light on unconventional, yet forward thinking, codes of behavior. I will follow a brief overview of theatre and performance in Dawson, paying special attention to how two popular plays in town, "The Silver King" by Henry Arthur Jones and "Camille" by Alexandre Dumas, illustrate modes of performance and spectatorship. Using the Klondike Gold Rush as an imaginable model for gold-rush towns, this paper investigates how these "shining" moments become part of the cultural tapestry of a nation, offering an alternative entry into artistic and social formations.

# Abheesh Sasidharan

University of Hyderabad

Mr. Abheesh S.S did Bachelor of Theatre Arts (Direction) from School of Drama & Fine arts, University of Calicut Kerala. He did his post graduation in Design from National School of Drama, New Delhi. He got University Grants Commission's Junior Research Fellowship. Currently he is pursuing Ph.D. at Theatre Arts, S N School of Arts & Communication, University of Hyderabad. For the last 10 years he has been working in different areas of creative expression such as traditional art forms, Interactive performance, new media technology and artistic collaboration. In 2004, he founded a cultural group called Theatre Hut in Kerala. He has participated in various National and International Festivals and workshops.

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## Is it Theatre or Other? Looking at an Interactive Performance

The periodical incorporation of new inputs into a curriculum is a regular feature of the National School of Drama (NSD) in Delhi, India. In the case of NSD the additions are sometimes modern, contemporary, and cutting edge as well as traditional. But they often reflect different perspectives and diverse approaches. During my studies in Dramatic Arts with a specialisation in design at NSD (very unusual for the Indian context) I was given the freedom as a student director to explore new avenues of performance – working with ideas, material and gadgets; looking to explore theatre beyond the conventional binary relationship between actor and audience, as well as that between *mise en scène* and audience. As part of this exercise I devised an interactive performance titled 'zero one'. In this performance, actors and viewers explored the possibilities of a performing body with interactive media. The show had two performances - one in Delhi and the other in Chandigarh. This paper looks at the reception and behaviour of the viewers in respect of the interactive performance at Chandigarh, exploring and aiming to understand how spectators engaged with this form of performance given their past theatrical experience.

# Arushi Singh

University of California, Los Angeles

Ms. Arushi Singh is a PhD student in Culture and Performance in Department of World Arts & Cultures/ Dance in University of California, Los Angeles. Her main interest lies in exploring dialogues between choreography and the political economy of dance through approaches that are based on insights from Dance Studies, and theories of Performance and Corporeality. She is an alumnus of Department of Theatre and Performance Studies, School of Arts & Aesthetics in Jawaharlal Nehru University. She worked as a research associate with Gati Dance Forum, an autonomous performing arts collective working in the field of contemporary dance in India, before commencing her doctoral studies.

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## Dancing in the Capital: Production of Nationalized Dance Space in New Delhi

The author proposes that New Delhi's nationalized dance discourse necessitated institutionalization, homogenization, and re-composition of dance practices from diverse cultural regions of India in the early years of India's independence. The Indian State's nationalist pursuits in the areas of dance performance, preservation, production, interpretation, and education is looked at by focusing on three case studies, namely, All India Dance Seminar (1958), National Folk Dance Festival (1959), and establishment of Kathak Kendra (1964). An examination of these cases is based on information gathered through archival work and conversations with dance practitioners and critics linked to the events. The presentation illuminates how dancers and the post-colonial state were entrenched within a relationship wherein classical and folk performing arts from India's diverse regions were given the charge of crafting a national parable.

# Emmanuelle Sirois

Université du Québec à Montréal

Emmanuelle Sirois is currently a Ph.D. student at the Université du Québec à Montréal under the direction of Dr. Yves Jubinville. She is a Vanier Canada Graduate Scholar. She is also a student member of the Interuniversity Research Centre for Quebec Literature and Culture (CRILCQ). She will become a visiting student scholar at the Martin E. Segal Theatre Center, The CUNY Graduate Center (Fall 2015). She owns diplomas from the Université Paris VIII Vincennes - Saint-Denis, the Université libre de Bruxelles, the National Institute of Scientific Research (Canada) and the Université du Québec à Montréal. Her interests are grounded in performance studies and sociology of theatre. She wrote several articles and book chapters about arts education projects, spectatorship, theatre and capitalism and political theatre. Trying to create bridges between different communities and academics, she co-founded a community-based education project called UPop Montréal, among other initiatives.

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## The "Exhibit B" Controversy: Can Performing Arts Institutions Be Dissensual Spaces?

Exhibit B: From where should we talk? Is it legitimate for Brett Bailey (the white South African theatre-maker behind the controversial artwork) to stage violence against black bodies in an installation that claims to be antiracist? What if Brett Bailey were black? These are not questions this paper will directly address, nor will the legitimacy of the protests against the work be put into question. Taking an oblique perspective, I will mobilize Jacques Rancière's regimes of the arts in a discourse-based analysis of the controversy. Rancière defines dissensus as that which "puts heterogeneous logics on the same stage, in the same world." Thus I will probe the question: to what extent artistic institutions can be understood as dissensual spaces? Qualitative sources will come from the mainstream media and selected specialized blogs. Two preliminary conclusions can be sketched: first, the violence of the rhetoric used to defend not only the installation and the artist's approach but also the entire "art world," shows that the institutions can't really be conceived as "dissensual" from within, as they also operate to regulate power relations. Secondly, The artistic direction of each of the three institutions examined (the Barbican Centre in London, Théâtre Gérard Philippe - Centre Dramatique National de Saint-Denis, and 104 in Paris) responded in a different way, but all of them failed to show solidarity towards the criticisms raised by protesters.

# Lisa Skwirblies

University of Warwick

Ms. Lisa Skwirblies is a Ph.D. candidate at the School for Theatre, Performance and Cultural Policy Studies at the University of Warwick Since October 2013 (her supervisors are Dr. Milija Gluhovic and Prof. Christopher Balme). She did her M.A. in Theatre Studies and Comparative Literature from the University of Munich and an M.A. in International Performance Research from the Universities of Amsterdam and Warwick.

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## The 'First German Genocide' as Reflected in Popular Entertainment

In this paper, I am looking at the specific role theatre played in the cultural processing of German colonial rule around 1900. For a better understanding of the "microphysics of colonial rule", Ann Laura Stoler suggests to shift our focus onto the "affective grid of colonial politics" and its "intimate sites of implementation" (2002:7). Accordingly, I want to ask how theatre and popular entertainment was implicated in producing or contesting these affective grids and possibly even functioning as sites of implementation. Since the archives of the beginning-of-the-20th-century popular stages in Berlin show a special affinity to colonialism as a topical issue almost exclusively in relation to the intimate (ranging from the erotic to familiarity and domestic arrangements) it seems especially fruitful to think of the relation of theatre and the colonial policies through the interface of the intimate. I will undertake this question with the help of one concrete case study: On September 17th 1904, Circus Busch opened the new theatre season in Berlin with a 'Grand Décor-Pantomime' titled South-West Africa. The pantomime staged the ongoing war between the people of the Herero and the German colonial military forces (in which up to 80 per cent of the Herero population was wiped out by the colonizers) embedded in musical acts, dance numbers and acrobatic stunts. More specifically, it staged the belligerent events overseas in the narrative of a family reunion: The 'brave' German farmer's wife Louise saves her brother, whom she thought as lost, from the attack of the Herero on the battlefield. I will analyse how this emphasis on the intimate domain of family ties in relation to the atrocities of the war is indicative of how German colonial rule and atrocities were processed 'at home' and how this emotional economy of colonialism fed into the making of race and the management of empire.

# Kirstin Smith

University of London

Kirstin Smith is in her third year of Ph.D. at Queen Mary College, supervised by Professor Nicholas Ridout. Her thesis analyses stunt performances in late nineteenth century New York and their relation to value. In Autumn 2014, she was a Fellow at the Kluge Center in the Library of Congress, supported by the AHRC International Placement Scheme. Kirstin won the 2014 TDR Student Essay Competition.

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## Perform or else you're obsolete: Bicycle stunts of the 1890s

I research the emergence of stunts in late nineteenth century New York. At this time, the word 'stunt' came into use in New York slang to describe a feat of skill or daring. I am concerned with how stunts in public life challenged prevailing ideas of value and work. Stunts in this context demonstrate a widespread performance imperative comparable to that which Jon McKenzie posits in *Perform or Else*. I suggest that McKenzie's post-1950s performance paradigm might also be seen as a resurgence of a pre-Fordist, hyper-exploitative, entrepreneurial culture. This paper focuses on one example. In 1897 in Ridgewood Park, Queens County, Frank McDonald or Donahue (sources disagree as to his surname), performing under the name Professor Arion, undertook an aerial cycling act with a difference. His high wire was charged with electricity from the nearby trolley lines, so that when he rode across the wire, coloured lights on his body and bicycle were illuminated. Having successfully performed his act the night before, on 1 August, Frank missed his pedal and fell to his death. Through close readings of newspaper accounts, I analyse Frank's stunt in relation to McKenzie's injunction, perform 'or else: you're obsolete,' applicable to both people and technology (2001:12). Frank was employed by the Brooklyn Heights Railroad Company, and his act was as concerned with the performance of technology as it was with the performer's skill. Indeed, the danger of the act may have been intended to demonstrate the safety of electric lines, which had caused numerous deaths in the 1880s. With reference to contemporary cycling manuals and periodicals, I assess the ways in which bicycles inspired new ways of performing technology, and how this changed conceptions of, and risks to, performers' bodies.

# Luxsnai Songsiengchai

University of Hyderabad

Luxsnai Songsiengchai is a lecturer and designer from Thailand. She has worked in various areas especially in lighting design and Applied Theatre. She is an independent researcher at Centre for Research and Development Innovation of Reading, a member of Democracy Theatre Studio and Arts Hub Group. She has experiences in working with international theatre company from South-east Asia. Now she is a research scholar (Applied Theatre) at Theatre Arts Department, S.N. School of Arts and Communication, University of Hyderabad.

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## Physical Theatre and its Military Junta: A Gateway of Freedom and Expression - A Case Study of Thailand

Have you got the "PERMISSION"? Political changes in Thailand, especially the military coup d'état (on 22 May 2014), have crucially impacted the lives of Thai people, in terms of media censorship, and restrictions of freedom concerning political expression in public space, in which theatre plays a significant role. This paper aims to discuss and examine the role of Physical Theatre as part of the ongoing political and social movement and as an intervention under martial law. My Presentation will cover three significant areas. Firstly, I will examine briefly the effects of political issues of Thai Theatre Community and its use of physical theatre to escape censorship imposed on text based plays which might require official permission. Secondly I will explore the body vocabulary of what is termed as physical theatre and try to interpret them as political expression within a charged political environment and thirdly take up the issues of efficacy and how the audience envisages it as a political exercise. I will be analyzing the works of the B-Floor Theatre Company and their production of 'Bang La Merd' which was performed in 2012 and restaged in 2015. This play was awarded Best Original Script of a Performance by International Association of Theatre Critics Thailand in 2012. I will focus on the issues and debates in terms of the performance which was seen as a provocation and a championing the rights of expression in physical form in terms of political crisis and resistance.



# Josh Stenberg

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Mr. Josh Stenberg Nanjing University, Chinese Theatre, ABD, Defense May 2015. Dissertation: "Minority as Performance: Public and Theatrical Expression in the Sino-Indonesian Context." UBC, Canada, M.A., Asian Studies. (Thesis: The Warrior Maiden and the Divorcee: The Universal Past Tense of the Traditional Chinese Theatre). Harvard College, USA, East Asian Studies. Peer-Reviewed Academic Publications (Recent or Forthcoming) "Sketches Towards an Indies and Indonesian Xiqu History." Asian Theatre Journal, (forthcoming 2016). "Three Relations between History and Stage in the Kunju scene 'Slaying the Tiger General.'" Asian Theatre Journal, (forthcoming, Spring 2015). "Returning to Where She Didn't Come From: Turandot on the Chinese Stage." In Opera in a Multicultural World: Critical Perspectives on Race, Culture and Ethnicity in Opera. Eds, Joseph K. So and Roy Moodley. (Oxford: Routledge, 2015). "Scholar Dong and Madam Li Step Out: Is there a National Audience for Chinese Regional Theatre?" (with Zhang Jingjing). Theatre Research International 40.1. (March 2015): 50-66. "Staging Female-Initiated Divorce: The Zhu Maichen Story in Twentieth-Century Drama from Opprobrium Through Approbation." Nan Nü, 16.2. (2014): 308-340.

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## **Inquiry into Ritual Glove Puppetry in Yunlin (Taiwan) without Human Audiences: Of Patrons, Gods, and Material Goals**

A Southern Fujian form known as budaixi accompanied ethnic Chinese immigration to Taiwan from the late 19th Century. The form plays a ritual role in the belief systems of Hokkien (and some Hakka) "Taoists." Puppet audiences for temple shows have declined precipitously over the last forty years, a fact attributed by puppeteers to television in general, the advent of TV serial puppetry, and (more recently) new media. However, theatre remains a ritual necessity, and puppetry is the cheapest form. In Yunlin County, there are over 100 budaixi troupes, most of which perform on stages run out of the backs of trucks for the birthdays of various gods, usually accompanied by commercial tape recordings and with no or sparse human audiences. This paper draws on fieldwork with puppeteers and temple officials in Yulin, investigating the rationale and structure for this kind of performance. Contemporary "Taoist" systems of belief posit that performance produces a reward for the sponsor, even if gods are the only viewers, and regardless of whether the performance is effected "live" or with taped music. Performance need not be festive, imposingly sacred, entertaining, coherent, or even witnessed by humans in order to accrue good fortune for a family or a business. The performance operates as a public statement of confidence (or even investment) in a god, who will repay the play with material gain. Human audiences are unnecessary and do not affect ritual need or effectivity. In such cases, secular/spiritual seems like a false dichotomy, since otherworldliness can be situated overtly in a context of material payment and reward. The religious aspect also poses questions about performance: what kind of show has no human audience?

# Fraser Stevens

University of Amsterdam

Mr. Fraser Stevens did his M.A. in Practicing Theatre and Performance, Aberystwyth University, U.K. - with Merit Concentrations: Identity Politics, Cultural Studies, Performance Studies, Sociology, and Ethnography. He did B.A. Theatre from York University, Toronto, Canada. Conference Presentations: University of Amsterdam, Department of Theatre Studies, Ph.D. Symposium: Dramaturgies of Performance, January 2014. Aberystwyth University, Future Climates Dialogue: How can we promote new synergies between art and science? 13 June, 2013.

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## Cultural Camouflage: 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?

# Sofie Taubert

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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 Ph.D. Project about the "The Scene of the marvellous. Shakespeare's fairies in music theatre from Reichardt to Tsao as moment of cultural negotiation." (Working Title).

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## "Where the Bee Sucks, There Suck I" - Microscopic View and the Staging of Fairies

In this presentation I would like to introduce one aspect of my Ph.D. project which grasps 'the scene of the marvellous' as a moment of cultural negotiation. Therein, I am following the question how spirits and fairies in theatre allow reflection and experiments in aesthetic or discursive fields; they do so through their lack of empirical background and are attributed magic powers. With this in mind, I am intending to focus on the staging of fairies in the 19th century to show how stage tradition mirrors technology in forms of optical devices as for example the microscope. Therefore, I am looking at costume sketches concerning theatre productions of Shakespeare's 'A Midsummer Night's Dream' and 'The Tempest' as well as on illustrations in books. Thereby, becomes visible, an aesthetic approach which crosses fairy-world and the microcosm of insects – and thus comes very close to the announcement by Shakespeare's (character) Ariel in 'The Tempest': "Where the bee sucks, there suck I". The new technology of the 19th century allowed in fact to open up – as Francesca Brittan stated – an unknown world, the view into a microcosm. It is received as a parallel world which becomes now explorable, and which seems to build an analogy full of tiny folks and swarms of flying beings clothed by bright material and colours. Theatres as illustrations are eloquent witnesses of a most playful confrontation, which will be outlined in my paper.

# Luana Tavano Garcia

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Ms. Luana Tavano Garcia is an MPhil/Ph.D. candidate at the Theatre and Performance Studies department of the University of Warwick, UK. She did her MA in International Performance Research (MAIPR) in UK and Serbia. Her academic awards include: Warwick Chancellor's International Scholarship; Overseas Erasmus Mundus Scholarship – MAIPR; and Academic Training Scholarship (PROBIC/UDESC). She published two papers in 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 the years 1922 and 1923" (2006); and two communications published on the proceedings of the Latin-American Journey of Theatre Studies (Brazil): "'Method' and feminist actions: actors' training reviewed by feminist artistes" (2011); and "'That band from the performance': a feminist practice?" (2008). Ms. Garcia is also a performer of Cia. Entrecontos (2006-2014), a Brazilian theatre company that practices street performances involving storytelling and Brazilian literature. Their performances "Mais Tarde Talvez fosse Ela" (2010-2011) and "A.Corda Maria" (2013-2014) received the government's award FUNARTE for Street Performances.

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## Performing the Nation: Music, Ideology and Discourse in the Performance of Brazil

This paper will discuss the roles of music and performativity in the construction and perpetuation of an "official" Brazilian national identity, and analyse how this manifests in the performance of Brazil at the 2012 Olympics' closing ceremony. Central to this study is the idea of "Brasilidade", a concept set in the twentieth-century as the country's national identity. It embraces the notion of "mestiçagem", the racial and cultural mixture of the population as outcome of its colonial past. This feature generated the discourse that Brazil lived a racial democracy, set to understand the "uniqueness" of its identity. This paper uses theories from performance studies and musicology in addition to culturally renowned theorists such as Butler, Bakhtin and Féral to investigate the role of a musical genre called samba in the formation and perpetuation of Brasilidade. These notions are further explored through an examination of Brazil: the country of multicultural embrace and its use of music to promote a vision of the nation. The study problematizes the ideals of Brasilidade and racial democracy as they disguise racist relations and social inequalities in Brazil within the notion of "different but united". The paper argues that, through ideological discourse and through playing with ideological recognition, one has the potential, when presenting an "official" impression of Brazil, to perform a nation, not only for the international gaze, but to perform the nation for the domestic population, with attempts to create an affinity and association to that nation through these ideals of unity.

# Mariana Terra Moreira

Universidade Federal da Bahia

Ms. Mariana Terra is a lighting artiste, performer and a doctoral student from the PPGAC / Universidade Federal da Bahia – Brazil. Her research looks at the relationship of lighting artistic practices and the performance art field. Somatic-performative research expert Ciane Fernandes is guiding her academic research. Since 2013 she is working as a teacher at the Drama School of the same University, focusing on an experimental way to develop a performative approach to pedagogy. Her doctoral studies, her experience as a teacher and her artistic practices are connected to practice as research way of being-doing. Her artworks are developed in many forms, as durational performances (“Fruta” 2014 – Brazil), urban interventions (“Pegue e não Pague 2013; “Passeio pra Ver Pouquinho” 2012 – Brazil) theatre and dance lighting projects (“PretoAlemão” 2012, “Retina” 2011/12 – Brazil) as well as video art (“Estar e não Estar Aqui” 2011).

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## Lighting-artistes in Performance(s)Working Group on Samuel Beckett

This paper discusses the activity of lighting-artistes nowadays, involved with performance art. Understood as a way of reside the experience of living itself (SCHECHNER, 2010 CARLSON 2012), the performance invites lighting-artistes to take a specific state of seeing that is both personal and creative. The light, the look and the visible appearance of the concreteness of the world (MCCANDLESS 1998, PALMER 2002, HAYS 2008), become elements with which one is closely linked to, allowing highly processual activities and a deep connection with the here and now. Ephemeral creations or improvised ones - collective or solo - and even simple acts like contemplating or observing, join the endless hybrid art forms that lighting-artistes might be able to develop. In this brief article, I present a way to understand this state of seeing - a subject that has been the aim of my master's thesis launched in 2013 (PPGAC / UFBA / Brazil) and environment of personal artistic research since 2009. I defend the term state of seeing, through the interlacing of 3 concepts: 1) observer from the vision in modernity researcher Jonathan Crary (2012), 2) the emancipated spectator studied by the philosopher and sociologist Jacques Rancière (2012), and 3) criatorial time hold by the motion picture expert Jacques Aumont (2004). I wish to argue and practically demonstrate that, as the lighting-artiste is integrated with performative principles, the reader of this article or even the listener of its explanation, he/she may notice the light relationships in their present moment, being the bearer of a creative state of seeing. You, they, fundamentally all of us can be such “lighting-artistes”, because of the conscience of deeply perceived light, the very look, and the present materiality that forms spaces and environments.

# Kristina Trajanovska

Saints Cyril and Methodius University in Skopje

Kristina Trajanovska is currently a doctoral student in The Poetics of Contemporary British Drama at the Saints Cyril and Methodius University in Skopje, Macedonia. Since theatre/drama has always been her passion, she has dedicated herself to numerous activities as a drama researcher, literary critic, translator and actress. Since 2013, she has been a member of the executive committee of the International Theatre Institute, Macedonian Centre. She continues to work in areas of academic development, writing and literary criticism as well as literary translations (from English, Dutch, French and Serbo-Croatian into Macedonian). She has participated in many seminars, conferences and workshops in Novi Sad, Budapest, Prague, Sofia, Prizren, Barcelona, Amsterdam and Dubrovnik. She is presently living and working in Amsterdam.

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## Parody and Logocentricism in Tom Stoppard's *Dogg's Hamlet, Cahoot's Macbeth*

This paper examines whether parody structures the two Stoppard's plays and whether his parody plays challenge the limits of logocentricism. As parody naturally applies playful and comic modes, this paper poses a question: Has it got the power to free the play(s) and spectators from natural assumptions of ideological, cultural, and metaphysical times and life, or does it only superficially entangle his plays in abundant surprises, paradoxes, and interrogations by means of deliberate 'defamiliarization' of the language of the drama? Stoppard's parody consists of putting on stage a performance of what is, in Wittgenstein's treatise, a model of metaphor; and further, of using the performance to illustrate the comic implications of the proposition. By decisively separating the structure of language from the perceivable world, Wittgenstein postulated that any human language would not give access to the reality; on the contrary, language is "a projection of the mind rather than a picture of the world, in a sense created reality". Derrida's crucial reading of language and neologism of "Dogg" language as invented by Stoppard incline towards the good humor, since signifiers no longer point at their accepted signifieds. Language is an arbitrary form of signification and therefore susceptible to humorous mutation if words are ascribed different meanings from those they normally possess. It is however through the actions on the stage that to the audience import an understanding of the play since the familiar assumptions about language as the natural medium of expressing reality are deconstructed. The plays consistently use the semiotic force of intertextuality in which the re-contextualizing art of parody and paradoxical involvement of the play are invariably present. Stoppard's ethical and political premises therefore appear more subversive of the contemporary presuppositions.

# Mfundo Tshazibane

University of Cape Town

Tshazibane is working as a course leader of the degree in Bilingual (Xhosa) Acting for the Drama Department at the University of Cape Town, where he obtained his MA in Theatre and Performance in 2012. In 2006 Tshazibane performed in the UCT production at the Setkani Encounter in Brno, Czech Republic, followed by a tour of Romania. In 2007 he attended the Festival Theatreformen in Hanover as a director's assistant. In 2010 he was part of the UCT production which was performed at the UNESCO World Festival of Theatre Schools in Peru. In 2012, Tshazibane created and directed Inkosazana for the National School of Drama's Bharat Rang Mahotsav in New Delhi. In 2013 he performed in Voices Made Night at the Edinburgh Festival. Tshazibane participated in the Afta Conference in Accra, Ghana in 2014, and his paper is accepted for publication by the South African Theatre Journal.

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## **Race, language and South African Identity: Performing the Other in a Newly Adapted South African Classic**

This paper is my reflections on my own production of "Nongqawuse: The girl who killed to save" (2013), which I adapted from H.I.E. Dlhomo's original play, The girl who killed to save (1931). Nongqawuse was a 16-year-old Xhosa prophetess whose vision of the ancestors resulted in what came to be known as the Xhosa cattle-killing movement of 1856-7. Nongqawuse's prophecy was that the AmaXhosa ancestors would come back to life and fight the colonizers, provided the AmaXhosa slaughter their own cattle and burn their crops. When her prophecy didn't come true, the starving AmaXhosa died in thousands. Those who survived sought help from Christian missionaries who, since the 1820s, have settled amongst the AmaXhosa. Dlhomo's play depicts the lives of both the AmaXhosa and the British missionaries, when some of the amaXhosa had turned away from their ancestors and embraced Christianity. The original script is written in English and my adaptation includes partial translation into isiXhosa. Due to the constraints of my teaching commitments I adapted the play for a cast of black actors (only). The black actors' switching from performing 19th century Xhosa leadership to English settler missionaries was initially received by the audience with giggles of astonishment. These audience reactions raised questions that this paper explores. Post the "protest theatre" era, are there limitations on black actors in South Africa? How much freedom does a black theatre maker have to play with colonial history on a South African stage? What is the significance of playing Nongqawuse for a South African black actress today?

# Shiva Prasad Tumu

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Shiva Prasad Tumu is a graduate of National School of Drama, New Delhi. He is Pursuing his Ph.D from University of Hyderabad. At present he is working as an Assistant Professor at Department of Dramatics, University of Rajasthan, Jaipur, Rajasthan.

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## Scenography and Video Projection in Contemporary Indian Theatre Working Group on Samuel Beckett

India has a long tradition of theatre practice. From the beginning of modern theatre to contemporary theatre, practice has undergone many changes including the content of the play, presentational style, design and scenography. Interestingly for the past two decades, some theatre directors across the country have looked to unconventional methods in their practice, giving priority to the mode of presentation rather than the writer's ideas. Video projection has also emerged within this changing theatrical landscape, initiating a vibrant visual vocabulary in contemporary theatre practice. This paper deals with the work of directors who incorporate video as a scenographic element in their performance and looks to understand what this has brought to contemporary Indian theatre. My paper will illustrate this topic with examples of plays directed by Anuradha Kapur, Abhilash Pillai, Amitesh Grover and my own recent directorial work. Anuradha Kapur, Abhilash Pillai and Amitesh Grover arguably brought a new dimension to scenography (e.g. through the use of projected images in performance). My paper focuses on these directors; how they use video in their works and how this informs or shapes contemporary Indian theatre practice.



# Elizabeth Turner

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Ms. Elizabeth Turner is a first year Ph.D. student at the University of Warwick's Theatre and Performance Studies department. She also earned her BA in English and Theatre Studies and MA-by-Research in Theatre and Performance Studies at Warwick. She has previously researched the performance of gender in the texts of the online collective known as the seduction community. She is currently writing a thesis on contemporary televised magic performances, with research interests spanning media, spectrality, and audience studies.

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## Magicians' Autobiographies as Performance

The flourishing interest in magic as a subject for research has prompted many valuable insights on the nature of its visual spectacle, audiences, and its relationships with ritual, religion and media. This scholarship includes comments by Michael Mangan and Graham M. Jones regarding texts authored by nineteenth-century magicians for autobiographical purposes, suggesting that these texts are themselves performative, functioning as an extension of the author's stage act. Despite some attention in this area, these ideas still remain underdeveloped, and I would argue that the potential in autobiographical texts by magicians is greater than Mangan and Jones have allowed. My paper will address the issue of performance via text through a close reading and analysis of the autobiography *Confessions of a Conjuror* (2011) by the illusionist Derren Brown. I will argue that not only does this text aid its author in self-fashioning a stage persona, a purpose more important than ever in an increasingly media-saturated and media-literate cultural context, but that it can also function as a form of textual misdirection. Thus, a reader can potentially become an audience, whilst the performer is able to maintain their privileged status through the privileged medium of narrative text. In order to reveal the previously ignored connections between social media and magic, I will also consider Brown's Twitter feed as a form of interactive autobiography. While social media appears to offer audiences more intimate contact with performers that conventionally narrated autobiographies would allow, as an unstable live-stream whose only authorial attribution is an avatar, it also opens up further possibilities for misdirection and mystification. In conclusion, this paper, by closely examining various forms of autobiography, sheds new light on what text can do performatively, and on magic as a twenty-first century cultural practice.

# Himabindu Uppari

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Himabindu Uppari is recently appointed as an Assistant Professor at Sri Padmavati Women's University, Tirupati. She is about to submit her PhD thesis at Department of Dance, S.N. School of Arts & Communication, University of Hyderabad. Her research topic is Bharatanatyam in Diaspora. She is a Bharatanatyam artiste, a performer, academician, teacher and works with different communities through dance. She is the General Secretary of Mudra Academy of Fine Arts in Hyderabad to promote Dance. She has performed, conducted many performances, workshops and worked with many artists in India and in the United Kingdom.

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## **Ethnicity & its Impact on Bharatanatyam- Expansion/Experiments of Bharatanatyam in Diaspora**

In the vital decades after its revival, Bharatanatyam achieved such esteem that by the late 20th century, the demand for learning Bharatanatyam exceeded the infrastructure available to support the art and maintain its standards. At present, it is the demand for learning, rather than a growth in its audience or sponsorship, that fuels the spread of Bharatanatyam. Bharatanatyam in Diaspora- implies whole new dimension that the scope of Bharatanatyam - the performance, practice and the perception – takes, when it comes to presenting it in the United Kingdom which is a land basically more aware of theatre. This adds an interesting element to exploring Indian art form in a different context. The very initial stage of cultural identity of India and Indian art in the United Kingdom took place due to the migration of people and their cultures. The art form being encouraged for multi-cultural activities and applied to different issues and contexts, informs a significantly different level of understanding of Bharatanatyam. My paper tries to throw more light on the Ethnicity, Experiments and its impact on Bharatanatyam in Diaspora. Is it because of the need for innovation? Is it because of the changes in cultures? Is it because of the political/aesthetic requirements?

# Madhuramozhi.V.

Bharathiar University

Madhuramozhi.V., is a Ph.D. candidate at Bharathiar University, Coimbatore. She worked as a lecturer in institutes like Christ University, Bangalore, Kongu Arts and Science College, and Nanda Arts and Science, College Erode. At Christ University, she was part of the three member syllabus committee for the General English course book called 'Perspectives', published by Macmillan. She has also contributed to the framing of a course module called 'Intensive English Language Course for Foreign Students'. She has conducted workshops on 'Soft Skills Training' for students. As part of her career enhancement and industrial training, she worked as a Process Executive in Infosys BPO, Pune. She was instrumental in several theater productions in the colleges where she worked. She has presented papers in several conferences on Post-colonial Literature and Theater Studies.

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## In Pursuit of a Research Methodology for Documenting an Ephemeral Art – Its Inherent Dilemmas and Propositions

This paper attempts to conceptualize an appropriate research methodology to document the theatrical journey of Gurcharan Das' 'Three English Plays' – 'Larins Sahib', 'Mira', and '9 Jakhoo Hill', which have been repeatedly revived since the 1960's. Our experience of the present is knowingly or unknowingly connected to the past and documenting the past is a vital cultural tool that helps us to assess former times. With 'Larins Sahib' being a history play, 'Mira' forming a part of Bakthi Tradition and '9 Jakhoo Hill' relating to the grave partition episode of India, productions of these works are important to research given how they constitute an important cultural legacy concerned with India's past. However, analysis and consideration of this body of work also raises several questions: Should we reconstruct or replicate the past? Should we analyze or contend? Should we compare or comprehend? How to deal with biased opinions - both political and ideological? How to rely on the unreliable versions of memory? Getting lost, facing disagreements, choosing the right method from the methodological maze are some of the inevitable struggles that come with this research territory. Hence, this can mean working like an archaeologist or a detective - digging, brushing away, collecting, assessing, making tangential connections and categorizing. We have to negotiate veracity and possibility, datum and concoction. To deal with all of these concerns we have to contrive a holistic, creative methodology that is as flexible as the material we are researching. It requires methods beyond textual approaches, essentialism and the scientific method of positivism to capture, document and categorize knowledge, and it must also move beyond the aesthetics of theatre to social and cultural contexts. This paper will aim to reflect on these methodological matters, with Das' 'Three English Plays' as a seminal point of reference.

# S.Vignesh

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Mr. Vignesh did his Bachelors in Electrical & Electronics Engineering from Anna University, Tamilnadu, India. He then proceeded towards Theatre Arts Discipline in Sarojini Naidu School for Arts & Communication in University of Hyderabad. Finished Masters in Arts & Aesthetics from School of Arts & Aesthetics, Jawaharlal Nehru University, New Delhi. Currently pursuing M.Phil from the same school in Theatre & Performance Studies working in the area of Human - Animal relationships. Presented a paper titled 'Libidoic visual of Ritual & Theatre Spaces' in Cpracsis International Conference on 'Visual Spaces' in Asian College of Journalism, Chennai in 2012.

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## Performing: The Excess

This paper intends to map the performance contours of human-animal relationship. I consider a kind of bull-taming sport called 'Jallikattu' (means 'bunch of coins tied together') performed in Tamil Nadu, India, in the time of harvest-season of mid-January. This sport is played in a way that any man who hugs the fast running bull in its hump and maintains the hug for a predetermined distance (approx 50 feet) is declared a winner. I focus on human-animal relationship as a form of reciprocal exchange between humans & animals and this sport as a performance of 'excess' via reading the works of Marcel Mauss and Georges Bataille in the light of performance studies. Further I explore, how do we interpret identity, difference and action through the performative excesses of human-animal relationship? How does laboring animal become a performing animal, why humans perform with it and where does 'becoming' human animal begins? How the idea of performance constitutes an animal-oriented-ontology? My work intends to explore the idea of performance via crisscrossing Animal Studies and Speculative Realism. To the extent that our theories dismiss the local community's ontological assumptions about animals as mere anthropomorphism or romantic metaphors, the conclusion that human-animal relationship is constituted by violence / inflicts cruelty on animals and animals don't have agency is unavoidable. I argue that refusal to understand this sport as performance of excess has contributed to the marginalization of that community and the disappearance of country-bred bulls of Jallikattu. This paper intends to develop a theoretical framework of performance that can accommodate local community's ontological assumptions which are juridical, economic, social, moral, spiritual as well as magical.

# Alison Walls

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Ms. Alison Walls is an actor, theatre director, and occasional puppeteer from Wellington, New Zealand. Alison is currently in her second year of the doctoral theatre program at the CUNY Graduate Centre. She holds an MA in French from Victoria University of Wellington and an MFA in acting from Sarah Lawrence College, New York. Alison has published on the 19th century French novel and consumerism, French language in HENRY V, and the gothic in Kern and Hammerstein's SHOWBOAT.

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## **Mammies, Mulattoes, and Mistresses: The Phantom Family in Langston Hughes's MULATTO**

Slavery and then segregation in America disrupted many families; it also created a multitude of strange, unacknowledged families: the illegitimate children, de facto marriages, and the mothering of white children by black "mammies." Langston Hughes wrote MULATTO, one of his earliest plays, in 1935. MULATTO takes place on Colonel Norwood's plantation and the drama revolves around the conflict between him and Bert, one of the four children he has had with his black housekeeper/mistress/de facto wife, Cora. Although many literary works of the late nineteenth and early twentieth century treat the subject of "miscegenation," few draw out as Hughes does the highly intimate, if troubling, family produced by racial oppression. I argue that MULATTO, while formally and thematically following earlier, more conventional works, radically shifts the lens. Through close reading and a new-historicist approach, I draw on textual details of the play—and, in particular, the reference to black nurses—which when placed within its broader cultural context reveal the complexity of the "American family." Hughes evokes a network of family lines that remain as hidden threads in America's genealogy; thus drastically troubling notions of racial identity and shifting the perspective on America's so-called race relations.

# Jean Young

University of Georgia

Jean Young is an educator, filmmaker and human rights advocate. Currently, she is in the PhD. Program at the University of Georgia in the Department of Theatre and Film Studies. Jean received her B.S. in Psychology from Bradley University and completed her M.A.L.S. in Liberal Studies at Dartmouth College. She earned a second M.A. from Cornell University in Theatre Arts where she held a Visiting Lecturer appointment at the Africana Studies & Research Center (AS&RC). Jean serves as the New Media Review Editor for *Wagadu Journal of Transnational Women's and Gender Studies* and her essays have been published in the *African American Review* as well as in the monograph, *Black Theatre: Ritual Performance in the African Diaspora*. Most recently, Jean's directorial debut, the comedy film short *Nice Guy*, received a nomination for "Best Short Film" at the Bronze Lens Festival in Atlanta, Georgia. As an interdisciplinary scholar, Jean's work and research at UGA focuses on African Diaspora Theatre and Performance, Digital Media and Film production, and Technology and Performance.

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## Unfinished Business: Moore's Ford Lynching Reenactment as Embodied Racial Trauma

Beginning in 2005 and continuing to the present, a dedicated group of multiracial activists have planned and staged protest reenactments of a horrific unsolved lynching at Moore's Ford in rural Walton County, Georgia. Often termed as the 'last mass lynching in America, four young African Americans, including a pregnant common law wife and a decorated World War II veteran, were ambushed by fifteen to twenty white Klansmen in 1946. The two married young couples, Roger and Dorothy (Dorsey) Malcolm and George and Mae Dorsey, received more than sixty gunshot wounds, their murders perpetrated in broad daylight in a field adjoining the Moore's Ford Bridge, approximately 45 miles east of Atlanta, Georgia. The Moore's Ford Reenactment is also distinct among race lynching commemorations whose representational practices are text-based depictions—such as this one, the provenance of libraries, archives, museums, exhibits, research papers and commemorative memorials. It is also distinct from the genre of lynching plays of African American modernity. Moore's Ford Reenactment graphically represents and stages the violence perpetrated onto the Black body for the sake of remembering this event and for bringing some closure to the town and for the families. This paper takes a performance studies approach to present a close reading of various representations of the Moore's Ford Reenactment, including textual ethnographic accounts, participant accounts and video taped accounts. My aim is to examine how reenactment protest events, such as the one at Moore's Ford, become identified with the other social protest events against racial injustice, and to show how reenactment performance openly engages the "audience" in ways not available through other practices. Moore's Ford Lynching Reenactment, recent street protests such as those led by #BlackLivesMatter after the recent killings of unarmed Black men by police, and now, the recent protest rallies to remove the Confederate flag from the grounds of the statehouse in the wake of the racist violence that took nine Black lives at a Bible study at Emanuel A.M.E. Church in Charleston, South Carolina, operate on a continuum of the African American protest movement. I am interested in how protest reenactment events position themselves as counternarratives to challenge the official versions of extra judicial violence and how activists mobilize bodies to negotiate the racial trauma of the past and how these protest events move across generations and geographical contexts. The reenactment performance proclaims the lingering presence of race lynching, what Iain McCalman and Paul A. Pickering call the "unfinished business" of American cultural memory.

**Working groups**

# Awo Mana Asiedu

University of Ghana

Dr. Awo Mana Asiedu is a senior lecturer in the Department of Theatre Arts and immediate past Director of the School of Performing Arts at the University of Ghana. Her research interests include contemporary African theatre and performance, the sociology of theatre, theatre for purposes other than entertainment and women and popular culture. Her publications include articles on the plays of Ama Ata Aidoo, Tess Onwueme, Efo Kojo Mawugbe, Mohammed Ben Abdallah, Kobina Sekyie and Tracie Chimo Utoh-Ezeajugh, West African theatre audiences as well as women and popular culture. She is currently on sabbatical leave working on a book on contemporary Ghanaian Theatre. She is an elected member of the Executive Committee of IFTR, a Contributing editor for TRI and an Associate Editor for African Theatre.

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## 'The audience makes the production their own': Encountering Audiences at the Roverman Festival of Plays at the Ghana National Theatre

### Working Group: African and Caribbean Theater and Performance orking

### Group:

What do audiences of theatre make of performances they go to see? Dennis Kennedy in 2009 warned that any consideration of audiences can quickly lead into an 'intellectual quicksand'. This he asserts is due to the ephemeral nature of spectatorship and the fact that the reactions of audiences are 'chiefly private and internal' and thus difficult to record. He insists that, 'regardless of the mechanism used' audience survey results are bound to be belated and partial and thus conclusions made are always 'false on some level' (3). How then does one conduct credible audience research? Is it at all possible to ascertain how audiences engage with shows they watch? Do the views expressed by Kennedy hold in all contexts? At a recent festival of plays by Roverman Productions at the National theatre in Accra, I put these questions to the test as I attempted to find out reactions of audiences to the five plays presented in the festival. Using questionnaires and focus group discussions, or what Willmar Sauter has called 'theatre talks', I sought to gauge audience's immediate reactions and their engagement with the plays they had just seen and previous plays by the same theatre company. In this paper, I examine audience's engagement with the five plays presented at this festival which took place from December 29th 2013- January 5th 2014.



# Cariad Astles

**Royal Central School of Speech and Drama, Exeter university**

2006 - present: lecturer in puppetry and performance arts, royal central school of speech and drama 2010 - present: lecturer in drama, Exeter university specialisms: puppetry and object theatre, Latin American and Hispanic theatre, applied theatre collaborator with Irenia, intercultural performance group in Catalonia with performances and workshops including training with youth workers, educators, policy makers using puppetry, storytelling and theatre for intercultural communication. Director of Centre for Research into Objects and Puppets in Performance at RCSSD selected publications: Araya, Mireia and Juan Miguel (eds), 'Using the marginal to re-member the forgotten' in *TEATRO de excepción: experiencias no institucionales en la Europa contemporánea*; *Quaderns de Filologia* vol. 19, 2015 Hledikova, Ida (ed), 'Between character and material', in *Dramaturgy for the contemporary stage*, University of Bratislava/UNIMA Research Commission, 2015 (forthcoming) Duggan, Patrick and Lisa Peschel (eds), 'Puppetry and dictatorship' in *Performing (for) Survival: Theatre, Crisis and Extremity*, Basingstoke: Palgrave (2015) Kobialka, Michael (ed), 'The archive and the repertoire: Kantor's living puppet theatre', in *Polish Theatre Perspectives: Tadeusz Kantor: Twenty Years Later*, special edition, 2014 Osita Okagbue (ed), 'African spectacle within Cuban theatre', in *African Theatre in the Diaspora*, 2009 Gough, Richard & Simon Shepherd (eds), 'Wood and Waterfall: puppetry training and its anthropology' in *Performance Research: On Training*, 14. 2, September

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## **Cuban popular puppetry: towards cultural citizenship**

### **Working Group: African and Caribbean Theater and Performance**

Questions of tradition, citizenship and identity are complex in Cuba, where manifestations of culture draw on hybrid cultural roots. In pre-Revolution Cuba, what was largely understood as puppetry was primarily dominated by the popular European glove puppet tradition, albeit often with Cuban national characters such as Pelusin del Monte. Performances and processions developed during festivities by Afrocuban Cabildos, which had strong links with Yoruba religious ritual, often used giant puppets, marottes and body masks, but were not included within definitions of puppetry. Following the Revolution, some attempts were made to redefine and reclassify puppetry as a national performance which embraced multiple cultural influences. Despite these studies, Brugal and Martiatu have noted the scarcity of scholarship and practice within popular performance practices and the tendency to dismiss puppetry which incorporated non-European traditions to folklore or educational theatre. More recently, however, companies such as Teatro Papalote and Teatro de las Estaciones have developed work which deliberately and consciously explores hybridity as cultural strength and as a deliberate exploration of national identity. This presentation will discuss the tensions and debates surrounding the place of identity, citizenship and hybrid national consciousness within Cuban puppetry. It will consider Lazara Menendez' proposal for an alternative formation of identity which acknowledges the diversity of cultural demarcations, practices and beliefs and will consider Cuban hybrid puppetry as a process of performing towards cultural identity nourished by the complexity of historical encounter.

# David Donkor

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## **Nkrumah and the Batakari: Populism and the Sartorial Politics of Legitimation at Ghana's Independence Celebration**

### **Working Group: African and Caribbean Theater and Performance**

Batakari, also called fugu, is a type of tunic smock woven from narrow, hand-spun strips of cotton. On 5th March 1957, the eve of Ghana's Independence from Britain, Prime-Minister Elect Kwame Nkrumah wore batakari over a short sleeve shirt with a white kufi cap for his address to the last session of the colonial Legislative Assembly at the Parliament House. He continued to wear it in the ensuing cheers as Ghana's new flag replaced the Union Jack and later that night when he declared Independence in a rousing across from Parliament House. For one so attuned to political symbolism, what meaning did Nkrumah express by donning batakari on Independence Day? I ask this with appreciation that spectacle, the dramatic, and/or the theatrical are integral to politics; that politics meets performance when political actions have a creative-symbolic dimension; and that dress is a way in which political power is represented, constituted, articulated and/or contested. In exploring this question, my focus is on the body political—on bodily praxis as political praxis. I examine the social history of batakari, including Nkrumah's use of it during his involvement in the anti-colonial struggle and through up to Ghana's independence. I argue that Nkrumah, a principal signifier in the public construction of meaning at Independence, exploited symbolic opportunities in celebration to legitimate his leadership over the new sovereign Ghana, and that he did this by reconstructing the populist, culturally shared, connections between legitimacy and dress in what I call his "sartorial politics".

# Ekua Ekumah

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Ekua Ekumah is a trained actor and lecturer. She holds an MFA in theatre Arts from the School of Performing Arts, University of Ghana, Legon after earning a BA (Hons) in Theatre Arts from Rose Bruford Collage of Speech and Drama, UK. She lectures in the Department of Theatre Arts ,University of Ghana Legon and is the recipient of an AHRC funded PhD research bursary in the Theatre and Performance Department, Goldsmiths University of London. She is currently awaiting her viva!!

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## **Performing Politics. The plays of Mohamed Ben Abdallah on Ghana's Stage**

### **Working Group: African and Caribbean Theater and Performance**

The art of the Ghanaian playwright and dramatist, Mohamed Ben Abdallah has been influenced by his strategic positions within the academy as a lecturer and a number of significant cabinet level positions such as Education Minister and the first ever Chair of the Commission on culture. His Pan Africanist stance is evidenced in his oeuvre of plays in his examination of historical, political and social issues within arts and culture in Ghana. This paper proposes to analyse the political dimensions in Abdallah's plays with particular reference to *The trial of Mallam Ilya*, (1987), a play he says 'was to do with the life and times of Nkrumah', Ghana's first president after gaining independence. It will also examine through the ideas of Franz Fanon how the performance of Abdallah's plays strive for the establishment of an 'authentic' national identity whilst displaying glimpses of his personal identity and his political stance.

# Julia Goldstein

CUNY Graduate Center

Julia Goldstein 411 Saint Johns Place, Apt. 7 Brooklyn, NY 11238 JGoldstein1@gc.cuny.edu (240) 620-7686 EDUCATION Ph.D., Theatre Studies, CUNY Graduate Center, Advanced to Candidacy (projected graduation date: 2016) Working dissertation title: Conflict, Collaboration, and Community: Transnational Process in Performances by Aftaab Theatre, Sundance Institute East Africa, and Lola Arias Dissertation Advisor: Jean Graham-Jones M.S., Education, Pace University, 2008 Concentrations: Adolescent Education, English Language Arts B.A., Theatre and English, Oberlin College, 2005 High Honors in English Honors Thesis: Reaching Toward Androgynous Unity: A Generational Progression of Self and Communication in Virginia Woolf's *To The Lighthouse* and *The Waves* Teaching and Research Interests: Twentieth-Century Global Political Theatre, Community-Based Theatre, Transnational Performance CONFERENCE PRESENTATIONS "Precarity and Alliance in Aftaab Theatre's *La Ronde de nuit*." International Federation for Theatre Research. Warwick, United Kingdom: July, 2014. "Walking Towards the Past: Ordinary Crisis and The Political in Lola Arias' *My Life After*." American Society for Theatre Research. Dallas, TX: November, 2013. AWARDS AND FELLOWSHIPS June Bennett Larsen Fellowship, Theatre Department, CUNY Graduate Center, 2014. Supported travel to Uganda to conduct dissertation research at the Kampala International Theatre Festival. Doctoral Student Research Grant, CUNY Graduate Center, 2014. Supported travel to present paper at the International Federation for Theatre Research, at the University of Warwick, UK.

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## "Exchange is Oxygen": East African Transnationalism and the Sundance Institute at the Kampala International Theatre Festival

### Working Group: African and Caribbean Theater and Performance

This paper will examine transnational negotiations of national and regional identities at the 2014 Kampala International Theatre Festival (KITF), an event that took place in Kampala, Uganda, showcasing works by artists from seven East African countries. Emerging from the culmination of a development program sponsored by the American organization Sundance Institute, KITF is a product of transnational performance collaboration. While essentially problematic in its echoing of international aid models, themselves imbricated within neoliberal systems, Sundance Institute East Africa (SIEA) has also led to many other complex dynamics of transnational collaboration through theatre, particularly the initiation of transnational collaborations within the region of East Africa. While considering the larger context of KITF, I will focus on two festival productions that particularly illustrate how trans-East African collaborations have been encouraged through SIEA and further facilitated through KITF. *Desperate to Fight*, by Ethiopian playwright Meaza Worku, depicts a woman wrestling with the relative pleasures, pains, and compromises inherent in both contemporary single and married life. Directed and performed by a Ugandan artistic team, the KITF production sparked debate over modern women's expectations of romance and partnership at the local, regional, and transnational level. *Strings*, by Ugandan playwright Angella Emurwon, tells of a contemporary middle class family in a Ugandan village contending with the family patriarch's impending return from decades abroad. Employing a combination of conventions from traditions of European family drama and Swahili story chanting, the KITF production, directed by a Kenyan director, threw into relief contradictions between the playwright's pan-East African style and the experiences of the local Ugandan cast. Ultimately, I will argue for a view of KITF as a product of layered transnationalisms through which artists, administrators, and audience cultivate—and deliberate the relationships between—contemporary national, transnational, and global identities in twenty-first-century East Africa.

# Julius Heinicke

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Julius Heinicke studied Culture and Drama at Humboldt-Universität in Berlin. 2012 he finished his PhD-thesis on Theatre in Zimbabwe at the Department of African Studies. (Supervisors: Flora Veit-Wild, HU Berlin and Christopher Balme, LMU München) 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.

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## Applied and/or Democratic? Questioning Democratic Strategies of Applied Theatre in Southern Africa

### Working Group: African and Caribbean Theater and Performance

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?

# Kellen Hoxworth

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Stanford University, Ph.D. Theater & Performance Studies, expected 2017 University of Pittsburgh, M.A. Theatre & Performance Studies, 2012 Washington University in St. Louis, B.A. with honors, 2008 PUBLICATIONS "Burnt Cork: Traditions and Legacies of Blackface Minstrelsy, edited by Stephen Johnson" (Book Review), *Theater Survey* 56.2 (2015). (Forthcoming) "Disastronautics: How to Do Things with Worlds by Jon McKenzie and Ralo Mayer," (Performance Review), *Performance Research* 19.3 (2014): 112-113. CONFERENCE PRESENTATIONS "Transoceanic Blackface, 1848." *Performance Studies in/from the Global South* (Panel Co-convener). American Society for Theatre Research (ASTR). Baltimore, MD; November 2014. "Re-Thinking Sports Fandom: Neoliberal Governmentality, Biopolitics, and Fantasy Sports." Panel: Sports Play/Sports Performance (Panel Convener). Association for Theatre in Higher Education (ATHE). Orlando, FL; August 2013. "'The Countee Cullen Cruller': Siting (Post-)Racial Consumption in Tracy Letts' Superior Donuts." Panel: Play(s), Production, and Performance. *Performance Studies international Conference (PSi)*. Stanford, CA; June 2013. "Signature Performances, Performative Signatures: The 'Strange' Case of Leo Núñez and Juan Carlos Oviedo." *Performance Studies and Contemporary Sports Working Group*. Canadian Association for Theatre Research (CATR). Victoria, BC; June 2013. "Tour(ist)ing Post-Apartheid South African Theatre: Representation, Decipherability, and the Works of Brett Bailey, Yael Farber, and Mpumelelo Paul Grootboom in International Production." Panel: Intercultural Translation. *Performance Studies international Conference (PSi)*. Leeds, UK; June 2012.

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## The Other Other Question: Stereotype, Discrimination, and the Performance of Post-Apartheid South Africa

### Working Group: African and Caribbean Theater and Performance

The 2014 National Arts Festival presented itself as a site for the celebration of South Africa's twenty years of non-racial democracy. Many shows explicitly contested the reductive racialized stereotypes of black and white that haunt the nation; however, a few productions staged stereotypes of markedly other non-binary (non-white/non-black) Others. Specifically, three productions—*On the Harmful Effects of Tobacco*, *Marikana: The Musical*, and *Protest*—staged embodiments of "Indian" stereotypes, mapping American Indians and subcontinental Indians within the post-apartheid South African terrain. This paper reads the (re)iteration of these figures through Homi Bhabha's theory of the stereotype as what "vacillates between what is always 'in place', already known, and something that must be anxiously repeated" (*The Location of Culture* 95). The questions haunting these performance are: why were these "Indian" stereotypes "in place" in post-apartheid South Africa; and, why in that setting must these stereotypes be anxiously repeated? This paper traces a performance genealogy of the American Indian "noble savage" and the Indian merchant figure in the South African cultural imaginary. These figures, rather than reiterating extant fixed, static categories of "race," exemplify the multiple functions of the stereotype as "at once a substitute and a shadow" (Bhabha 117); that is to say, they trace the complex, shadowy interworkings of "race," gender, class, and sexuality in the embodied imagination of post-apartheid South African identities. These other Others embody the manifold structures of feeling difference--and of making difference felt--in postcolonial, post-apartheid lifeworld.

# Sabine Kim

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Sabine Kim is junior lecturer in American Studies at Mainz University, Germany. Her research interests are critical globalization, transnationalism, and issues of social justice. She is currently preparing a book manuscript on sound and performative practices of memory in the diaspora, forthcoming from Universitätsverlag Winter.

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## **Spirituals and the Settling of Debts: The Democratic Economies of the Fisk Jubilee Singers**

### **Working Group: African and Caribbean Theater and Performance**

This paper considers the ways that the postbellum African American choir Fisk University Jubilee Singers adapted African cultural forms for their concerts before audiences in Europe and the northern United States. Touring in the years following emancipation, and sponsored by the white abolitionist 7th Earl of Shaftesbury, the Jubilee Singers were the first to perform spirituals in public concerts in the 1870s in Germany, the Netherlands and England, their songs thus in a sense partially travelling the same transnational circuits of the Middle Passage but with a different exchange being effected. On the one hand, the Fisk singers called slavery into the memory of their audiences, performing cultural memory within a sacred, serious sphere that spoke back to the racializing and appropriative constructions of the minstrel shows that were also popular at the time. On the other hand, the choir's formal dress and speech underscored the distance which the singers, who went on tour to raise funds for their university, had travelled—from slavery and towards the goal of formal education for blacks. Through this performance of memory and history, the Fisk choir also, I would argue, created a form of "moral capital," in which their presence affirmed the moral rectitude of the abolitionist movement but also subtly suggested that the moral debt created by the slave trade, Middle Passage and slavery largely remained to be redressed.

# Gay Morris

Department of Drama, University of Cape Town

Dr Gay Morris is an Emeritus Associate Professor in the Drama Department, University of Cape Town, South Africa. Her recent research has focused on theatre originating from Xhosa-speaking township communities in Cape Town and their struggle to find performance opportunities. She contributed to *Playing Culture* (2014) a Theatrical Event Working Group essay collection and has two other essays forthcoming in other collections. Morris has edited an issue for the *South African Theatre Journal* due out this year on Applied Theatre, healing and trauma. She has published in *TRI*, *RiDE: The Journal of Applied Theatre and Performance* and the *South African Theatre Journal*. Morris supervises post-graduate students and is currently in her second term on the IFTR Executive Committee.

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## Cultural capital and symbolic power: performing democracy in South Africa.

### Working Group: African and Caribbean Theater and Performance

My paper at IFTR in 2014 sketched a central problem for theatre in Cape Town, South Africa in the current moment. Theatrical activity is uncomfortably wedged between the rock of “post-Apartheid-now-we-are-all-free” political speak and the hard place of growing social inequity. Exacerbated by the economic downturn and governmental lassitude, the theatre fraternity (artists, cultural producers and managements) have very little access to public or private financial means to leverage fundamental shifts in audience perceptions or habits of attendance. In this inopportune context, through making new works and festival opportunities, motivated play houses and artists nevertheless impel impressive efforts to shift entrenched notions of cultural and symbolic capital. Recruiting concepts developed in the oeuvre of Pierre Bourdieu, this paper sets out, first, to develop a conceptual language with which to map how artistic capital allies (or not) with symbolic power and becomes entrenched, invisible (and hence incontrovertible). Secondly, in order to trace the extent to which the impulse to change habitual dispositions in theatre relates to democracy, this paper investigates and develops terms for discussing and performing democracy. What meaning does democracy carry today? For whom are democratic principles important? Do democratic initiatives challenge hegemonic categories of cultural distinction? By analysing production strategies, for example, employed by the Baxter Theatre’s annual Zabalaza Festival and the performance of *Scrooge* (December 2013), this paper examines by what means theatrical performance becomes a productive site of cultural struggle for emancipation.



# JELEELOJUADE

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Jeleel Olasunkanmi Ojuade is a Lecturer and Researcher in the Performing Arts Department for over a decade, and currently the Director, Advancement Centre, University of Ilorin, Nigeria. An expert dancer (with emphasis on Yoruba Bata and Dundun dances), he holds a B.A (Hons) in Performing Arts from the University of Ilorin; M.A (African Studies) in Dance and his PhD in Performance Studies from the Institute of African Studies, University of Ibadan. Other qualifications include LL.B (Hons) Common Law; was called to the Nigerian Bar; Masters in Business Administration; Master of Law (LL.M) in Common Law. Jeleel belongs to a number of national and International organizations. He started his dancing career at the age of four and has been actively involved in several performances and workshops locally and internationally. He was a member of the troupe (The National Theatre of Nigeria) that represented Nigeria at the XII Commonwealth Games and Warana Festival in Brisbane, Australia (1982) and in a performance tour of the Federal Republic of South Korea in 1983. He has attended and presented academic papers at local, national and International conferences where his works have been published with particular emphasis on Yoruba Bata and Dundun.

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## **Secularizing the Occultic: Social and Religious Trajectories of Bata Performance in South-western Nigeria.**

### **Working Group: African and Caribbean Theater and Performance**

The energy-sapping Bata performance is generally reputed to be difficult as an indigenous Yoruba dance associated with the worship of Sango, Yoruba God of Thunder and Lightning. Over the years, however, Bata dance has been increasingly secularized, demystifying its sacredness much to the annoyance of its religious devotees. This study examines the secularization of Bata in southwestern Nigeria. It applies the participant observer method, descriptive approach and comparative analysis based on information from performing groups and other drumming and dancing traditions. Specific geographic areas identified for the study include: Oyo, Ikirun, Ibadan, Ifetedo, Oke-Igbo and Erin-Osun, considering the degrees of style, form, language, instruments, and nuances employed in social ceremonies, ritual performances, masquerade displays, and worship of Yoruba gods. The study will further enhance Bata's application in secular events, allowing scholars and would-be dancers the opportunity to understand Bata's kinetic language of instruction.

# Zerihun Sira

School of Theatre Arts, Addis Ababa

Born on August 28, 1984 in Ethiopia, Sira spent his childhood practicing school drama that became the base for his later professional career. After joining Addis Ababa University Department of Theater Art, he finished his undergraduate study with great distinction getting the faculty's gold medal in 2006. After his graduation, he taught as part time lecturer in his department and worked as a deputy chief editor of culture and entertainment programs in Ethiopian Radio and Television Agency. He went to Europe to continue his graduate study in International Performance Research at the University of Amsterdam, University of Warwick and University of Arts in Belgrade. At the end of February 2014, he came back to Ethiopia, joined the school of theater arts and continued teaching, producing academic articles and books and sharing his experience in theater and performance arts. His MA thesis has been published in book form in Germany entitled Ethiopian Theater: Ideas on Modernity and Nation Building and written and directed two experimental plays mixing performance, video art and photograph. As a young scholar and practitioner, he is keen on discussing and sharing experiences with colleagues and fellow scholars from all over the world.

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## **Whose Country is this? Explicating Ethiopia's political and nation formation process through Yoftahe Negussie's Afajeshign (You Got Me Caught)**

### **Working Group: African and Caribbean Theater and Performance**

Nowadays, Ethiopian theater audiences are questioning the legitimacy of Ethiopian theater being 'Ethiopian'. Ethiopian: in its theme, production and presentation. The theater did not represent the actual real life and situation of the people, as they contend. In order to scrutinize the problem and answer the question, in this paper, I have traced back to the historical beginning of Ethiopian theater. I have showed how the early theaters were influenced and shaped by political situations and the process of nation formation in the country as well as how they influenced the process in return. By giving a social, political and artistic account on history of the beginning of the 20th century Ethiopia, I have argued that the trend of theater should be scrutinized and counter argued to reclaim the space of Ethiopian theater and make it 'Ethiopian'. I explicated how the process of nation formation and political philosophy influenced the journey of Ethiopian theater by taking Yoftahe Negussie's Afajeshign which is considered to be influential in Ethiopian theater history. I have also elucidated how this theater influenced the later trend of Ethiopian theater which is now challenged to be problematic. The relationship between theater and state power prevailed in Ethiopian theater stage from the beginning of 20th century and critically influenced each other in one or the other way. The state tried to instrumentalize theater for the purpose of promoting political ideologies. In one way, theater supported the existing political situation and in another way challenged back to gain its freedom and struggled to attain its independence. Through critically engaging with the concept of Antonio Gramsci's Hegemony, I will try to examine the double relationship between theater and politics in Ethiopian theater history.

# Ariane Zaytzeff

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Ariane Zaytzeff is a theater artist and PhD candidate in Performance Studies at the Tisch School of the Arts, New York University. Her research examines the role of Rwandan contemporary artists in the reinvention and transmission of cultural memory in post-genocide Rwanda. She works with Amizero Dance Kompagnie, Rwanda Professional Dreamers, and Positive Production as a lighting designer, technical director, and project manager.

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## **Collaboration, Participation, and Marginality: Reflecting on Democratic Practices in Contemporary Rwanda through the Performing Arts**

### **Working Group: African and Caribbean Theater and Performance**

In this paper, I examine two works by Rwandan artists Odile Gakire Katese and Carole Karemera. In a political context that privileges top-down, often imposed, decision-making, I propose that their work constitutes an exercise of democracy by offering a collaborative space and process in which artists and audiences can speak up and participate. In contrast with a political process that most often does not give a voice to the population, I will show how *The Book of Life*, a writing project organized by Gakire, and *Mboka*, a musical created by Karemera, proposed a participative, critical, and collaborative creation process that valued and built on the participants' voices. However, I will underline that both projects reached only a limited audience, and that the performance pieces that get more attention and audience are generally didactic and government-sponsored. I will therefore question the real impact of creative projects such as Gakire's and Karemera's on democratic practices at the scale of the country, and argue that the marginal place of such artistic ventures is symptomatic of a political disinterest in opening a reflection on the population's participation in politics and the diversification of democratic practices.

# Tapati Gupta

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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, of Indian Society for Theatre Research, member Shakespeare Society of India 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. Ongoing research is in adaptations of Western Drama in Bengal. She is currently preparing a book on Bengali Drama. 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 including a few in reputed on-line journals. Has edited several volumes of translation and is herself a practicing translator of modern Bengali short stories and Bengal Renaissance writings.

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## ADAPTATIONS OF WESTERN DRAMA IN INDIA (Focus on Bengal)

### Working Group:Asian Theatre

Western influences that impacted upon modern life, cultural westernization and so-called modernization are relevant to an understanding of post-colonial and contemporary theatre in India. In the nineteenth and early twentieth centuries, Bengal (in Eastern India ) most directly felt the culture change with all its attendant tensions: resistance to colonialism, emergent nationalism and its reactions, effects of English education, the contrary pulls of adaptation of western culture on the one hand and the attempt to preserve the roots of indigenous art forms and customs on the other, the progressive annihilation of conservative attitudes and the regressive detouring into diehard, inflexible social strictures. I feel that the above mentioned tendencies were some of the causes of the thriving of a vibrant, creative, critical theatre culture, experimentation in new directions, and appropriation of the English colonisers' text eg. Shakespeare, and planting it on native soil. In adaptations of Shakespeare's and other dramatists' plays culture specific items were metamorphosed in order to promote the spectators' identification with their own familiar ambience. Regarding Hariraj ,(1897) for instance ,I find that no scholar has commented on the relevance of placing the Bengali Hamlet not in Bengal but in a faraway north western state ie. Kashmir. Is it because of an emerging notion of the nation embracing far-flung provinces of India? Getting past the concept of Benedict Anderson's "imaginary community" to something more concrete, the Bengali language bridged the cultural gap between Bengal and Kashmir. India's multi-cultural identity, its diversity (which is also its strength) thus expressing itself through the concrete reality of theatre. My paper seeks to investigate the complicated issues related to adapted/translated drama in colonial and post-colonial Bengal vis-a-vis cultural norms.

# Mitsuya Mori

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Professor Emeritus of Theatre Studies at Seijo University. The President of the Japanese Society for Theatre Research from 1996 to 2005. A member of Norwegian Academy of Science. Published books and articles include *Scandinavian Theatre* (1981), *Ibsen's Realism* (1984), *Comparative Theatre of the East and the West* (ed. 1994), *The Poetics of Theatre* (2007), "Problems of the Theatre Modernization in the Meiji Era," "Intercultural Problems and the Modernization of Theatre in Japan," "The Structure of Theatre: A Japanese View of Theatricality." He has translated and directed Scandinavian plays with professional theatre companies. His *Double Nora*, a modern noh play based on *A Doll's House*, was invited to the International Ibsen Festival in Oslo in 2006.

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## The Death of Shingeki (modern art theatre) in Japan

### Working Group:Asian Theatre

Shingeki (modern art theatre) in Japan is usually regarded to have started with the production of Ibsen's *John Gabriel Borkman* in 1909. Since then, shingeki had experienced various difficulties to establish itself as one of the main art forms in Japan because theatre in nature has to be supported by the public who are not necessarily interested in art forms. It was also severely oppressed by the government during the World War II because of its leftist tendency. After the war, shingeki companies relished freedom to perform whatever they liked to perform, even if they suffered from the financially poor condition. In the 1950s and early 60s shingeki enjoyed 'the golden age'. But the standing at the peak is the beginning of the fall, and the fall is rapid. Shingeki came to be virtually dead in the 70s though the term was maintained till the 90s. It has been said that the death of shingeki was caused by the emergence of the so-called underground theatre, which mercilessly attacked the shingeki tradition, that is, the strenuous Westernization. But it was only an indirect cause. The direct cause of the shingeki's death was Japan's economical affluence as the result of the high development in the 70s. Money spoiled and killed shingeki. I would like to analyze this seemingly unreasonable death of shingeki in Japan.

# Yasushi Nagata

Osaka University.

Yasushi Nagata is a professor of Theatre Studies Section, Graduate School of Letters, Osaka University. He published many articles on theatre history, intercultural theatre, acting method and production analysis on modern and contemporary Japanese, Russian and Asian theatres in *Adapting Chekhov*, *The Local meets the Global*, *Theatre and Democracy*, *The Age of Avant-Garde*, *The Theory of Japanese Arts* or many others. He was a member of Ex.com of IFTR, 2005 to 2013, and a convenor of Asian Theatre Working Group IFTR. He is also the president of Japanese Society for Theatre Research.

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## Towards a New Perspective of Asian Theatres

### Working Group:Asian Theatre

This is a discussion paper. Our working group has held a biannual study meeting since 2009 in order to explore common interests of Asian theatre, to discuss the differences in theatre among Asian countries, and to learn from one another. Theatrical historical background, dramatic events, and researchers' ideas about the nature of theatre in their own countries have been discussed and clarified, which was not the situation in the past. We are now in the process of summarizing the results of the study meetings from the past four years. During the next four years, we will discuss the features or factors common to each country that are known as Asian theatre, based on each country's specialty. We will also investigate the Asian theatres' theatrical mutual relationships and through these activities, we will examine the characteristics of Asian theatre as a whole. Asian elements are accepted in theatres throughout the world. Characteristics typical of the Asian style coexist with characteristics of the Western style, creating new dramatizations provided for theatregoers' pleasure. We seem to have entered into a new era, where characteristics of the Asian style exist cross-culturally and throughout the world. Because of this, reexamining the differences and the common features of Asian theatre is an important task. Here I will examine one of these elements, Re-theatricalization of "tradition", through one or two examples of Asian theatre productions. Additionally, I will discuss and propose how to go ahead for next four years.

# Anna Thuring

University of the Arts - Theatre Academy

Anna Thuring, Ph.D. (University of Helsinki, Finland) is a researcher, lecturer, and supervisor of doctoral theses at the University of the Arts Helsinki - Theatre Academy in Finland. Her research focuses primarily on history and theory of the so-called physical theatre and performance, actor's art and actor training in intercultural environment, popular theatre forms, and Asian performance traditions, Japanese traditions being the ones that she is most familiar with. As a theatre historian, she feels comfortable working in libraries and archives. However, the most intellectually stimulating form of research for her is the combination of theory and practice: the research questions that emerge and take shape in and from the processes of artistic creation and, to some extent, also from own embodied experiences of training for theatre.

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## Transgressions, Transfusions, and Transformations in Kadampadhipuram

### Working Group: Asian Theatre

The paper deals with a production of a play, *The Haunted Earth* (Boothavista Bhoomi in Malayalam) that had its premiere at Rangapeetom theatre building, home base the Natyashastra Theatre, in the village of Kadampadhipuram, Kerala, India, in February 2015. After the premiere, the performance has toured and will tour in other venues in Kerala and some other parts of India. *The Haunted Earth* is a post-modern, jointly devised entity by four Kerala actors (of which one acted as the light designer and technician) and director Maya Tångeberg-Grischin. It is partially based on Bhagavad Gita and discussions between Krishna and Arjuna that are intercepted by a character of a Researcher. The traditional religious text is transposed to contemporary discussion of terrorism and fundamentalism by highly physical means of performance. The play text is in three languages: Sanskrit, Malayalam, and English. This paper focuses primarily on the production process, with a special interest on the development of the physical score of the play and use of improvisation that were relatively new techniques for some of the participating actors; in a sense it is possible to talk about transfusing new elements to the existing techniques. The primary material comes from observing the rehearsals and interviews and discussions with the artists in January 2015 and subsequent discussions with Maya Tångeberg-Grischin in March and in June 2015. Yet, considering the material of the play and the treatment of the topic, wider cultural and political lines of thought can also be opened up. That is why I am touching upon the possible transgressive and transformative elements that emerge from working on a religious and philosophical text and bringing up discussion on its interpretation.

# Poonam Trivedi

University of Delhi

Poonam Trivedi was Associate Professor in English at Indraprastha College, University of Delhi. She received her doctorate from the Shakespeare Institute, University of Birmingham, U.K. and has co-edited *Replaying Shakespeare in Asia* (Routledge: New York and Delhi, 2010) and *India's Shakespeare: Translation, Interpretation and Performance* (Delaware: 2005 and Pearson: Delhi, 2006). She has authored a CD-ROM 'King Lear in India' (2006) and has published articles in *The Shakespearean International Yearbook*, *Shakespeare Survey*, *Cambridge Companion to Shakespeare on Stage*, *Borrowers and Lenders*, *Literature and Film Quarterly*, *Hamlet Studies* and other national and international journals on Shakespeare in India, performance and film versions of Shakespeare, on women in Shakespeare and on Indian theatre. She has been invited as keynote speaker at several conferences in India and abroad, most recently at the Royal Holloway College, University of London and at the Shakespeare Institute, University of Birmingham, and earlier at Canberra University and at Banaras Hindu University. She has also been visiting fellow and lectured at the Universities of San Francisco, Georgia at Athens, Rhodes College, Memphis, at Melbourne and at Jadavpur and Hyderabad. She was the secretary of the Shakespeare Society of India from 1993-99 and is currently the vice-chair of the ASA.

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## Emotion and the Politics of its Performance

### Working Group:Asian Theatre

Affect or emotion is a fundamental human force but the expression of it is conditioned and regulated by society and culture. Usually considered private and individual, emotions today are rampant in public. Anger, hate and even love are emotions which have been raised to the level of ideologies controlling and motivating public behavior. Today psychoanalytical and neurological studies see a continuum between emotion, action and speech. As a matter of fact, Emotion Studies have been one of the growing areas of critical discussion in the last decade. Emotions have also been considered as essential to drama as action. The very classification into tragedy and comedy is based on the communication of specific emotions. Different theatre traditions have foregrounded emotion at different ways, as in sentimental drama, melodrama and epic theatre's alienation effect. Performative theories too like *Rasa Sidhanta* see emotions as the building blocks of drama. This paper will elaborate the significance of emotion in drama and its modes of performance in an intercultural comparative manner, examining the aesthetic, socio-historical and cultural meditations which form and control its expression in Indian, Japanese and Western contexts. It will harness the performative practices and interpretative theories with regard to emotion to analyze and comment on two recent dramatic events in Delhi: 409 Ramkinkars, a sculptural installation and theatrical celebration of Ramkinkar Baij, one of the foremost artists of modern India, and an alleged suicide attempt by a farmer, Gajendra Singh, at a political rally at Jantar Mantar. In so doing it will look at current theatre practice and ask what the performance of emotion in the theatre can or cannot do to understand the rampage of emotion on the street and in society today.



# Hetty Blades

Coventry University

Hetty Blades is a PhD student at Coventry University. Her research considers the ontology of dance works, and their reconfiguration through technology. She has published work in multiple contexts. Hetty was the 2014 recipient of the Ede and Ravenscroft Postgraduate award for academic excellence and has been awarded a bursary to attend IFTR 2015.

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## The Work of Dance

### Working Group: Choreography and Corporeality

Dance works are complex entities; whilst they manifest physical form only temporarily, we tend to think of them as existing outside of performance and independently from their makers. Dance scholars Adina Armelagos and Mary Sirridge point to the tradition of distinguishing between art making processes and objects: "Traditional aesthetics has tended to isolate the art object from the creative process. This separation of the work from the activity which produces it appeases our desire for a rational, simply constructed theory about art" (Armelagos and Sirridge: 1978: 129). However, in dance practices the term 'work' refers to the labour of dance making and practice, as well as stable art 'objects'. It may seem that these two usages are simply synonyms, however I suggest that the use of the term is at times interchangeable, highlighting the close relationship between the labour and product of dance making. This is particularly evident in informal 'sharings' of an artists' 'work'. However in conventional contexts, where the construction of an artefact is the primary goal of choreographic activity, the point at which the work of dance becomes the dance work is not clearly defined. This paper discusses how the conflation of labour and product; practice and performance, is revealed the work of Kaye Coe and Charlie Morrissey, asking how the work-concept operates and considering how the conflation of labour and performance impacts upon schema for understanding dance works; de-stabilising the very notion of a dance work.

# Rosemary Candelario

Texas Woman's University

Rosemary Candelario is Assistant Professor of Dance at Texas Woman's University. Her research interests include the globalization of butoh, Asian and Asian American dance, artist archives, site-specific performance, arts activism, and representations of sex and reproduction in performance and popular culture. She is working on a book on Eiko & Koma for Wesleyan University Press and has published in the *Journal of Theatre, Dance and Performance Training*, *The Scholar and Feminist Online*, *The International Journal of Screendance*, *Asian Theatre Journal*, and *The Oxford Handbook of Dance and the Popular Screen*. Rosemary earned a PhD in Culture and Performance from UCLA.

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## The People's Filibuster: Texas Abortion Politics as Scored Performance and Spontaneous Choreography

### Working Group: Choreography and Corporeality

On June 25, 2013 Texas State Senator Wendy Davis filibustered omnibus bill, SB5, meant to significantly restrict abortion access. Legislative rules required that she stand without leaning on her desk, refrain from eating and drinking, refuse any physical support from her colleagues, and speak continuously on the topic of the bill at hand for the duration. As Davis entered into the public record the normally untold stories of Texans' experiences with abortion, social media lit up with live reports of the 11-hour filibuster filed by hundreds of witnesses in the Senate gallery, and thousands more who filled the Austin State House rotunda. As midnight and the end of the special legislative session neared, Republican legislators attempted to end the filibuster and force the passage of the bill. In response, the normally silent gallery erupted in frustrated and furious applause, ultimately preventing the bill's passage. Republicans blamed the "unruly mob" for the failure of the bill, calling the events a "breakdown of decorum and decency." Both of these statements reflect a common description of protest as a group of out of control bodies operating beyond societal rules. However, examining the events through the improvisation concepts of scored performance and spontaneous choreography reveals the actions of SB5 protestors as a coordinated—with Davis and with each other—and meaning-filled performance. As a participant on June 25, I bring my experiences in the Senate gallery to bear, arguing that the "people's filibuster" was co-choreographed by thousands of women and men, in the State House and beyond. I analyze the score, performers, physical repertoire, stage, and costuming, and identify ways the events reference previous activist choreographies, such as abortion speakouts and "pots and pans" demonstrations. Finally, I consider the people's filibuster's impact in Texas and across the United States.

# Pallabi Chakravorty

Swarthmore College

Pallabi Chakravorty is Associate Professor and Director, Department of Music and Dance at Swarthmore College, USA. She is the author/editor of four books and proceedings (most notably "Bells of Change: Kathak Dance, Women, and Modernity in India"), and several journal articles and book chapters. Her current research focuses on dance reality shows. Pallabi is the founder and artistic director of Courtyard Dancers ([courtyarddancers.org](http://courtyarddancers.org)).

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## Lens on Reality: Media Citizenry and New Dance in India

### Working Group: Choreography and Corporeality

This presentation is based on my ethnographic research in India among choreographers and dancers of television reality shows to explore the new subjectivities that are being forged through the interaction of various media technologies such as: cinema, video, YouTube, and television. The explosion of television dance reality shows in India has enabled the formation of a rich tapestry of lives, desires, aspirations, and experiences for a new generation of dancers and choreographers from the non-elite and underprivileged classes. In order to uncover these subjectivities within a mediatized global Indian modernity, the paper explores the conceptual framework of "desire". The expression of new modes of desire is encoded in the aspirational dances on reality shows. I show how "desire" takes new aesthetic-emotional forms and is expressed through new embodiments of masculinity and femininity. These contemporary identities of femininity and masculinity are not fixed, just as the training of their bodies does not follow any clear methodology. The identities of the dancers and choreographers, like their dancing, are open-ended and improvised according to contexts. I locate these embodied transformations by investigating how new media technologies interact with live dancing bodies and produce hybrid dances of "remix". First, I explore how pedagogical shifts (new methods of training) impact and change the technologies of the body (shaped previously through the traditional apprenticeship system). By following some key dancers and choreographers in Kolkata and Mumbai, in movie studios, dance classes and dance halls, during auditions, in their homes, and on television, I show how new concepts of embodiments are shaped through the aesthetics of "remix". Second, I examine how the broadening of the dance context due to the rise of new media such as dance reality shows allows women and men from under-privileged classes to acquire a new identity.

# Lucinda Coleman

Edith Cowan University, Australia

Lucinda Coleman is a PhD candidate at Edith Cowan University, Australia and the Dance Maker for the Australian performing arts collective, Remnant Dance. Her dance works have been performed in industry and community events and in educational contexts throughout Australia as well as in China, Vietnam and Myanmar.

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## **Bodies in situ; Sites of agency**

### **Working Group: Choreography and Corporeality**

Within the context of the Australian performing arts collective Remnant Dance, multidisciplinary artists are invited to engage in dance making to explore connectivity in a collective environment. The ensuing dance emerges as a dialogue of interconnectedness through intercultural and inter-generational exchange; practice-led research illuminating bodies in situ as sites of corporeal knowledge. Dance, when understood as a language facilitates deep conversation between artists and/or with audiences. Yet communication is ephemeral; the articulated text of the body offering fleeting dialogue on borderlines of discourse. Remnant Dance artists engage in dance making and explore connectivity in a collective environment; a place in which to attempt to address the traces of this ephemerality. Remnant Dance has an existing partnership with an Australian charity that supports an impoverished community of youth in Myanmar. At the invitation of the charity, artists spent time creatively engaging with the stories of Burmese children in Yangon, Myanmar. The story of making a dance film with this community, as part of a larger body of contemporary dance work and visual art pieces, became a catalyst for further reflection on ideas of interconnection through dance making. There have been multiple voices involved in making the creative work: in generating new connections in/ through/ during the creation and performance of the artistic works. This has identified an area for deeper investigation, inquiry and interpretation concerning dance making in a collective, fostering connectivity between artistic and traditional researcher. In particular, this space can offer insight to the relationship between creating dance and exploring issues of social justice within the intersecting communities of the Remnant Dance practice. The pursuit of dance as a dialogue of interconnectedness has led to a larger and deeper examination of cross-cultural connections in multi-art forms, inviting an excavation of artistic practice as a space for empowerment and agency.

# Thomas DeFrantz

Duke University

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 founded and continues to convene the Black Performance Theory working group. In 2013, working with Takiyah Nur Amin and an outstanding group of artists and researchers, he founded the Collegium for African Diaspora Dance, which will stage an international conference on New Black Dance Studies and Afrofuturism at Duke in February, 2016.

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## **SWITCH: The Dancing Body of the State Queer Social Dance, Political Leadership, and Black Popular Culture**

### **Working Group: Choreography and Corporeality**

Moving from the political margins toward a black mainstream, many African American social dances emerge in queer communities of color. For example, Voguing, 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 talk 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 "the Dougie" 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 paper wonders at the intertwining of African American social dances and political leadership, conceived as the bodies of elected officials.

# Elizabeth Dempster

Victoria University, Melbourne , Australia

Dr Elizabeth Dempster has been actively involved as choreographer, dancer, educator and writer in the development of new Australian dance since 1976. Her choreographic work has been presented in London at the Dance Umbrella Festival, in Amsterdam, and throughout Australia. Her work in Britain in the early 1980s has earned her recognition by American dance historian, Sally Banes, in her book *Terpsichore in Sneakers*, as 'one of the leading exponents of new dance' in that country. Since her return to Australia in 1983 she has produced many solo, group and collaborative projects and has choreographed for the Danceworks and Dance Exchange companies. Her work has enjoyed the support of the Australia Council and Arts Victoria through Performance Project, Creative Development and Travel Study grants. She founded Writings on Dance in 1984 and her research and writing on contemporary dance practice has been published in various other journals and books including *Performing Arts Processes of Realization* (1990), Deakin University Press; *Grafts: Feminist Criticism and Cultural Production* (1988), Verso; and *Bodies of the Text: Dance as Theory, Literature as Dance* (1994), Rutgers. She is a senior lecturer in Performance Studies at Victoria University.

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## Teaching stories: dance and decolonisation

### Working Group: Choreography and Corporeality

In this paper I will consider some of the opportunities and difficulties of transcultural performance transmission. What might a dancer bring to a transcultural encounter? And in what ways might her performance training facilitate or impede apprehension of distinctively different dance values? The paper arises from an intergenerational dance research project conducted with women from the Yuendumu community, Northern Territory and facilitated by dance researchers from Victoria University, Melbourne. The key activity of the project, titled "Women dancing old and young all one", was a series of dance camps whose purpose was to enable the transference of cultural dances from senior Warlpiri women to younger women. As anthropologist Deborah Bird-Rose has noted, learning from others entails in the first instance "learning how to learn". Learning another's dance requires "that we open our minds and our bodies to their epistemologies"; and we could add, to their aesthetics. Discussion will be focused around accounts of cross-cultural performance teaching and learning and will draw upon non-Indigenous dancer Gretel Taylor's reflections upon her experience of dance transmission in the remote Indigenous community of Yuendumu. Witnessing the Warlpiri women's dance as an embodiment of identity, Taylor questions what her own participation in the dances as a white Australian might connote in relation to an ongoing project of decolonialisation.

# Sally Gardner

**Deakin University, Melbourne, Australia**

Sally Gardner is a former dancer and Senior Lecturer in the School of Communication and Creative Arts at Deakin University, Melbourne. She is co-editor of *Writings on Dance*, a series dedicated to the moving body; and is a regular contributor to local and international arts and humanities forums.

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## **How Seudati Put Me in Touch With Birds**

### **Working Group: Choreography and Corporeality**

Since having an opportunity to learn some of the movement elements of the seudati music-dance practice in Aceh in 2012, in addition to seeking to learn about this dance, I have become more aware, observant and perceptive of, and interested in, birds. I understand the process of change of my relation to the world – the acquisition of a new or transformed ‘poetics of dwelling’ – to have come through my cross-cultural encounter with the difficulty and ‘avian’ unfamiliarity of seudati movements – movements which at the time, however, were not discussed or taught to me with any explicit reference to birds. In elaborating this experience, and adopting an ontological perspective, I draw on a number of different kinds of sources to try to theorise how this transformation may have taken place, finding possibilities in different phenomenological approaches and ideas of philosophers (Merleau-Ponty, Massumi) and other practitioners and thinkers (Turner, Vermonden, Stern). In particular, I find pertinent ideas of resemblance marginal to the Western mainstream of thinking connection and similarity, such as Stern’s concept of ‘activation contour’, a function of aliveness.

# Alexandra Kolb

Middlesex University London

Alexandra Kolb is Associate Professor in Dance at Middlesex University, London. She is the author of 'Performing Femininity: Dance and Literature in German Modernism' (2009) and editor of 'Dance and Politics' (2011). She won the 2014 Gertrude Lippincott Award, offered by the SHDS for the best English-language article published in dance studies.

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## Dancing the everyday: some very ordinary and private experiences

### Working Group: Choreography and Corporeality

What happens when artists turn to the ordinary, mundane and private for source material or inspiration? This paper considers ways in which turn-of-the-21st-century choreography has aestheticised everyday life: documenting and celebrating what is normally either hidden from public scrutiny and attention, or considered too trivial to be noticed. Artistic endeavours to bring "overlooked aspects of lived experience into visibility" (Johnstone) often imply a collapse of boundaries between art and life, suffusing art with qualities of authentic, everyday existence. There are dance antecedents in Merce Cunningham and Paul Taylor, inspired in turn by artists like Duchamp. But only in 1960s postmodern works, for instance by Yvonne Rainer, did interest in the everyday become part of the socio-political ethos of the avant-garde (Banes); allied to efforts to make art less elitist. Many recent choreographies draw upon the quotidian in terms of style, movement repertoire, content or presentational modes. But research into the topic in dance contexts is scarce, compared with the visual arts and other disciplines where it has been an explicit subject of exhibitions (Frankfurt 2012, London 2006) and books (Johnstone 2008, Sheringham 2006). This paper fills the gap by exploring early-21st-century choreographic treatments of the everyday. It addresses site-specific works fashioned from everyday life, e.g. where private homes are converted into performance venues and families into performers (Headlong Dance Theater); and performances embedded in mundane locales where the everyday is lived 'aesthetically', for instance using public street locations as living spaces (Hiesl). The paper assesses how the theme of the everyday can be traced to explorations in American postmodern dance; in particular attempts to democratize art in the light of societal changes and to rethink what comprises dance in contemporary society. The discussions are underpinned by theories of Michel de Certeau, the Situationists, and feminist art of the 1960s and '70s.



# Aoife McGrath

Queen's University Belfast

Dr Aoife McGrath is a lecturer in the Drama Department, Queen's University Belfast, Northern Ireland. She has worked as a dancer, choreographer, director, critic, and as Dance Advisor for the Irish Arts Council. Her research interests include dance and politics, performance and philosophy, and cultural and affect studies. Recent publications include articles and book chapters on movement practices in Ireland, including a monograph, *Dance Theatre in Ireland: Revolutionary Moves* (Palgrave Macmillan, 2013). She is a co-convenor of the Choreography and Corporeality working group of the International Federation for Theatre Research.

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## On the Radar?: digital documentation of collaborative choreographic processes

### Working Group: Choreography and Corporeality

Digital technologies have opened up new possibilities for the documentation, archiving and dissemination of choreographic practice, and practitioners and theorists are now grappling with the "undocumentable" in the translation of experience and presence into data (see DeLahunta and Whatley 2013). Major digital dance projects to date have focussed on the creation of digital choreographic tools, or on archiving the work of high-profile choreographers. This paper will shift the focus of enquiry from the digital archiving of choreographic product, or the use of digital technologies for dance making, to some questions of undocumentability raised by the digital archiving of collaborative choreographic processes. In particular, it will look at the possibility for recording affect and the impact of collaborative dance projects on creative participants from marginalised communities after the performance event.

# Will Pinchin

Royal Central School of Speech and Drama

Will Pinchin is a devising actor, movement director, mask-maker and PhD candidate at Central School of Speech and Drama. His thesis, "Myth within Contemporary Mask Praxis", critically examines the use of mask within the pedagogical tradition of Jacques Lecoq. Will's praxis focuses on mask-construction as means of acquiring self-knowledge.

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## Mindfulness within Neutral Mask Praxis

### Working Group: Choreography and Corporeality

In his seminal text, *The Moving Body* (2000), Jacques Lecoq argued: "The neutral mask is not a symbolic mask" (2000: 38). Whether dubbed "The Universal Mask" (Bari Rolf), "The Mask of Reference" (Norman Taylor) or "Performative Liminality" (Gillian Arrighi), the object itself seems to hold a numinous quality that still inspires the imagination and resist Lecoq's assertion. Through the Jungian method of symbolic amplification, a process of linking symbols with pre-existing mythological material, this paper examines a potential archetypal basis for neutral mask praxis. In so doing, it will link the mask with the Buddhist teachings outlined in the Satipatthana Sutta, or "the discourse of the establishing of mindfulness". The mask can be seen as highlighting the debate between a Jungian universal Self as seemingly demonstrated by the mask, and Buddhist discourse around "anatta" or non-self, which could be viewed as the central aim of Lecoq's understanding of mime. This conflicting understanding of the symbolic elements within the mask, I argue creates a dynamic relationship that is still vibrant within contemporary acting pedagogy.

# Stacey Prickett

University of Roehampton

Stacey Prickett coordinates the MPhil/PhD programme in dance and supervises a number of PhD students at the University of Roehampton. She also teaches dance criticism and contextual studies undergraduate and postgraduate modules. Research into dance and politics encompasses a range of historical and contemporary case studies, including dance activism, South Asian dance and critical pedagogic practices. Publications include the book *Embodied Politics: Dance, Protest and Identities* (2013, Dance Books); chapters in *Dance & Politics* (2010) and *Dance in the City* (1997), numerous journal articles and reviews. Stacey chairs the Board of Directors of the Sonia Sabri Company and is on the Executive Committees of the Society for Dance Research and Congress on Research in Dance.

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## The Athens Festival: Spreading Dance and Democracy during the Cold War

### Working Group: Choreography and Corporeality

Starting in 1955, the international Athens Festival played a prominent role in shaping and representing a cosmopolitan identity and openness to Greek society (mainly the Athenian upper class). During the first decade of its operation (1955-1966), the Festival also functioned as a significant form of cultural diplomacy which operated through official and unofficial channels. Audiences were exposed to elite dance companies from diverse nations including the USA, Britain, Belgium, Yugoslavia and the USSR. Performances by major dance companies functioned on ideological and diplomatic levels, conveying hegemonic ideals of the state (see for example, Shay, 2002; Kolb, ed., 2011). Some dances helped shape dance aesthetics ideologically aligned to democratic ideals, as set out by Gay Morris (2006) who situates an American dance modernism in relation to internal Cold War politics. During the first ten years of the Festival, major international companies performed in Athens: from the USA came the American Ballet Theatre, the Jerome Robbins Ballet and the New York City Ballet; Britain was represented by the Royal Ballet with Soviet defector and ballet star Rudolph Nureyev and English ballerina Margot Fonteyn; the Kirov Ballet came from the USSR; and other companies such as Maurice Béjart's Ballet and the Ballet of the National Opera of Belgrade promoted artistic, aesthetic and political aims. Held every summer and organised by the Ministry of Presidency, the festival was later related to the Ministry of Tourism. Research into the dance and its context interrogate international relations and the multiple types of influence on Greece and other nations in the battle of political wills between the USA and the USSR. The paper develops the theoretical framework of a joint project with archival research in Athens undertaken by Steriani Tsintziloni.

## PRARTHANA PURKAYASTHA

Plymouth University United Kingdom

Dr Prarthana Purkayastha is Lecturer in Theatre and Performance at Plymouth University, where she also leads on the MRes/ResM Dance programme. She is the author of *Indian Modern Dance, Feminism and Transnationalism* (2014, Palgrave Macmillan), and scholarly essays in *Asian Theatre Journal*, *Dance Research Journal*, *South Asia Research*, *Journal of South Asian Film and Media* and the forthcoming *Routledge Encyclopedia of Modernism*. Prarthana is also a practitioner whose recent works such as 'Devi the Divine Dancer' uses a feminist framework to examine her long-standing interest in gaze, spectacle and embodied agency within performance. She is an Executive Committee member of the IFTR and the Society of Dance Research, UK.

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### **Tribal Dance is Dead. Long Live Tribal Dance!**

#### **Working Group: Choreography and Corporeality**

Date: 03 January 2014. Location: somewhere in the foothills of the north-eastern Himalayas. My family and I are summoned by our tour operator to see an evening of 'tribal dance' in the lush grounds of a tea estate bungalow. As we take our seats around a bonfire, we see a sturdy jeep rumble up the drive and spill its contents: a group of young, bejewelled and made-up girls in 'tribal' dance costume. Soon afterwards, the music begins to play from a laptop inside the jeep, connected to two large boom boxes. But something is wrong with the playlist and instead of tribal songs, the laptop stubbornly reverts to what seems to be the most recent playlist. 2014's best Bollywood hits such as 'Baby Doll Mein Soney Di' (trans. 'I am a Gold Baby Doll') blare out of the stereos, much to the consternation of the dancers and their mothers, who were on site to supervise the show. Taking the inter-textuality of micro-performances such as the one mentioned above as a starting point, this paper focuses on larger issues around the commodification of Indian dance and the female dancing body on the one hand, and the endless (elite) quest for authenticity and innocence that prompts such body-tourism on the other. Several questions arise when viewing these tourist circuit performances: how are the expectations of new patronage (the Indian middle class tourist, the international tourist) met or thwarted by these performances? How is dance, as a largely unrecognized form of labour, located within a highly profitable tourism and culture industry in one of the world's fastest growing democracies? What new versions of, or indeed resistances to, notions of indigeneity emerge out of the encounters between expectant viewers and the current lived experience of dancers?

# Phillpa Rothfield

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Phillpa Rothfield is an honorary senior lecturer in philosophy at La Trobe University. She is the Dancehouse Creative Advisor, and heads the Editorial Board of the Dancehouse Diary. She is a dance reviewer for Real-Time Arts magazine and Momm Magazine (Korea). She is Co-convenor of the Choreography and Corporeality working group, of the International Federation of Theatre Research. She writes on dance and philosophy and has chapters in several collections including the Routledge Dance Studies Reader (Routledge), Somatechnics (Ashgate), Deleuze and the Body (EUP) and Ethics and Arts (Springer).

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## "Tinkering Away, The Untimely Art of Subtraction"

### Working Group: Choreography and Corporeality

In "One Manifesto Less", Gilles Deleuze writes about a mode of transformation found in the work of the Italian theatre director, Carmelo Bene. By way of discussion, Deleuze refers to three of Bene's productions, each an adaptation of a work by an iconic author or playwright. In all three examples raised by Deleuze, Bene took away some key element from the original. Neither critique (a form of judgement) nor a form of representation (a continuation of the language of the theatre), subtraction constitutes a dynamic interruption which destabilises the work so as to allow for the emergence of new possibilities. Deleuze's term for this is the release of a "new potentiality". Subtraction is a means by which to destabilise that which is normative within the theatre, thereby to provoke something new or "untimely". What might subtraction mean in the field of dance which is neither centred on the text nor depends upon representation as such? This paper poses three ways of conceiving of subtraction within dance, in relation to the canonical, choreographic production and the audience-performer relation. It argues that the notion of subtraction offers a particular way of conceiving of the production of the new within the kinaesthetic sphere, one which acknowledges the embodied legacy of training and technique in dance.

# Lea Schiel

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Lea-Sophie Schiel studied Theater- and Media Science and Philosophy at Friedrich-Alexander-University Erlangen-Nuremberg and at University of Bern. Since 2012 she is research assistant at FAU and PhD-student at Freie Universität Berlin. For her master thesis she was awarded with „Förderpreis der Gesellschaft für Theatergeschichte 2012“ (Emerging Scholar's Prize, German Society for Theatre History). Since 2011 she is also member of the performance collectives Dramazone and Hysterisches Globusgefühl.

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## **Obscene Movements – Embodiment Of The Obscene?**

### **Working Group: Choreography and Corporeality**

It is an everyday scene: Somebody makes an obscene gesture somewhere in public, in a bar or on stage. If the gesture is decoded as obscene reactions might vary from feeling molested to feeling attracted. But how and why are gestures and movements perceived as carnal, dirty and obscene? Even if the perception of what we regard as obscene is highly individual, there seems to be a canon of movements and certain motion-sequences that mark the sphere of the obscene. But how is this canon created and how much do they vary in different societies and cultures? What role does the movement itself play for the perception as an obscene embodiment? From an historical point of view movements themselves can be considered as carnal and pornographic. In Weimar Republik for example nudity on stage was accepted as long as the performers were embodying ancient Greek statues and didn't move at all. Based on my PhD research project „The Theater Of The Obscene. About Performative Pornography.“ I want to compare in my submission the movements in artistic and pornographic performances: What movements are used to stage carnal desire and sexual acts? Do both types of performances use the same pattern of movements? How is the audience moved by these moving bodies? Is it really possible to embody the obscene? Or is the realm of the obscene literally off scene, beyond stage and not performable?

# Katja Schneider

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Dr. Katja Schneider (born 1963 in Munich) is a lecturer at the Department for Theatre Studies at the Ludwig Maximilians University in Munich. Main research subjects are: Dance, Intermediality, Performance Art, Contemporary Theatre, Theatre of the 18th Century in Central Europe. She worked as a freelance writer and editor for several dance magazines ("tanzdrama", "tanzjournal", "tanz"). Habilitation 2013 ("Dance and Text").

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## How to become a dancer? Dance Aesthetics, Amateur Cultures, and (Democratic) Agency

### Working Group: Choreography and Corporeality

Looking at the example of the so-called »free dance« in Central Europe this paper considers how a new aesthetic emerged as an Amateur Culture. Rebelling against academic education and artistry, the »German Dance« (as it was called later) was elevated to an art form in and of itself. This new art form affiliated itself with the ideals of the life reform movement, which is generally considered as a democratic one. Choreographer Rudolf von Laban epitomized this notion of amateur culture by proclaiming everyone a dancer. My project will not outline artistic careers again but rather explores the catalyzing effect of amateurs (and later professionals) on the transformation of the artistic system and their influence on a new understanding of progressive education, emancipation and social life. Against this backdrop, my paper examines the example of the German dancer Clotilde von Derp (1892–1974), who is considered the first »Ausdruckstänzerin« (expressionist dancer) and her amateurish but autonomous venture of formulating this new art form. I will focus on the question of how aspects of this new dance aesthetic are typologically constituted in medial settings and intermedial stagings around 1910. I will distinguish the features, schemes and contexts coming into operation here in contrast to classical ballet and revue dance. My objective is to discuss the process of establishing a new art form as a modernist project by bringing together the ingredients for »the dance of the future« (Isadora Duncan).

# Aneta Stojnic

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Aneta Stojnić is a theoretician, artist and curator born in Belgrade (Yugoslavia). After graduating theatre directing she got her PhD in Theory of Arts and Media at University of Arts in Belgrade, with thesis titled: "Theory of Performance in Digital Art: Towards the New Political Performance". 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. She authored a number of international publications on contemporary art and media, as well as various artistic and curatorial projects. She collaborated with institutions and organizations such as: Tanzquartier Wien, Quartier21 (MQ Vienna), Les Laboratoires d' Aubervilliers, Open Space (Vienna), Dansens Hus Stockholm, Odin Teatret (Denmark), BITEF Theatre (Belgrade), TkH Walking Theory, October Salon Belgrade, Pančevo Biennial, Biennial of Young Artists from Europe and Mediterranean, National Theatre in Belgrade and many others. In January 2015 she started her second post-doc research project at the Academy of Fine Arts Vienna.

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## Digital Anthropomorphism and Virtual Corporealities

### Working Group: Choreography and Corporeality

Following Bruno Latour's claim that anthropomorphism can mean "either that which has human shape or that which gives shape to humans" in this paper I will focus on anthropomorphism in relation to corporeality in digital environment, which is both created by humans and at the same time shaping the humanity. Referring to Agamben's elaboration of the concept of apparatus I shall analyze how new subjectivities are created in the relation between the apparatus and the substance. The central discussion will concern the politics of body in a new media environment. In this regard I will question on artistic performance practices, performance in popular culture as well as performance in everyday life that can be defined as digital performance. Therefore, I shall study the extreme example of hologram as a new kind of a performer. Phenomenon of performing holograms re-defines the notion of "life" in live performance. I shall investigate it's relation with the capitalist matrix of power, in the example of entertainment industry (e.g. Michael Jackson hologram), but also the potentially subversive appearances such as Julian Assange's hologram that appeared live on stage in Massachusetts when he virtually/digitally escaped his captivity in Ecuadorian Embassy in London. Digital technologies brought crucial shifts and changes in contemporary understanding of a body from natural, through cultural to technological body (Haraway). I will question what happens with a body, corporeality and performer's subjectivity in the digital era. How are changes that digital technology brought into the architecture of reality influencing our politics?



# Gustavo Vicente

Center for Theatre Studies (University of Lisbon)

Gustavo Vicente is a Post-Doctoral researcher at the Centre for Theatre Studies from the Faculty of Letters of the University of Lisbon (grant from the Fundação para a Ciência e Tecnologia). He published several articles and essays on contemporary performing arts, with special emphasis on the Portuguese practice. He is a member of the IFTR's Choreography and Corporeality Working Group. In last year's IFTR conference at Barcelona he presented a communication called Bringing ethics to the surface: the AND\_Lab project from RE.AL. Gustavo is also an actor, having worked with several important artists 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.

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## **The affective impact of the unexpected in live events: contributes for a possible ontology**

### **Working Group: Choreography and Corporeality**

Much has been written about the potential of the unexpected within the creative processes across all artistic areas. As argued by Gilles Deleuze in his Logic of Sensation, the occurrence of the irrational, involuntary, accidental, free, random, triggers the emergence of different creative possibilities, opening new dimensions of the sensible for the artist. But less has been discussed about the effects of unexpected actions in reception, particularly within performing arts, where the live events are, no matter how prepared, a profusion of unpredictable moments in constant re-actualization. Being those actions the result of an accident, a technical failure, a hint of hesitation or stuttering by the performer, or on the other hand, the outcome of an assumed improvisation, they produce a moment of suspense in the spectators' perception, in the sense that they redirect the attention of the audience to the hic et nunc of the performance. Drawing upon practical examples, I will explore in this communication the possible effects of the unexpected in reception, and argue that the moments of suspense they create are an opportunity for the spectators to amplify their affective relation with the performance, and thus – as for the artist within the creative process - engage them in discovering new possibilities of embodied perception and interpretation.

# Dominique LAUVERNIER

**Ecole Pratique des Hautes Etudes Paris France**

After studying French and Ancient literature, he taught at high school, and am appointed since 2003 as a full time teacher in theatre studies at the Département des Arts du Spectacle, Caen University, France, where he shares his experiences with the CIREVE, an Interdisciplinary Center for Virtual Reality. His 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, he is finishing his 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"). He regularly participates in international Conferences about opera and historic theatres. He is presently expertising the scenic decorations and spaces of the 19th century Theatres for their restoration and collaborate in the team for the Dictionnaire de l'Académie Royale de Musique sous l'Ancien Régime. As a hobby he is learning to practice bharatanyam.

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## Lauvernier

### **Working Group: Digital Humanities in Theatre Research**

In the workflow of our dissertation (Restitution of Court theatres in modern times), we explore the potentialities of Digital Humanities. Digits being a universal language, we shall debate here how far we can apply the same methodology to two instances from apparently farthest areas and worlds, for written and iconographic sources, opening opportunities not only for understanding the past, but also towards living spectacle. In this comparative study, we examine archives from Court of France (bills and programs in 18th century) which give us the shapes, sizes and arrangements of the decorations, letting us reconstitute the space, and with the score, the time. Then practicing with baroque dancers within a green-screen studio will allow us to composite the movie-captured performance in the virtual reconstituted stage and Court theatre - today lost. The written sources give birth to a full 4D virtual model. The same applies for theoretical texts of architects. Due to our personal interest in the practice of Bharatanatyam, we explore how the pages of the Natyasastra describing the Theatres content a latent picture as well, which can be reconstituted in a 3D model. In the background of Digital Humanities applied to Inheritance and Performance, we are scheduling a future experimental performance, associating the display of the digital shapes to live painting and dance, illustrating the origin myth of theatre. A database documenting art of acting and dancing is useful. Yet, we show that iconography is most often not an accurate source for the performance as it has its own code of representation. We found this issue for baroque forms, and same could apply to Indian sculptures, often studied in books in their close relation to classic Indian dances; we shall debate the protocol to be followed for a future digital database.

# Jens-Morten Hanssen

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Jens-Morten Hanssen is a Ph.D. candidate at the Centre for Ibsen Studies, Department of Linguistics and Scandinavian Studies at the University of Oslo, writing a thesis about German Ibsen productions 1876-1918. Editor of the trilingual website [Ibsen.nb.no](http://Ibsen.nb.no) at the National Library of Norway 2001-2014. Cand. philol. (1997) in German literature with a thesis on Dr. Faustus by Thomas Mann. Article publications: - "Otto Brahm's Ibsen cycle at the Lessing-Theater in Berlin", in: Nordlit, No. 34 (2015), pp. 263-270. - "The Fusion of the Man and His Work: John Gabriel Borkman with Ibsen's Mask.", in: Ibsen Studies, Vol. 14, 2014, pp. 52-70. - "Bjørnson, Brandes og det moderne – et resepsjonshistorisk blikk på En fallit", in: Liv Bliksrud, Giuliano D'Amico, Marius Wulfsberg and Arnfinn Åslund (ed.), Den engasjerte kosmopolitt. Nye Bjørnson-studier, Novus, Oslo 2013, pp. 381-394. - "The Biographers' Tale of Ibsen's Childhood", in: Forum for World Literature Studies, Vol.2, No.1, April 2010, Shanghai/Wuhan/West Lafayette, pp. 149-158. - "When Thea stole the Show", in: Anne-Sofie Hjemdahl (ed.), A Thing or Two About Ibsen. His Possessions, Dramatic Poetry and Life, Andrimne, Oslo 2006, pp. 117-121. Abstract Title - plain text only (max. 30 words): Bjornson and Ibsen in the German-Speaking Theatre in the 1870s

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## Bjornson and Ibsen in the German-Speaking Theatre in the 1870s

### Working Group: Digital Humanities in Theatre Research

The introduction of Bjørnstjerne Bjørnson and Henrik Ibsen into the German-speaking theatre in the 1870s shows striking parallels. Both were initially introduced by the pioneering company of Duke George II of Saxe-Meiningen, Bjørnson with *Between the Battles* in 1873, Ibsen with *The Pretenders* in 1876. Both had tremendous success with a modern, realistic play about an unscrupulous merchant in trouble, Bjørnson with *The Bankrupt* in 1875/1876, Ibsen with *Pillars of Society* in 1878/1879. But whereas Bjørnson today is a largely forgotten playwright, at least outside of his native country, Ibsen continues to be staged worldwide. Bjørnson's fade-out of our focus of attention has affected research on Ibsen. Ibsen's German breakthrough with *Pillars of Society* is more or less treated as a singular event, extraordinary in its scope, unique in its significance. In this paper I will examine production data from German-speaking theatre productions of plays by the two Norwegian playwrights in the 1870s using map visualizations and network visualizations. *The Bankrupt* and *Pillars of Society* were staged at fifty different German-speaking stages throughout the seasons of 1875/1876 and 1878/1879 respectively. The two production waves are very similar: they both show a strong degree of geographical dissemination; the *Pillars* wave almost completely overlaps the *Bankrupt* wave, t.i. the theatres that staged *Pillars* were to a large degree the same that had staged *Bankrupt* three years before. The cast lists show overlaps as well. Bjørnson's success with *The Bankrupt* was a presupposition for Ibsen's success with *Pillars of Society*. Hence, we need to re-evaluate our view of Ibsen's German breakthrough. My study will be based on the use of computational tools and digital methods.

# Franklin J. Hildy

University of Maryland

Professor Hildy is Director of Graduate Studies and Head of the PhD program, School of Theatre, Dance and Performance Studies, University of Maryland. In 2010 he was elected to the College of Fellows of the American Theatre. He serves as a member of the Architecture Research Group and the Globe Council of Advisors for Shakespeare's Globe, London and is Director of The Shakespeare Globe Center (USA)-Research Archive. He is an elected member of the Association of Historic Theatres in Europe, the founding convener of the Theatre Architecture Working Group (IFTR), current co-convener of the Digital Humanities in Theatre Research Working Group (IFTR), and a co-convener of the Shakespeare Performance Research Group for the American Society for Theatre Research. Dr Hildy organized and ran the 2005 IFTR conference, was co-organizer of a three year International Symposium on Theatre Historiography at National Taiwan University and is an elected member of the faculty of the Center for East Asian Studies. He is co-author, with the Oscar G. Brockett, of five editions of History of the Theatre (Now in Czech, Fārsī, Greek, Korean, and Ukrainian, author of Shakespeare at the Maddermarket, editor of New Issues in the Reconstruction of Shakespeare's Theatre (Artists and Issues in the Theatre).

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## Digital Humanities: Promise, Problems, and Potentials

### Working Group: Digital Humanities in Theatre Research

This paper is a preliminary exploration of the ways in which the digital humanities movement has changed the nature of theatre research. Using a comparison with a technology driven movement of the nineteenth-century and photography, this paper will examine how scientific innovations developed for other purposes were first incorporated into the humanities, then used to improve what had traditionally been done in humanities research and ultimately opened up completely new approaches. Photography initially made portraiture available to the average person. It then opened up improved methods of documentation from the American Civil war photographs of Mathew Brady and Alexander Gardner, to the anthropological documentation of Albert Kohn's Les Archives de la Planète but such documentation was never without its problems. Photographic innovations like the development of time-lapse and later stop motion photography pioneered by Eadweard Muybridge, the slow motion photography pioneered by August Musger, and the high-speed photography of Peter Salcher, however, allowed researchers to examine human motion in ways that were not possible without these inventions. And it was the later development of thermal imaging that opened new paths for the study of audience responses to performance. This paper will consider equivalent developments in computer technology that have opened the way, not just better ways of managing traditional research, but for entirely new kinds of research.

# Sudesh Mantillake

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Sudesh Mantillake is a permanent lecturer in the Department of Fine Arts at the University of Peradeniya, Sri Lanka. Currently he is pursuing a PhD in Theatre and Performance Studies at University of Maryland, USA. He earned his BA degree from University of Peradeniya, Sri Lanka and MSc degree from University of Lugano, Switzerland. He is a dancer, choreographer and a researcher and his research interests include intangible cultural heritage, heritage communication, Kandyan dance, ritual dance, dance historiography, mindfulness and performance, and engaged buddhist performance. He is trained in Kandyan dance, Kathak dance, Karate and theatrical clowning. He has done internships at the National Museum of Dance, New York and at the Sri Lanka Educational, Cultural and Welfare Foundation, London. He has been awarded, ISLE Wilhelm Fellowship (Bowdoin College and University of Peradeniya, 2014), International Teaching Fellowship (University of Maryland, 2013-2014), Leonardo Fellowship (University of Lugano, 2006), University Prize for Academic Excellence (University of Peradeniya, 2004), All Island Sri Lanka-Best solo dancer (Ministry of Education, Sri Lanka, 1997). He has published a book titled Ves dance of Sri Lanka, a semiotic analysis (in Sinhala) in 2010.

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## **Virtual Dissertation: Opening the Space to Enhance Knowledge in Theatre and Performance Studies**

### **Working Group: Digital Humanities in Theatre Research**

Digital media has become an important component of theatre and performance studies as it allows one to archive and disseminate unique qualities of performance in a virtual space. Thanks to digitization, information content technology like ProQuest provides accessibility to a large number of dissertations on theatre and performance studies. However, in most cases, a digitized written dissertation is not capable of archiving and disseminating auditory and motional qualities of performance. A "virtual dissertation" can fill this gap. Some would like to call this a "digital dissertation," but I prefer to call it virtual dissertation because "digital dissertation" is charged with multiple meanings. I define a virtual dissertation as a non-web or web-based multimedia program created as a dissertation that contains digital contents on performances. It is very difficult or sometimes impossible to provide a comprehensive description of a performance exclusively through text and photographs. As a result, some descriptions could create misinterpretations about performances or performance events. However, a virtual dissertation is capable of creating a comprehensive description of the performance through digital audio, digital video, interactive photographs, maps, and text. A virtual dissertation follows all the academic standards of a research dissertation, and is therefore a rigorous academic endeavor. Moreover, unlike traditional dissertations, a virtual dissertation will enhance knowledge in theatre and performance studies by embedding auditory and motional qualities of performances into the dissertation. However, keeping up with technological updates and shifting to new technological transmissions is a challenge for virtual dissertation. I have created a virtual dissertation based on my research on one of the traditional performance practices of Sri Lanka. It was an Interactive Multimedia CD ROM titled Introduction to Kandyan Dance. In this paper, I will present the strengths and weaknesses of virtual dissertations based on my experiences in creating the above-mentioned CD ROM.

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## Digital Realms – Digital Humanities in Libraries

### Working Group: Digital Humanities in Theatre Research

Free and easy access to digital media is regarded a basic supply for humanities and cultural studies in the 21st century. The firm establishment of "Digital Humanities" is expressed in university chairs, e-journals, and societies under that name. The term unites various strategies to process and access computerized historic documents, be they born-digital or transferred from other media. So much for the ideal. In current reality, incompatible standards i.e. regarding comprehensive archival acquisition, hamper processing and access in various dimensions. The Dublin Core Schema grants basic data exchange between DH projects, data bases, and processing units, but it structurally fails at indexing and normalizing. Users can't use handy research tools such as browsers or cloud clusters, because there is no standard for computation of indexed data. A special challenge for the study of theatre and dance is the wide variety of media relevant: images, maps, text, scenography models, costumes, videography of rehearsals and performances, and more. As the standards of unified research are still underdeveloped, any DH project gathering data has to re-map documents and expertise, connecting programmers, neighboring faculties, DH colleagues - with surprisingly low involvement of libraries and archives. These are mostly asked for delivery of individual, pre-searched items, ignoring core competences like standardized indexing and abstracting of heterogeneous materials, and associating along relevant logics. Many central services that any institution of data collection performs routinely aren't known even to publishing scientists. This paper argues that various existing standards and methods can be adapted to streamline and enhance projects of Digital Humanities. We will examine a librarian's tools to access historical data for theatre studies, to show the range of options, and to inspire cooperations – as both archivists and researchers strive for an ever better exploration of unique and valuable documents (at a click).

# Miguel Escobar Varela

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Miguel Escobar is a web programmer, translator, and theatre researcher who has lived in Mexico, The Netherlands, Singapore and Indonesia. His main research interests are the interplay between technology and performance, and the cultural history of Indonesia. His articles have appeared in *Digital Scholarship in the Humanities* (Oxford Journals), *Asian Theatre Journal*, *Contemporary Theatre Review* and *Performance Research*.

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## **Interoperability: Sharing Information across Theatre Archives**

### **Working Group: Digital Humanities in Theatre Research**

Interoperability is the property of systems where information generated in one context (such as an archive or repository) can be used in a context not originally considered in the initial application. Interoperability can be achieved by implementing the semantic web, a family of technologies that allow users to tag and retrieve resources (such as images, videos and texts) in complex ways. In this presentation, I describe the incipient semantic web revolution in order to conduct a thought experiment: could theatre and performance research become more "international" if performance data (i.e., academic articles and multimedia corpora) could be freely accessed and combined by anyone with an internet connection? Open access policies and semantic web technologies could allow any resource to be tagged according to a variety of partially overlapping criteria. This could open the door to 'non-hegemonic interoperabilities' (a term I propose following Gustavo Lins Ribeiro's notion of 'non-hegemonic globalizations'). Resources could be linked together from a multiplicity of perspectives. The technology for this is remarkably simple. However, implementing it would require complex institutional changes. In this presentation I will refer to my work implementing semantic web technologies on three archives, using the Web Ontology Language (OWL). I will describe the advantages of this approach but also consider the specific conceptual, institutional and technical challenges it entails. My objective is to use my experience with these archives as a starting point to think more generally about interoperability for theatre research.

# Fawzia Afzal Khan

Montclair State University

Afzal-Khan is the current Director of the Women and Gender Studies Program at MSU. She is author of 5 books and numerous articles on Muslim/Pakistani theatre and performance, including *A Critical Stage: The Role of Secular Alternative Theatre in Pakistan* (Seagull Press, 2005). Afzal-Khan is a trained vocalist in North Indian Classical music, a published playwright and poet, and has worked as an actor and performer for Ajoka Theatre Troupe of Pakistan, as well as with the experimental theatre collective Compagnie Faim de Siecle of which she was one of the founding members. Her one-woman show *Scheherezade Goes West* and plays *Sexto of Saudade* (co-written with Annie Lanzillotto) and *Jihad Against Violence* (co-written with Bina Sharif) have been published in TDR and performed at universities and other venues in the USA as well as internationally. She serves as Contributing Editor on TDR (The Drama Review) and is Founding Chair of the South Asian Feminist Caucus of NWSA (The National Womens Studies Association of N America), where she also serves as a member of the Governing Council. She was recently named on the Editorial Advisory Board of a new peer-reviewed e-journal published by CUNY called Arab Stages.

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## Artivism and Democracy in Pakistan with a Feminist Edge

### Working Group: Feminist Research

In this paper, I will tease out the connections between US Imperialism and the rise of Islamic Extremism and Militarization in Pakistan, a nexus that has resulted in exclusionary practices of the State affecting women and religious minorities most viscerally. I will discuss the importance of creating public spaces for dialogue which is the basis of democratic culture. I will argue that "artivism"--artistic work with a political edge, a type of "living newspaper" theatre --as practiced by alternative theater groups formed in the 1980s in Pakistan, including self-avowed feminist groups aligned with the Pakistani Women's Movement and other civil society groups, and the performance of music and poetry today especially of the Sufi variety, offer us those kind of possibilities to keep the democratic spirit alive. Such public performance practices also offer an alternative to the politics of Islamist fear born out of anger at failed systems of state power. I will also expose the contradictions of so-called feminist theatre directors who have betrayed democratic principles to become anti-free speech dictators.



# Candice Amich

Vanderbilt University

Candice Amich is an Assistant Professor of English at Vanderbilt University. She has published in *Modern Drama*, *Theatre Research International* and *The Global South*, and is currently at work on a book that examines feminist performance strategies for countering the abstractions of globalization discourse.

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## Feminist Performance and Democracy in Cuba Today

### Working Group: Feminist Research

In this paper I examine the Plaza de la Revolución in Havana, Cuba as a contested site for democratic performance. Since 1959, "Revolution Square" has been the site of official addresses to the Cuban people and political rallies choreographed by the Castro regime. A major tourist attraction, the Plaza celebrates icons of revolution, while prohibiting democratic practice in the present. In recent years, performance artists based in Cuba and exiles alike have brought attention to the impossibility of staging democracy in the Plaza de la Revolución. I consider Tania Bruguera's attempted performance of #Yo Tambien Exijo (I Also Demand), for which she was repeatedly detained this past December, and Coco Fusco's 2012 video performance *The Empty Plaza/ La Plaza Vacía* as key examples of this trend. Both Bruguera and Fusco challenge the Cuban state's dismissal of protest as degenerative practice. As feminist body artists, both Bruguera and Fusco (who collaborated in unofficial venues during the Havana biennials of the late 1990s) cite Ana Mendieta as a major influence. Reading Cuban exile Mendieta's earth-body works from the 1970s and 80s as embodying the negation of democratic participation, I show how Fusco and Bruguera build upon her legacy of feminist disruption to counter both Cuban and U.S. neoliberal claims of democracy.

# Nobuko Anan

Birkbeck College, University of London

Nobuko Anan is Lecturer in the Department of Film, Media and Cultural Studies at Birkbeck College, University of London. Her main research interests are modern and contemporary Japanese theatre/performance and visual arts, and the way that they intersect with nationhood and gender/sexuality in transnational contexts. Her current research explores the intersection of Japanese girls' culture and contemporary performance and visual arts. In her forthcoming monograph, *Contemporary Japanese Women's Performance and Visual Arts: Playing with Girls* (Palgrave 2015), she examines "girls' aesthetics," which valorize the rejection of material bodies of women, as a political tool.

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## Voiceless Democracy in "East Korea"/Japan?

### Working Group: Feminist Research

Japan is supposed to be a democratic nation, but women do not always have a voice in negotiations in various facets of society. This voicelessness is expressed in different means by different generations of female theatre artists. In the increasingly right-leaning society since the 1990s, the Japanese government passed a law in 1999 which requires teachers at public schools to sing the national anthem at school ceremonies. Nagai Ai, who belongs to the first generation of female theatre artists who led their own companies, created a comedy, *Men Trying to Force Us to Sing* (2005), which is about a female music teacher at a high school where two groups of male teachers are in conflict as to whether they should follow the government order. Nagai examines how women negotiate (or do not negotiate) power within competing masculinist political agendas. Emoto Junko, the director/playwright/performer of lesbian company *Kegawa-zoku*, parodied the working of democracy in Japan in *The Democratic People's Republic of Kegawa-zoku* (2003). Set in "East Korea," this play portrays a lesbian character who plays a role of someone like Kim Jong-il. "East Korea" seems to allude to Japan, as it is the only country east of Korea. However, unlike Nagai's realistic play, *The Democratic* is filled with nonsensical parodies of various pop and sub-cultural artifacts and is not a straightforward critique of Japan. Emoto's pieces typify the work of a younger generation of theatre artists in the neoliberal sovereignty which deprives them of the language as a tool to express antagonism and negotiate their subjectivity. These artists illustrate how women in Japan make (or do not make) their votes count within a political context which does not value their voice.

# Ana Bernstein

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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*, Editora UERJ, 2015), *Here and Now...Again and Again - Reperformance as Difference and Repetition* (Variations no. 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.

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## Mirror Reflections

### Working Group: Feminist Research

As Sue-Ellen Case points out in *Feminism and Theatre*, since the emergence of the Second Wave movement in the late 60s "feminism has affected all aspects of theatre, changing theatre history and becoming a major element in twentieth-century theatre practice". The impact of feminist theory seems even stronger when we look at women's performance and other forms of intermedial art, such as video art and installation, produced from the 70s onwards. In fact, from the very beginning performance art has been closely entwined with feminist theory, displaying a distinctive political character and challenging social, economic, and cultural modes of oppression based on gender and sexual difference. Furthermore, the feminist premise that the personal is political enabled feminists to understand and question the way patriarchy organizes and promotes gender roles and to recognize how gender oppression intersects with forms of oppression and discrimination based on race and class. Although in Brazil there has been no comparable feminist movement (women's activism has been generally integrated with movements fighting political oppression with focus on class and race rather than gender), a number of contemporary women artists have produced works addressing both sexual difference and social inequality. This paper examines one such work, the video performance *Espelho Diário* (Daily Mirror) by Brazilian artist Rosangela Rennó, a series of monologues based on newspaper clippings about 133 women of different classes, race, and ages named Rosangela, like the artist, and performed by her. Structured as a video diary of a plural character named Rosangelas, *Espelho Diário* employs an "autobiographical" narrative to foreground the political aspects of the personal and the everyday. This paper investigates how Rennó's performance engages with feminism to raise questions about gender, identity, sexual violence, and social inequality and how these issues are inextricably linked with distributions of power and democracy.

# Aishika Chakraborty

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Aishika Chakraborty is Director and Associate Professor of the School of Women's Studies, Jadavpur University, India. A gender / dance historian, Aishika's current research explores the politics of performance in Indian contemporary dance movement, focusing on the agency of Bengali woman dancers in resistive/feminist choreographs. She has contributed and presented her work(s) widely addressing the inter-linkages between gender, patriarchy and performance. Her edited volume (Ranjabati: A Dancer and her World) has brought out some key reflections on the contemporary dance movement in India mapping the paradigm shifts from colonial to postcolonial Bengal. A contemporary dancer herself, trained by Manjusri Chaki-Sircar, Aishika performed extensively with Dancers' Guild in India and abroad. In recent times, she has scripted and choreographed a number of choreographies in collaboration with the Guild involving feminist issues and movements.

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## Any BODY can Dance! In Calcutta's Streets, Stages and Night Clubs

### Working Group: Feminist Research

In 1868, in a farcical sketch, the author of *Hutom Pya Nachar Naksha* recorded a richly speckled urban popular culture in Calcutta, which included many dancing bodies 'bai, khemta, kabi, ket-ton'. They vied with each other for patronage, clientele and spectatorship. These dancers, once embodying a highly sexualized art and as subject-images of the exotic Orient, had to survive by making themselves sexually available at military barracks, cantonments, bazaars and courtyards. When the colonized 'power elite', echoing the colonizer's sexual anxiety, silenced and cleansed the stage off these lower rungs, clubbing Khudu and Bidhu together with the courtly Nanni and Munni, the space of performance was claimed by the untrained bodies of respectable, non-dancer bhadramahilas. The later with a reified dance-art soon made a dignified entry into the private theatre, and eventually to the pedagogic proscenium. Did such 'depropriation' and deconstruction remove old threats altogether, making way for a new elite-led modernity? If we fast forward to Calcutta in the immediate aftermath of freedom and partition, we see patterns both old and new, new intersections of gender and sexuality in the dance map of the city. By the 1980s, while a section of the city's progressive elite welcomed the paradigm shift ushered by Manjusri Chaki-Sircar, who innovated a new language of contemporary dance involving the social, the political and the sexual, the same audience shut down the 'vulgar' sexual shows of Miss Shefali, the popular cabaret dancer, at the theater halls of Sarkarina and Rangana on grounds of obscenity. Can anybody dance in India's secular, socialist, democratic theatres? I doubt. In this presentation, I hope to trace these different trajectories of dancers in dynamic inter-relationship with the politics and culture of the city.

# Sandra D'Urso

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Sandra D'Urso is an early career researcher at The University of Melbourne, Australia. Her research interests include performance art and theatre. Current research interests are interdisciplinary and explore the conjunction of performative cultures within religion, politics and the law. Sandra is the co-convener of Performance Studies Melbourne, The Giorgio Agamben Reading Group and a current member of the IFTR Feminist Working Group.

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## **Performing Juridical Deaths in an Australian Democracy and 'State of Exception'.**

### **Working Group: Feminist Research**

This paper considers a number of performances that illustrate the erasure of Indigenous speech and presence in a contemporary Australian democracy and political imaginary. I will argue that the Australian political imaginary continues to naturalise the juridical state of exception in which Indigenous sovereignty and jurisprudential culture is systematically repudiated. The first performance I consider is a remonstrative speech by a female Indigenous Elder who was inadvertently stopped from addressing the gathered crowd, at a national protest in Canberra because of "a lack of time". I also consider the staging of an Indigenous jurisprudential 'death' in the Australian theatre production of *The Shadow King* (October 2013), and the connected event in which the indigenous cast members were refused multiple taxi rides back to their hotel. Each performance will be discussed in relation to the Australian context of 'state of emergency' governance, in which competing structures of law and sovereignty decide when staged political presence becomes authoritative – or indeed unsanctionable – from the perspective of a naturalized European juridical culture.

# Stela Fischer

São Paulo University (Brazil)

Stela Fischer is a performer, actress and theater director. She is a PhD student in the Department of Performance Arts at the School of Communication and Arts at São Paulo University (Brazil). Her research looks into the new gender theories, specially feminist criticism, at expressions of drama, performance art and artistic activism. She currently teaches at Fine Arts University of São Paulo. She is the author of the book "Collaborative process and experiences of Brazilian Theater Companies" (Hucitec, 2010), in which she analyzed different forms of theatrical creation under the perspective of group theatre. And she also published books chapters and articles in performing arts journals. She coordinate a group called "Coletivo Rubro Obseno", that can be translated to "Obsene Reddish Collective", a group of women artists in order to discuss gender issues and arts. And, she took part at the Hemispheric Institute meeting, held in São Paulo in 2013, coordinating the work group "Gender expressions and the empowerment of the bodies in art and in sexual politics".

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## **WOMEN EXPRESSIONS: the feminism resignification in development and creative processes of Brazilian performers, activists and theatrical women artists**

### **Working Group: Feminist Research**

In my doctoral research, I look into current gender and women expressions, specifically at theatre, performance art and artistic activism practices those taking women's issues and feminist criticism as creative premises. What mainly calls my attention is the social function of Latin America women theatre and performance artists, considering the creation of aesthetic acts that trigger political subjective expressions. This prerogative is, in my view, an indicative of necessity for a discussion on redefining/ resignification feminism, gender studies and their representation in the feminist theatre practice and protest as a means of social, political inscriptions. In this text I present as an example of feminist stagecraft my artistic activism work that I have been developing in the city of São Paulo (Brazil), as a starting point for the analysis and discussion of contemporary Brazilian feminist resistance art. I also coordinate a group called Coletivo Rubro Obsceno that can be translated as Obscene Reddish Collective, a group of women artists in order to discuss gender issues and contemporary arts. I also intend to inquire the relevance of the gender studies of the women artists' formation and their creative processes. In Brazil we have a great number of graduate and undergraduate programs that investigate gender issues into Social Studies, with a great deal of publications. But the same hasn't happened in the graduate departments of Theatre and Performance Studies, with little or no curricular activity associated with gender studies. To sum up, in my research, I defend the inclusion of academic disciplines, that deal with theory and praxis about gender, women and sexuality, within the Theatre Studies, in order to analyze and increase possibilities that concern the theme in an academic scenario, once I believe that gender and sexuality are extremely relevant categories that belong to art and society.

# Lisa Fitzpatrick

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Lisa Fitzpatrick is Senior Lecturer in Drama at Ulster University, where she is Head of the Research Graduate School. She completed her PhD at the Graduate Drama Centre at University of Toronto. She is a founding member of the Irish Society for Theatre Research, and convenes its Gender and Performance Working Group. Her research focuses on violence in performance, women's writing, and feminism in Ireland. She has published in *Performance Research*, *CTR*, *Modern Drama* and *L'Annuaire Théâtral* amongst others and has edited collections on *Performing Violence* and *Performing Feminisms in Contemporary Ireland* with Carysfort Press.

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## **Honour, Gender and Democratic Community**

### **Working Group: Feminist Research**

This research takes Sara Ahmed's study of affect and emotion as one of its starting points, to consider the affect of honour and its public quality as a performed and often defended attribute of the individual or community. Considering also the fragility of women's citizenship and the precarity of women's civil rights particularly in times of national or communal stress, the research attempts to construct a model of honour that examines the relationship between gender and honour in the Western context. While either gender may be judged honourable, issues of sexuality and reproduction are differently inflected for men and women. Current Western discourses often focus on 'honour crimes' by immigrant communities and the 'Other' of the global South, which I suggest tends to overlook similarly motivated crimes in the democratic, secular or Judeo-Christian, global North. The paper considers honour as gender-inflected performative that functions as an affective concept and, in one of its manifestations, is deeply embedded in heteronormative, patriarchal relationships.

# Sara Granath

Södertörn University, Stockholm

Sara Granath, PhD in theatre studies at Stockholm University, Theatre critic at the Svenska Dagbladet, a national newspaper, recently retired from the department of Literature, Södertörn University, Stockholm.

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## What is wrong with the Oresteia? - a feminist version of Aeschylus

### Working Group: Feminist Research

My paper deals with the concept and practice of democracy in relation to a production of the Unga Tur, housed in the Turteatern in Kärrtorp, a suburb of Stockholm. TUR is an acronym for teater utan reaktionärer – Theatre without Reactionaries – and is an openly political independent group I focus on Vad är det för fel på Orestien? – What is wrong with the Oresteia? It gave the gist of Aeschylus in 70 minutes, also using Lars Norén's seventies drama Orestes (premiered at the Royal Dramatic Theatre in 1979) and new text by the dramaturge Eva-Maria Dahlin. The Oresteia is often seen as the story of the rise of Greek democracy, a democracy excluding women and slaves. In the Unga Tur (Young Tur) production there is a feminist take on democracy in the last part, where it is shown, in a very entertaining family therapy session, that the vote in favour of Orestes is rigged. My paper is a performance analysis and a discussion of democracy in relation to the site of the theatre, and its position in the Swedish theatre landscape. The distinction between democracy as a political way of government and democratic ideas has been apparent in Sweden of late when a non-democratic party, originating in a racist organization Bevara Sverige Svenskt – Keep Sweden Swedish, got 13% of the votes in the latest election. In Kärrtorp square the clash between democratic rights and racist ideas came to open conflict between a nazi demonstration – allowed by the police – and counter demonstration. Finally I discuss availability and the audience. What is the value of an intelligent, critical production, played to small audiences, probably sharing its political views?



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## **The predicament of Contemporary Indian Feminist Theatre: Practice and Process of Anuradha Kapur.**

### **Working Group: Feminist Research**

The proposed paper intends to explore the theatre (two plays) of contemporary Indian feminist theatre practitioner, Anuradha Kapur, in its political, social, cultural and aesthetic context. It will inquire into the inter-relationships between feminist theatrical theory and her practice, through which, she attempts to evolve a democratic idea of performance. From the selection of themes, narratives that are open ended, subversion of character stereotypes to deconstructing the authority in actor-director relationship, her collaborative theatrical process constructs the idea of a woman's language as well as, highlight new emerging dramatic structures. Therefore, my interest in the paper is to look through the lenses of performance and explore as to what comes first, the social perception of the feminist questions arising from the heterogeneity of the Indian experience or the feminist theory of one radical feminist director? Does her artistic form exploration, her collaborative directorial practice work collaterally and in tangent with her progressive intention or does it vacillates between coming together and falling apart? My paper will explore this tension and will examine, that while deconstructing the model of power, which is top-down, and monolithic, is she in her performances able to undo the status quo? Is she successful in creating an alternate theatre, which is based on a more ideological grounding? How democratic is her proselytism and struggle against inequitable portrayals of women? The paper will also look at the playful pluralism that exists in the diverse ways Anuradha Kapur represents multiple female experiences, drawing on feminist theories based on semiotics, psychoanalysis and the body.

# Birgitta Johansson

University of Gothenburg

2008, PhD, Comparative Literature with a specialization in Theatre; dissertation title (in English translation): Liberation is near: Feminism and Theatrical Practice in Margaretha Garpe's and Suzanne Osten's theatre of the 1970's 2010, Associate Professor, University of Gothenburg 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", which she is currently am working on. 2014 Recieved funding from the Swedish Research Council for two 3-year-long research projects in cooperation with other scholars. 1) "Swedish Woman Authors on Export in the 19th century"; Her contribution will be to map the reception of the Swedish playwright Anne Charlotte Leffler's plays in European translations and theatre productions. 2) "Turning Points and Continuity: The Changing Roles of Performance in Society 1880-1925"; Within the frames of this research project, she will illuminate the positions of and conditions for Nordic women playwrights in Swedish theatre 1890 – 1910.

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## **Releasing the body and sexuality from canonized interpretations – Linking women's plays of the Scandinavian Modern Breakthrough to the democratic struggles of contemporary feminisms**

### **Working Group: Feminist Research**

The two Swedish women playwrights Alfhild Agrell and Anne Charlotte Leffler were contemporaries of Henrik Ibsen and August Strindberg, and their plays criticising society from a gender perspective were highly successful at the theatres of the 1880's. Although recent theatrical productions have shown their qualities, they are often judged as contrived pieces of indignation, concerned with women's rights, hence valuable today mainly as historical artifacts, performed today simply to prove the historical existence of woman playwrights. However, in order for women's marginalized dramas to survive, they should be judged according to their artistic value and topical importance. Regarding the plays of Agrell and Leffler, it is essential to recognize their main topics as being body, sexuality and identity, thus linking them to the democratic struggles of contemporary feminisms and today's feminist theatre practitioners. Furthermore the plays must be released from traditional historiography and canonized interpretations of the Scandinavian modern breakthrough. The diverse range of dramaturgical strategies, both compliant with and countering the norms of idealism, which dominated Scandinavian theatres during the 1880's, must be taken into consideration and examined from a gender perspective. By focusing the interplay between melodramatic and naturalistic dramaturgical features, I will illuminate how the idea of woman in patriarchal discourse and liberal market economy is denounced. In addition, I will use a few examples from the plays to show how female embodied experience, non-existent in the hegemonic discourse, is represented. In so doing, I will combine aspects of the theories of Iris Marion Young and Sonja Kruks. Furthermore, the representation of women's desires to be acknowledged as individuals in their own right will be discussed in the light of Adriana Cavarero's ideas.

# Aoife Monks

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Aoife Monks is a Reader in Theatre Studies at Queen Mary, University of London. She is the author of *The Actor in Costume* (Palgrave Macmillan, 2010) and is co-author of *Readings in Costume* (Palgrave Macmillan, 2014) with Ali Maclaurin. She is Consultant Editor of *Contemporary Theatre Review Journal*. Her new project is a monograph on virtuosity and Stage Irishness in the 19th Century and the 1990s.

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## **Wearing the Green: Gender, Costume and the Formation of the Irish State.**

### **Working Group: Feminist Research**

Lionel Pilkington in *Theatre in Ireland* observes the role that the theatre was imagined to play as a 'modernising institution' within the formation of the newly formed Irish state through the twentieth century. Arguing that the Irish theatre's adoption of naturalism as its key aesthetic practice "worked in support of the idea that the only form of legitimate political action was that which abided by the representative conventions of parliamentary democracy", Pilkington points to the role that theatre played in the entraining of Irish audiences into a passive acceptance of models of "representation" on and off the stage. My project investigates how the development of Irish dance costume also contributed to state formation, but suggest that it did so not through passive consumption but through ideas of 'participation', by producing a generic national body that could be worn through dress. I consider how the affective claims that dress can make on the wearer and spectator reveal the utopian drives of modern nationalism – its nostalgic and modernizing impulses, its gendered iconography and its production of generic model bodies that function to regulate, organize and discipline the national body politic. By examining the invention of Irish dance costume in the 1920s, considering its role in the production of a generic female Irish body and the evocation of a nostalgic folk identity, and then examining the redesign of this costume in the 1990s for the stage show *Riverdance*, this paper will consider the relationship between costume and the production of modern statehood in Ireland.

# Janelle Reinelt

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Janelle Reinelt, Emeritus Professor of Theatre and Performance at University of Warwick, has published widely on politics and performance, receiving the 'Distinguished Scholar Award' for lifetime achievement from the American Society for Theatre Research (2010). She was President of the International Federation for Theatre Research (2004-2007). Recent books include *The Political Theatre of David Edgar: Negotiation and Retrieval* with Gerald Hewitt (2011) and *The Grammar of Politics and Performance* with Shirin Rai (2014). She received an honorary doctorate from the University of Helsinki in 2014. She and Brian Singleton received the Excellence in Editing Award from the Association for Theatre in Higher Education in 2012 for their Palgrave book series 'Studies in International Performance', which is affiliated with IFTR.

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## **Feminism, Democracy, Performance: Can Hannah Arendt Speak to Us?**

### **Working Group: Feminist Research**

While recently Hannah Arendt has been frequently cited in theatre and performance studies, she has not been discussed much by feminist performance scholars. Perhaps this is because born in 1906, Arendt was not a part of second wave feminism, and in fact was outspoken in her dismissal of 'the woman question'. There is a significant body of scholarship which examines whether or not Arendt's ideas are compatible with feminism, especially regarding *The Human Condition* with its clear separation of public and private, and its distinctions between labour, work, and action. In this paper, I reconsider Arendt's utility for our working group's focus on democracy and citizenship. Reading her with/against Sarah Ahmed and Seyla Benhabib, I interpret her contribution in light of feminist performance theories. Situating her within the context of her life and times, I nevertheless also read beyond historical limitations to an imaginative understanding of the democratic possibilities for gender in the public sphere.

# Urmimala Sarkar

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Urmimala Sarkar, is an Associate Professor of Theatre and Performance Studies at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi. She has her Doctoral degree in Anthropology and is specialized in Dance Studies, Visual Anthropology and Regional cultures and living traditions. She is the Vice President and the Network Chair (Research and Documentation) of the World Dance Alliance – Asia Pacific, and the Secretary of Dance Alliance –India. Urmimala is a dancer and a choreographer, and is trained in Kathakali and Manipuri styles of dance. Her publications include *Engendering Performance: Indian Women Performers Searching for Identity* (2010) – co-authored with Bishnupriya Dutt (sage, New Delhi), *Traversing Tradition: Celebrating Dance in India* (2010) - co-edited by Urmimala Sarkar and Stephanie Burridge (Routledge, India), *Dance: Transcending Border* (2009) edited by Urmimala Sarkar (Tulika Books: New Delhi). Her new co-edited book (with Aishika Chakraborty), *The Moving Space: Women in Dance* is accepted for publication by Primus books, Delhi. Her current research focuses on politics of performance, gender and dance, and performance as research.

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## Precarious citizenship: Social absence versus performative presence of Nachni

### Working Group: Feminist Research

"Nachni" women from the eastern part of India, are popularly known in parts of Bengal, Bihar and Jharkhand as marginal performers who earn their living through a performing partnership with the Rasik (the male partner) while remaining in a fragile yet domestic quasi-conjugal alliance with him. In the world's so called largest 'democracy', the marginal existence of Nachni, the denial of her rights to call her partnership a 'conjugal' one which could provide her and her children rights to inheritance, and even the negation of her entitlement to cremation or burial, necessitates a research on her status as a representative one of the exploited, marginalized, and socially maligned women practitioners in India. In the current research the signification of the social/cultural presence of the Nachni woman is sought in her performance and the communications that she creates through that with her accompanists, audience and the larger society. Since the society refuses her a legitimate and rightful space within its folds, her only possible recourse is her performance, which becomes her only way to claim and control a space for herself within the public sphere. The marginal identity that the society allots the Nachnis on the ground that they are socially un-disciplinable, and therefore, unacceptable as members of community, is countered by the acceptance she creates for herself, through the negotiations with her body and dance - the very tools that make her socially dangerous and irregular. This paper discusses the duality of reception, critically analyzing the commoditization of the woman's body where the body, so long as it is seen as a product, and therefore a consumable, is not a threat, unlike the threatening / polluting capability of a social presence of the owner of that very same body.

# Vibha Sharma

Aligarh Muslim University

Vibha Sharma is an Associate Professor at Department of English, Aligarh Muslim University. She has been actively involved in the research and studies in indigenous theatre performances and traditions of the North India for over a decade. She co-founded the Indian chapter of IFTR, Studies for Theatre Research in India (STR) in 2003 which is a platform to provide a space of interactions between theatre, dance and other performance enthusiasts. At present she is the Gen. Secretary of STR. She has been to Germany, Osaka, Chile and Spain to IFTR conferences. She is a visiting faculty to Stockholm University, Stockholm. She has also been to Nepal as a resource person on a fellowship awarded by the US Embassy in India. She has various publications in the field and is at present writing a book based on her research in theatre studies in India. She has published a book titled Reading Shaw's Plays: A Freudian Way.

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## **A Stage of One's Own: Select South Asian Feminist Plays and the Voices Lost in Democratic Clamour**

### **Working Group: Feminist Research**

During the later part of the last century when erstwhile colonised South Asia got appropriated and rectified through imported democratic norms of governance the whole of the region suddenly jumped the queue of long waiting colonies which burdened the white man with their sheer backwardness. The 'jumping' suddenly lent a cosmetic reality to these newly born South Asian nations that all the marginalised masses have been taken care of in the processing and production of these democratic nations. Women exist as one of the dimensions of this quantum of masses who have been assumed to have been resurrected by default in the process of democratisation. My paper proposes to dig out some details within the paradigms of women's position in South Asian democracies. These paradigms are aimed to question the fame rooted in an absolutist well-being with which the democratic functioning of a nation is often celebrated. The paper looks at the democratic cultures within the South Asian nations through the feminist plays in India, Pakistan and Bangladesh. Such plays have exposed the efforts involved in construction of the make-believes of women's development that are often represented through policies and programmes by the ministries. But more significant is the core thread of fight-back that runs through these feminist performances. Often these voices are lost in the clamour of democracies perpetuated through the political propriety or through the oblivion meted out to large number of issues of a developing nation state. Refraining from any generalisation of the different issues and regions, my paper aims to critique the stage of their own that has been engendered by the plays of feminist performance in South Asia while posing questions to the essence of the democracy.

# Kim Solga

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Kim Solga is Associate Professor of Theatre Studies in the Department of English and Writing Studies at Western University. From 2012-2014 she was Senior Lecturer in Drama at Queen Mary, University of London. Her most recent books are *Performance and the Global City* (Palgrave, 2013), edited with D.J. Hopkins, and *Theatre & Feminism*, forthcoming from Palgrave in 2015. She is author of *The Activist Classroom*, a teaching blog; visit her at <http://theactivistclassroom.wordpress.com>.

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## The Work of Contemporary Realism: The Case of London's Young Vic, 2012-14

### Working Group: Feminist Research

Over the last few years the Young Vic Theatre on London's South Bank has become a hub for realist performance, and in particular performances of naturalist plays from fin de siècle: Ibsen's *A Doll's House* (2012) and *Enemy of the People* (2013), and Chekhov's *Three Sisters* (2012) and *Cherry Orchard* (2014) are standout examples of this trend. The Young Vic styles itself as a populist but critically and politically minded house, and its audiences broadly include secondary school and university students, teachers, lecturers, theatre industry workers, and middle class spectators who might or might not attend work presented at more mainstream West End venues. Its current interest in the avant-garde naturalists aside, the Young Vic programs a wide variety of work that audiences can expect to engage with topical political issues in any given moment. Within this framework, what is the labour that realist performance does at and for the Young Vic today? In what ways do the Ibsens, the Chekhovs, the Fugards, and other narrative dramas presented at the Vic articulate a politics that can challenge the tenets and commonplaces of contemporary neoliberalism, the ideology that has blanketed the UK for more than three decades (and that has come into its own since the election of Tony Blair in the 1990s)? On the other hand, in what ways do these dramas, inadvertently or deliberately, feed into neoliberalism's agendas in potentially dangerous ways? This paper will place Katie Mitchell and Benedict Andrew's separate Chekhov productions at the Vic into conversation in order to explore these questions.

# Denise Varney

University of Melbourne

Denise Varney is Professor of Theatre Studies in the School of Culture and Communication at the University of Melbourne, co-director of the Australian Centre and co-convenor of the Feminist Research Working Group. She has published on Australian Theatre, Brechtian and contemporary German theatre, feminist criticism and performance. Her latest book is a co-authored monograph *Theatre in the Asia Pacific: Regional Modernities in the Global Era* Palgrave Macmillan 2013. She is currently working on an ARC project, 'Patrick White and Australian Theatrical Modernism' and co-editing with Elin Diamond and Candice Amich the working groups new publication, *Performance, Feminism, Affect, Activism in Neoliberal Times*.

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## Tragedy and Democracy at NT live: Medea and the modern condition

### Working Group: Feminist Research

This paper for the Feminist Research Working Group investigates the question of theatre and democracy by considering the ways in which theatre might engage with the 'public sphere' in contemporary democracies. Taking a broad view of the topic, it draws on the classical heritage of theatre, democracy and the public sphere to think through questions of theatrical form, political representation and the notion of the 'polis' – through a feminist lens. My case study is the 2014 National Theatre production of *Medea* seen on stage in London and broadcast 'live' to cinemas around the world. Using Hans-Thies Lehmann's argument that tragedy 'is rarely found any longer in the realm of theatre' as a provocation, the paper thinks about the conditions of possibility for tragedy to create a 'public sphere' of dissensus as it plays out through a feminist focus on minority voices and bodies. The paper touches on the issue of live broadcast as a context for its consideration of the limit and extent of theatre's democratic force, especially in relation to who speaks, who dissents and who listens. It is attentive to the minor female characters in the NT production whose voices and bodies might activate what Rancière describes as 'dissensus', a performative mode of disruption or dissent, that in this context will be the closed form of classical Greek tragedy, and the lead actor convention. Where *Medea* triggers the tragic spectacle of female transgression and the catastrophic disruption, in this adaptation, the question of whether the Nurse and the female Chorus stand apart from the drama in dissenting ways is intriguing. The paper focuses on choreographer Lucy Guerin's work with the Chorus, the shocked affective reactions they unleash and the apparent self-enfranchisement within the chaos of the Nurse, who appears to negotiate an embodied witness position.



# Maitri Baruah

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Ph.D. :Working on dissertation titled " Interrogating Jati: Theatrical practices and Transformations in Colonial Assam(1890-1940) from the Centre for English Studies, School of language , Literature and Culture Studies, Jawaharlal Nehru University(July 2013 to present) M.Phil. (English): Department of English, University of Delhi, 2001 Research Projects include documenting the missionary-tribe interface in late 19th century colonial Assam (research project conducted from 2004 to 2008), archiving materials related to the colonial stage in late 19th and early 20th century colonial Assam (2010 to present) Academic Publications include" An in-between place reconstructed: the life and history of the Adi tribe" (published in the Book review, 2006), "The Expressive body: Notes on Individualism and Solitude in Sport", in Sport, Literature and Culture (Orient Blackswan, forthcoming 2015). Areas of Interest: Colonial/post-colonial Studies, History of the Book, Translation Studies, Literature and Social history of Sport.

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## Interrogating Indian Nationalism: Asomiya theatre and the Quit India Movement

### Working Group: Historiography

My paper attempts to assess the crucial interventions made by Asomiya theatre in the 1940s against the background of the national movement in India, specifically the Quit India movement that took place along with the threat of the Japanese invasion in north-east India during the Second World War. Focusing on a particular play—Lobhita—written during that time, my paper investigates not only how this play re-enacts that particular 'historical' moment but also subjects that moment of the forging of a national consciousness to scrutiny through a critique of the dominant notion of Asomiya cultural identity—that had taken shape in the public sphere in the late nineteenth and early twentieth century. The reappraisal of the dominant notion of Asomiya cultural identity enables the play to recover voices that were denied agency or representation within the national discourse and given that the play is one of the most performed plays in contemporary Assam today becomes relevant to the mapping of identity politics in a region which has seen many instances of ethnic violence and state oppression. The paper aims to assess not only how the play intervened in the historical reimaginings of the public sphere but also how it gave shape to its contestations through the development of a new theatre aesthetics that draws upon both classical and popular sources. The contestations within national discourse as well as in terms of the struggles vis-a-vis the post-colonial nation state in relation to the question of gender will also form part of the discussions.

**Jan Clarke**

**Durham University**

Jan Clarke is Professor of French at Durham University in the UK and Secretary General of IFTR. She has published extensively on all aspects of 17th and early 18th-century theatre history, including architecture, acoustics, stage design, spectacle, music, company organisation, programming, and the participation of women in the theatrical event as both actresses and employees. She is perhaps best known for her three-volume series on the Guénégaud theatre and is currently engaged on an edition of the machine plays and operas of Thomas Corneille and a monograph on the early years of the Comédie-Française.

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## **Reflections on Democracy and Autocracy: Parisian Theatre (1673-1689)**

### **Working Group: Historiography**

There are no people in the world who love monarchy more than the actors, who profit more from it, and who display more passion for its glory; and yet they cannot bear it for themselves. They do not want a specific master, and the very suggestion of one frightens them. (Chappuzeau, *Le Théâtre français*, 1674) For the greater part of the seventeenth century in France, theatrical companies were self-governing, managed by a triumvirate of officers appointed from within the troupe. However, more visible than these was the Orator, who thanked the audience at the end of each performance and announced forthcoming attractions. This led to him being frequently identified as company leader, against which one actor, Rosimond, protested vigorously. Yet his very vituperation suggests that perhaps the situation was not entirely cut and dried, and Molière was certainly latterly de facto leader of the company to which he belonged. Following Molière's death, certain of his companions moved to the Guénégaud theatre, which in 1680 became the first home of the Comédie-Française. In little over fifty years, actors had mutated from independent travelling players into crown servants, compelled to follow orders delivered by the First Gentlemen of the Bedchamber. Initially these were said to come from the King, but in 1684, Louis XIV gave control of the theatres to his daughter-in-law, who set about sacking and hiring actors with abandon. In my current project, 'Theatre and State Control: the Comédie-Française, 1680-1689' (and in my proposed paper), I explore the tension between this supposedly democratic self government and autocratic external authority, showing how the company adapted its internal administration and production policy, and considering such features as the application of covert state censorship and the position of women within the new hierarchy.

# Claire Cochrane

University of Worcester

Claire Cochrane is Professor of Theatre Studies at the University of Worcester in the UK where her teaching interests include medieval and early modern drama, especially Shakespeare, in performance, and new British drama. As a theatre historian she has published extensively on twentieth and twentieth-first century regional building-based theatre, amateur theatre and developments in Black British and British Asian theatre. Her most recent book, *Twentieth Century British Theatre Industry, Art and Empire* was published by Cambridge University Press in 2011.

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## Facing the Face of the Other: The Case of the Nia Centre

### Working Group: Historiography

Until comparatively recently there has been little systematic effort to record the contribution to British theatre history of the diversity represented by Black British and British South and East Asian theatre makers. That failure to 'see' and acknowledge this lacuna within the academy reflected what in 2001 was condemned as widespread institutional racism within the theatre industry itself. The other 'faces' had been rendered effectively invisible. This chapter considers the ethical and evidential challenges associated with the task of recovering the history of a project created to enhance an important concept of cultural identity: the little-documented failure in the 1990s of the Nia Centre, the UK's first black arts centre which opened in Hulme, Manchester in 1991. My exploration raises a number of key ethical challenges: How in the aftermath of the Nia's collapse and in the almost complete absence of archival records, is the historian to mediate what inevitably are multiple truths coming from different perspectives? Whose, and what values were, and remain, at stake both at the time of the project itself, and in the telling of the history? How does the historian deal with failure especially if the circumstances were obscure and little regarded? The dream of the Nia died more than a decade ago, but the participants in that history are very much alive and their sensitivities have to be respected as part of the ethical challenge.

**Jim Davis**

**University of Warwick**

Jim Davis is Professor of Theatre Studies at the University of Warwick. He has published extensively on British theatre during the long nineteenth century. His monograph 'Comic Acting and Portraiture in late Georgian and Regency England' will be published by Cambridge University Press in 2015.

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## **Theatre going in a Century of Change**

### **Working Group: Historiography**

This paper will ask a series of questions about theatregoing in nineteenth-century Britain and beyond. Why did people attend theatrical performances and other forms of entertainment in the first place? What was the nature of the social congregation taking place? How were audiences perceived graphically and why? How did audience members perceive each other? What do we mean by spectatorship when we apply the term to nineteenth-century theatre? How useful are Jonathan Crary's 'techniques of observation' to answering these sorts of questions? In what way do such concepts as exclusion inclusion, agency, representation apply when we attempt to analyse the nineteenth-century theatre-going public? Given the influence of differing political ideologies, the impact of imperialism, the rise of the nation state, the development of the metropolis, the growth of transnational markets and cultural exchange, the incursion of new technologies, how have global and local contexts shaped nineteenth-century theatre-going and the discourses through which we should examine it? Who owned theatre? How did it work politically and socially? Starting from a consideration of how spectators look, are taught to look and are looked at, this paper will consider the necessity of understanding nineteenth-century theatre-going within a global as well as national context, while giving appropriate attention to the local and regional. Finally, the paper will consider the extent to which nineteenth-century theatre fostered democracy and/or could be conceived of as a democratic practice.

# Wolf-Dieter Ernst

Professor for Theatre and Performance

Wolf-Dieter Ernst is Professor of Theatre and Performance. He has published widely on postdramatic theatre, performance and media art. He is review editor of the journal *Forum Modernes Theater*, and his books include *Der affektive Schauspieler. Die Energetik des postdramatischen Theaters* (Theater der Zeit 2012, Image and Imagination. Critical Readings in Visual Studies and Acting Theory), *Performing the Matrix – Mediating Cultural Performance* (with Meike Wagner), and *Performance der Schnittstelle. Theater unter Medienbedingungen*. (Passagen Publishers 2003, Performing the Interface in contemporary theatre and media art). Wolf-Dieter Ernst has also contributed substantially to the development of the IFTR Intermediality working group and he is convenor (with Anja Klöck) of the Gesellschaft für Theaterwissenschaft working group on Actor's training.

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## Acting Schools and the rhetoric of the institution

### Working Group: Historiography

The paper deals with the topic of the conference 'theater and democracy' from the perspectives of institutional history. How was government-funded actor's training established in the German speaking countries at the turn of the 20th century? Many would agree, that the subsidized theatres and the professional training institutions alike are features of an open, democratic civil society. Yet, within recent debates on financial cuttings and the introduction of fees for education, some find it hard to legitimate public expenses for formal actor's training. If we take in a historical perspective, we find good reasons to argue, that a governmental-funded acting school has never been a democratic value in itself. Using the example of Munich Royal School of Music and the teacher and actor-manager Ernst Possart 1877-1880 I will look at the complex relationship of the theatre industry, the royal board of education and the reformists of the actor's professionalization.

# Maria-Elisabeth Heinzer

University of Berne

Maria-Elisabeth Heinzer has studied Theater Studies, German Linguistics and German Literature at the Universities of Berne (Switzerland) and Leipzig (Germany). In 2014 she finished her Ph.D. Project "Theatre in the gap. Scenic Sequences in the Early Middle Ages." She is an assistant Lecturer at the university of Berne and working for the municipal Theatre in Constance, Germany.

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## Rewriting Theatre History – The so called theatre vacuum as a result of theatre historiography

### Working Group: Historiography

Traditional theatre histories state, that with the fall of the Roman Empire, the institution of ancient theatre crumbled. After the rich and wasteful theatre tradition, people are considered to have forgotten how to act and perform. Only in the Middle Ages, when the liturgical drama is said to have grown out of its liturgical context, the dramatic tradition was reborn. Therefore, we have a gap of at least 500 years in theatre history. In my paper I'm making the proposition that this gap is not necessarily a historical fact but the result of different unsolved problems in theatre historiography. In a first step, I am arguing that Theatre in the early middle ages did not only exist, but played a very specific role in the early medieval societies. Indications for Dramatic, performative or scenic events can be found in different fields of sources. In a second step, I'm examining my proposition that the so called theatre vacuum can be seen as a side effect of the still wide spread theory of a liturgical origin of modern theatre. Taking the still highly esteemed volume "The Medieval Stage" by E.K. Chambers as an example, I am to show how the idea of a liturgical nucleus led to the notion of a gap in theatre history. In a last step, I am arguing that these findings will have a great impact on our notions about theatre history. They bring our knowledge about medieval theatre partly into question and open a wide field for theatre historians. First and foremost, they show that we should scrutinize how past scholars gained their knowledge and consider whether we should revision and rewrite theatre history.

# Tanja Klankert

Institute of Theater Studies, University of Berne

Tanja Klankert is a research assistant at the Institute of Theater Studies and a member of the interdisciplinary Graduate School of the Faculty of Humanities at the University of Berne. She studied philosophy, German literature, linguistics, and computer science in Heidelberg and Stuttgart. After receiving her Master's degree, she completed a post-graduate programme in Dance Culture at the University of Bern. Her dissertation "Floating Worlds. Cultural Translation of Japanese Performing Arts in European Stage Dance" is part of a research project funded by the Swiss National Science Foundation. Her research interests include cultural transfer in dance, theatre and performance practices, dance history since the late 19th century, contemporary dance, embodiment and soma-aesthetics as well as digital humanities in dance and theatre studies.

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## **Sword dance under the swastika. Entanglements of Japanese and German dance before and during World War II**

### **Working Group: Historiography**

„Grüßen Sie mir Mary Wigman!“ With a message of greeting to the international renowned dancer Mary Wigman, so it was reported in a German newspaper, the Korean dancer Masami Kuni, who visited Germany at the behest of the Japanese ministry of cultural affairs, returned home after the end of war. The New German Dance and its institutions were a centre of attraction, even during the war. Kuni, as many Japanese dancers, choreographers and companies, visited Germany for guest appearances or attending at dancing schools during the 1920s and 1940s. These visits abroad were supported or facilitated by the Japanese and the German government. After the Nazis had seized power, the politico-military alliance was flanked by a cultural and educational policy to construct cultural parallels between the two countries. The increasing fascism and totalitarianism in Nazi Germany not only had an effect on institutions of dance, but also on its aesthetics and on representations of the body. The transition led to a shift of values and norms and to an adaptation of body images in dance to the ideals of Nazi ideology and propaganda, to Aryan myth and images of the “New Human”. The body images can be viewed as crystallizations of utopias and myths, of self-images and of the conceptions of the world. How did these social images and imaginations blend with the reception of Japanese guest performances? How did the socio-political structures influence the reception and production? And, how did Japanese dancers and choreographers perceive and experience Nazi Germany during their stays? The paper will present a case study and reflect on methodological problems of archaeological approaches to image and performance analysis with regard to the source materials.

# Hanna Korsberg

Department of Philosophy, History, Culture and  
Art Studies

She completed her PhD at the University of Helsinki in 2004. From 2004 to 2007 she worked as University Lecturer at the Department of Theatre Research at the Institution of Art Research at the University of Helsinki. Since 2008, she has been appointed as Professor of Theatre Research at the University of Helsinki. Her research interests include the relationship between theatre and politics in Finland, a topic which she studied in her doctoral dissertation (2004) and in a monograph (2004). She is 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 and an executive committee member in 2007–2015. She has participated actively in the Association of Nordic Theatre Scholars as a board member in 1999–2009 and as chairperson in 2008–2009. She had the position of board member in the Finnish Theatre Research Society in 2005–2008 and of chairperson in 2007–2008. Currently, she is a member of the advisory board of the Contemporary Theatre Review.

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## Performing identity and politics: two productions of *The Unknown Soldier*

### Working Group: Historiography

In my presentation I am going to discuss how performances participate in discussing identity and politics. My case study will look at two recent performances: director Kristian Smeds's production at the Finnish National Theatre in 2007–2009 and Juhana von Bagh's and Jussi Moila's radio play *The Unknown Soldier – A dialogue with Väinö Linna* broadcasted on the Finnish Broadcasting Company YLE Radio 1 in 2014. The productions were based, at least partly, on a very well-known novel by author Väinö Linna published in 1954, discussing the Continuation War 1941–1944 between Finland and the Soviet Union. The productions engaged with social and political reality by challenging the cultural memory of war. An exceptional feature of the productions was intermediality as they moved between art forms: novel, stage production, radio play, film, television and documentary material.



**Jan Lazardzig**

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## **Files, Anecdotes and the Police - Historiographies of Theatre Censorship in Early 20th Century**

### **Working Group: Historiography**

As a police task theatre censorship was established and institutionalized in the late eighteenth century in Vienna and was subsequently installed in cities across the Habsburg monarchy and the German territories. The system of police pre- or preventative censorship remained in force—with a brief interruption in the aftermath of 1848—until after World War I. Today, the former police censorship repositories in Vienna and Berlin are among the most extensive literary archives for theatre in the German-speaking world. The question remains when and under which conditions did theater censorship become a subject matter for theater historiography? And which historiographies (i.e. which methods, narratives, styles of thinking etc.) did the archive of theatre censorship produce? In my contribution, I will present two case studies, dedicated to different historiographical approaches towards theatre censorship and its archive. On the one hand, the case of the Viennese literary historian Karl Glossy (1848-1937), director of the Stadtbibliothek (1891-1903) who not only edited extensive source material from administrative archives and authored numerous articles and books on the history of Viennese theatre but who also served as counselor to the theater censorship administration (from 1903 to 1926). On the other hand, the case of Heinrich Hubert Houben (1875-1935) who was a German literary historian and served as literary director of the publishing house Brockhaus in Leipzig (from 1907 to 1919). Houben and Glossy develop different historiographical approaches towards theatre censorship, which can be epitomized as 'case-and-file-based' (Glossy) and 'anecdotal' (Houben). Where Glossy bases his narrative predominantly on administrative documents, Houben, on the contrary, integrates gossip, rumor and hearsay into his narrative, to counterbalance the normativity of police censorship files.

# Mechele Leon

University of Kansas Department of Theatre  
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Mechele Leon is associate professor and chairperson of the Department of Theatre at the University of Kansas. A theatre historian and director, her specialty is in French theatre, with a focus on cultural politics and national identity. She is currently editing a volume on theatre and the enlightenment for the series "Cultural History of Theatre" (Bloomsbury Press). Her book, *Molière, the French Revolution, and the Theatrical Afterlife* (Iowa, 2009) won the Barnard Hewitt Award for Outstanding Research in Theatre History. Her manuscript-in-progress explores 20th-century French cultural diplomacy through French language theatre in the United States. Leon taught theatre at the American University of Paris. She holds a Ph.D. in Theatre from Cornell University and a D.E.A. from the University of Paris.

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## Space, Place and Enlightenment Theatre

### Working Group: Historiography

Theatre and theatre-going draws its most material significance from places of performance and the spatial configurations into which these places are mapped. Royal theatres, fairground cabins, monumental public theatres, and open-air festivals—these performance places are found within and in turn create space that is both physical (chateaux, streets, squares, promenades, etc.) and conceptual (commercial, aristocratic, ceremonial, governmental, provincial, etc.). This paper, part of a larger work on a cultural history of theatre in the Enlightenment, will focus the space and place of Enlightenment theatres, looking at select examples drawn from eighteenth-century Paris and London to explore the geography of Enlightenment cultural consumption.

**Kate Newey**

**University of Exeter**

Kate Newey is Professor of Theatre History at the University of Exeter. She is a theatre historian specialising in nineteenth century British popular theatre and women's writing. Her recent publications include *Women's Theatre Writing in Victorian Britain* (Palgrave, 2005), and *John Ruskin and the Victorian Theatre* co-authored with cultural historian, Jeffrey Richards (Palgrave, 2010). She is currently leading the AHRC funded project 'A Cultural History of English Pantomime, 1837-1901' with Jeffrey Richards and Peter Yeandle.

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## **'This rough magic': Pantomime and the Demotic**

### **Working Group: Historiography**

In this paper I want to explore historiographically the evidence for and implications of my argument that pantomime in nineteenth century London offered an alternative public and democratic voice. But what sort of democracy, and how do I track it? These are the driving questions of my paper. As the Victorians became more Victorian, so the presence of the demotic voice became more insistent. Pantomime became, I would argue, a significant space for a kind of rough, populist democracy. I am interested in the way Victorian pantomime content goes back to earlier forms of public and communal life, while promoting innovative technologies, and topical satire. The satirical voice of pantomime is however, grounded in a nostalgic construction of a past Golden Age. This, in the ideology of pantomime, I will argue, is a Golden Age invested in an imagined world of popular and communal consent, as well as the pleasure and liberation of 'Merrie England.' The demotic or democratic voice was not necessarily a radical or transgressive voice, however, and this is perhaps part of the reason for the kinds of historical narratives (or historiographies) which place mainstream popular culture in such a liminal space in British national theatre history. My paper will start to try to untangle the competing notions of popular voice, consent, and democracy, as played out in the rough and tumble of pantomime.

# Rashna Nicholson

Ludwig Maximilian University of Munich

She is a doctoral candidate in her third year at the Theatre Studies department at the Ludwig Maximilian University of Munich. Her dissertation is a history of the 19th and early 20th century Parsi Theatre, South Asia's first modern theatre, in relation to the politics of the Parsi community.

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## Communal Identity, Class Consciousness and the Parsi Theatre

### Working Group: Historiography

The Parsi Theatre that emerged in 1853 as a genteel pastime for a rising Indian middle class initially served as part of an ideological apparatus for the reformation of Parsi society through plays that depicted the evils of child marriages, excessive wedding expenses and vices such as alcohol and gambling. In forty short years however it swiftly evolved into South and Southeast Asia's principal form of entertainment due to the rapid proliferation of theatre companies and the shift in language from Gujarati to Urdu, ensuing in the loss of its reformatory character and the secularization of audiences and subsequently, of theatre personnel. This transition resulted in class and communal anxieties that contributed ultimately to fears regarding the cultural, economic and political future of the Parsi community in the midst of a developing Indian nationalist movement and finally into forms of scientific racism. This paper thus outlines the long and contentious trajectory of the Parsi community, supposedly the vanguards of modernity in South Asia, with notions of reform, progress, communal identity and nationhood through the locus of the Parsi Theatre in 19th and early 20th century Bombay.

# Susan Tenneriello

Baruch College, CUNY

Susan Tenneriello is Associate Professor of Theatre in the Fine and Performing Arts Department at Baruch College. She specializes in interdisciplinary studies 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.

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## **Invented Traditions in Early Twentieth-Century Olympic Culture: Athens to Berlin**

### **Working Group: Historiography**

Eleven Summer Olympics, hosted by nine European cities, took place between 1896 and 1936 before the games went on a twelve-year hiatus during World War II. During this period, the modern Olympic opening ceremony began to take shape. As this quadrennial festival transitioned from adjoining world industrial expositions to establishing its own traditions as a global event, the opening programs staged by different host cities, reflecting vastly different socio-political interests, accumulated many of the symbols, rituals, and entertainment features that continue as permanent components of the Olympic opening ceremony. For instance, the iconic Olympic flag (originally designed by Baron Pierre de Coubertin)—with its five interlocking colored rings symbolizing international unity—made its initial appearance between the World Wars at the 1920 Antwerp Summer Olympics. The early history of the Olympics culminated with the 1936 Berlin Summer Olympic Games—more widely called the Nazi Olympics. Its legacy of social and racial controversy includes a number of innovations adopted from previous practices that integrated mass spectacle into Olympic tradition. The Berlin games introduced the familiar torch relay from Olympia to the host city, the first world-wide radio broadcast of the games, as well as local real-time televised transmission, and a carefully scripted historical spectacle that raised the international status of the modern Olympics and promoted National Socialist Party propaganda simultaneously. My work examines the early twentieth-century history of the Olympic opening ceremony as an emerging cultural medium, with particular focus on how Olympic traditions evolve out of and preserve a conflicted legacy of Western geo-political power relations.

# Magnus Thorbergsson

Iceland Academy of the Arts

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, Department of Theatre since 2001, 2005-2012 as a programme director of the newly founded programme 'Theory & Practice', and was appointed assistant professor in 2007. Currently Magnus is working on his PhD, which focuses on the Icelandic theatre in the 1920s and its part in the construction and development of Icelandic cultural identity and tradition.

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## Collection of Actors: Tobacco cards and the institutionalising of Icelandic theatre

### Working Group: Historiography

In the autumn of 1930, Icelandic smokers might have found cards depicting actors of the Reykjavik Theatre Company included in their cigarette packs. These tobacco cards consisted of a series of 50 pictures portraying the actors in their roles from a number of the company's productions between 1926 and 1929. The distribution of the cards occurred at a crucial point in the history of the Reykjavik Theatre Company. On the one hand, the company was striving to fulfil the role of national theatre institution, worthy of taking over the National Theatre under construction. On the other hand, by 1930 the company faced complete disintegration following an intense debate over leadership in the previous years. In this context, the paper investigates the representation of an ensemble featured in the tobacco cards and in addition questions the importance of the distribution via cigarette packs. It asks how a collection of tobacco cards may be seen as an attempt to distribute an image of a professional ensemble of actors as well as of a modern theatre company with national aspirations.

# Christophe Collard

Vrije Universiteit Brussel (Free University of Brussels)

Christophe Collard lectures in European literature, critical theory, and contemporary performing arts at the Vrije Universiteit Brussel (Free University of Brussels), where he equally serves as secretary of the Centre for Literary and Intermedial Crossings (CLIC). He holds a BA and MA in English and German Literature, and a PhD in American Drama. Articles of his have appeared among others in *Adaptation*, *New Theatre Quarterly*, *Performance Research*, *Literature/Film Quarterly*, *Re-Thinking History*, as well as *Studies in Theatre and Performance*. He is also the author of the monograph *Artist on the Make: David Mamet's work Across Media and Genres* (2012), which was short-listed for the 2014 Young Scholar Book Award of the European Society for the Study of English (ESSE). His current project investigates the work of contemporary American theatre director John Jesurun from the prism of 'postdramatic mediaturgy.'

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## Transcoding Democracy: On Digital Dramaturgies and Constitutive Spectatorship

### Working Group: Intermediality in Theatre and Performance

When multi-media dramaturge-director Robert Lepage staged his *La Damnation de Faust* at the New York Metropolitan in 2008, it effectively concerned a production that was both old and new at the same time. After all, this adaptation of Berlioz' 1846-opera had been updated continuously ever since its premiere in 1999 to accommodate ever more sophisticated digital technologies and keep creating "new environments to tell the same story" (Lepage qtd. in Lampert-Gréaux, 2009). Interestingly, though, the more sophisticated the scenographies became, the more Lepage's audiences seemed to widen (Ventura, 2008). Almost as if he had made a devilish pact with technology to mesmerize the public. Then again, the Faust-myth indeed inscribes itself in an adaptational tradition that has sacrificed so-called source-text 'fidelity' on the altar of incommensurability. Thus the kind of cognitive flexibility it commands closely resembles the role of the dramaturge in its reliance on constitutive processes of signification (see Radosavljevic, 2013). After all, coordinating the conceptual coherence of a production in practice comes down to transposing a certain meaningful 'content' across the various signifying systems that constitute it. Lepage, though, amped up the analogy by transcoding both narrative and processual variations on the incommensurability-theme into a heavily digitized scenography perennially in progress. This paper accordingly ambitions to mine the digital dramaturgy of *La Damnation de Faust* for the battle of perception it generates via its fiendish fusion of art and technology, which arguably contributes to a democratization of theatrical reflexivity. WORKS CITED: Lampert-Gréaux, Ellen. "Sympathy for the Devil." *Live Design* 43.7 (2009): 64. Radosavljevic, Duska. *Theatre Making: Interplay Between Text and Performance*. Basingstoke: Palgrave Macmillan, 2013. Ventura, August. "Dreamcatcher." *Opera News* 73.4 (2008): 20-23.

# Aneta Mancewicz

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ANETA MANCEWICZ is Lecturer in Drama at Kingston University, UK and author of *Intermedial Shakespeares on European Stages* (Palgrave Macmillan, 2014) and *Biedny Hamlet [Poor Hamlet]* (Ksiegarnia Akademicka Press, 2010). She is co-convener of the Intermediality in Theatre and Performance working group of the IFTR.

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## Intermediality, Performance, and Politics

### Working Group: Intermediality in Theatre and Performance

Is there a structural link between intermediality, performance, and politics? Is intermedial performance practice inevitably political? Drawing on the description of intermediality by Chiel Kattenbelt, I argue that while intermedial theatre is not always political, it is likely to engage with politics because of its reflexive nature. Kattenbelt (2006) characterised intermedial performance as self-conscious in its combination of media on stage. As a result, intermedial practice reflects on issues that are inherent in media relationships, such as access, dissemination, and participation. These issues, in turn, are linked to political questions related to the application of modern technologies, such as accessibility, distribution, and representation, but also to more specific recent concerns such as globalization, consumerism, and cyberculture. Through examples of 21st century stagings that rely on productive and self-conscious collation of media (with the inclusion of digital ones), I intend to show the structural link between intermedial stage practice and political questions. The analysis will focus on ways in which the interrelationships of old and new media in performance contribute to addressing and confronting current political concerns, such as global war conflicts (*Situation Rooms, Rimini Protokoll, 2013*), or consumerism and corporatization (*Golem, 1927 company, 2014*). The incorporation of digital technologies in these stagings offers original ways of activating the dramaturgy of the performance and the position of the spectators/ participants. While the two examples construct different theatrical experiences in terms of audience involvement, they both interrogate the role of media and technologies in shaping contemporary culture, politics, and economy. What links these intermedial performances is their preoccupation with changing power structures in a world increasingly driven by digital devices and systems.



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Riina Oruaas is PhD student and Lecturer in theatre research in the Institute of Cultural Research and Fine Arts, University of Tartu, since 2011. Her PhD thesis topic is "Postmodernist aesthetics in Estonian Theatre". She has published theatre critics since 2001, worked as Editor in Estonian Drama Theatre, given classes in theory of drama in Estonian Academy of Arts, and spent spring semester 2015 as visiting scholar at University of Surrey. Her research is focused on aesthetic changes in Estonian theatre since 1990ies, including dramaturgy, performing, scenography, and new media.

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## Inventing technological theatre in Estonia

### Working Group: Intermediality in Theatre and Performance

In this paper will be analysed some productions as examples of how new ways of making theatre need and create certain conditions in a conservative and stable theatre environment, as it was in late 1990's Estonian theatre. Performance artist, dramaturge and theatre critic Andreas W (Andrus Laansalu) has been an avant-garde thinker and theatre maker, whose call for technological theatre in 1998 had to be responded by himself. Together with some stage directors and academic literary scholars, Andreas W wrote and staged a number of plays in late 1990's and early 2000s: "One Man: Green" (Andreas W, Andres Noormets, 1998), "new elysium. dream loupe" (Andreas W, Jaak Tomberg, 2001)", "aurora temporalis" (Andreas W, Jaak Tomberg, 2002), and children's play "Pupil" (Andreas W, 2000). The productions can be seen as prologue for today's technological performance art in Estonia. The works were in an in-between zone of conventional dramatic theatre and non-hierarchical digital performance; science fiction, computer games were mixed with fairy-tales and romantic love stories. There was also a strong influence of postmodern philosopher Jorge Luis Borges. In this period, the authors were in a search for new dramaturgy that depicted contemporary world in a more adequate way than conventional drama that dominated widely in Estonian theatre. The waves of digital and multimedia theatre in the West had reached behind the iron very occasionally, and local experiments in the field were not easily accepted by totalitarian regime. Yet, the early attempts to bring digital technology and a correspondent world-view on stage did not always receive a positive reception by audience or critics even a decade after becoming a democratic state again. These productions are interesting landmarks in several aspects: of changing dramaturgy and acting conventions, scenography, and institutional theatre-making in a certain historical situation.

# Ralf Remshardt

University of Florida

Ralf Remshardt is professor of theatre at the University of Florida (USA) where he is the coordinator of the graduate program in acting. He attended Ludwig-Maximilians-Universität München and the Freie Universität Berlin (Germany), where he received an M.A., and the University of California at Santa Barbara (USA), where he was awarded a Ph.D. in Dramatic Art. Remshardt is an experienced director, translator, and dramaturg who has lectured and delivered papers at conferences in the USA, Canada, Germany, Great Britain, The Netherlands, Portugal, Spain, China, Russia, and Chile. He is currently co-convenor of the FIRT/IFTR Intermediality Working Group. His publications have appeared in many journals and several edited collections. His book, *Staging the Savage God: The Grotesque in Performance*, was published in 2004. He co-produced a documentary film about New York Hispanic theatre in 2014. He has served as a translator and adaptor and has directed at university and professional theatres, including plays by Euripides, Shakespeare, Brecht, Beckett, Stoppard, Dürrenmatt, Falk Richter, and Koltès. In the summer of 2009, he was invited to stage his adaptation of *Einstein's Dreams* in Beijing (China). He has previously taught theatre at Denison University in Ohio.

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## Viewing Brenda Laurel Through Snowden's PRISM: The Dramaturgy of Computer Interfaces and the Challenge to Democracy

### Working Group: Intermediality in Theatre and Performance

In 1991, Brenda Laurel's *Computers as Theatre* redefined the notion of human-computer interface (HCI) in the terms of Aristotelian dramaturgy, introducing a mimetic model of interactivity and positing that in successful HCI "the representation is all there is." *Computers as Theatre* became a theoretical touchstone for game design and virtual reality environments. The paper reconsiders Laurel's original contribution in light of her own reconsideration – she released a revised edition of her text in 2013. Emergent technologies such as telepresence, immersion, and augmented reality have complicated Laurel's model, shifting it from a dramatic to a (broadly) post-dramatic one. At the same time, as the revelations by Edward Snowden of the U.S. National Security Agency (NSA) surveillance program PRISM have demonstrated, the hermetic representational model of HCI creates a false illusion of security in cyberspace. Approaching the computer as theatre, as a space of undisrupted representational communication aligned (by implication) with the ideals of ancient Greek democratic practices, it may be argued, serves exactly to subvert democratic ideals in the present.

# Clio Unger

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Ms. Clio Unger will be starting her PhD in Theatre at CUNY, The Graduate Center this fall. She is currently finishing her M.A. degree in dramaturgy at the Ludwig-Maximilians-University in Munich, Germany, where she also works as a teaching and research assistant. From 2011 to 2012, she spent one year on an academic exchange at the University of Alberta in Edmonton, Canada. There she studied in the MFA-program at the drama department and worked as a teacher in the German department. In August of 2012, she was part of the international festival campus of the Ruhrtriennale festival in Bochum, Germany. Her academic interests include intermediality, adaptation, gender and queer theory. Outside of the university context, Clio works as a dramaturg for student and independent productions. She has also interned and assisted in several German municipal theatres, including the Münchner Kammerspiele.

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## Simulated Intimacies: Gob Squad's Western Society and the difficulty of talking about intimate performances

### Working Group: Intermediality in Theatre and Performance

Intimacy is a difficult category for performance analysis. It's a term that comes up again and again, in descriptions and reviews of performances, yet it is neither clearly defined nor is it addressed how the concept of intimacy in society has been changing in recent years. In her book *Alone Together: Why we expect more from technology and less from each other*, Sherry Turkle hints towards this aversion to vulnerability, and chronicles the rise of recent communication technologies as a quest for and promise of risk-free intimacy. To her, technology "proposes itself as the architect of our intimacies" (1). It not only shapes but also constructs our interactions. In a society, which both craves and lacks intimacy as a consequence of fearing vulnerability, tools like robots and online networks promise "possibilities of relationships the way we want them" (12). And the relationships "we" want are presumably minimally invasive to our everyday life, effortless and most of all free of risk. This paper examines if and how intimacy can serve as a category for production analysis. By drawing on the case study of *Gob Squad's Western Society* of 2013, I attempt to formulate a concept for reading intimacy in performance. Therefore, I will trace how intimacy is defined in social studies and how current examinations of technologies have challenged traditional notions of intimacy. By bringing the to together, I create vectors along which to analyze performer-audience interactions in contemporary performance: namely, intimacy as effect, intimacy as spectacle, and intimacy as simulacra

# Sheri Anderson

Monmouth University

Sheri Anderson has an MFA in stage management from University of California–San Diego. She has 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 postcolonial drama and musical theater. Anderson is currently a Specialist Professor and the Department Advising Coordinator in the Department of Music and Theatre Arts, Monmouth University.

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## Harmony and Understanding: A Study of the Physics of Equilibrium in the Musical *Hair*

### Working Group: Music Theatre

The purpose of this study is to view the musical *Hair* through the lens of Equilibrium theory. This study marks the fifth installment 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.

# Anitra Davel

University of Pretoria

After completing a BA Law degree at the University of the Witwatersrand (1993) Anitra Davel went on to study Musical Theatre at Tshwane University of Pretoria. After graduating she performed in many well-known musicals and was also privileged to be part of the original South African cast of *Cats*, which not only performed locally but also toured internationally and to which she returned as resident choreographer (2010). With over 15 years' experience as musical theatre practitioner Anitra continues to choreograph theatrical productions, musical reviews, corporate events and advertisements. She has been employed as lecturer by both Tshwane University of Technology and University of Pretoria in their Musical Theatre and Drama departments respectively and has directed and choreographed productions for both departments. She is currently a lecturer at Oakfields College in the Faculty of Dance and Musical Theatre and has just completed her Masters' Degree in Drama (with Distinction) at the University of Pretoria.

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## **An exploration of integration and distance: the mutable role of choreography in the post-modern musical.**

### **Working Group: Music Theatre**

It seems indisputable that the role of dance – as a visual art, lends a prime element of display to the musical theatre genre (Lodge 2014:81). However, just as movement vocabulary varies greatly from musical to musical so too does the purpose thereof. Whilst dance sequences can develop diegetically from the scenic action as in *A Chorus Line* (1975), choreography can also be the primary method of story-telling, being inextricably bound to the communication of the narrative as in *West Side Story* (1957). The signification of choreography can also extend beyond the fiction and in so doing, this disjunctive effect whilst drawing attention to the artifice of the performance, not only provides commentary on the genre of musical theatre itself but also affords the possibility of engaging the audience in wider issues and social or cultural discourses (Taylor 2012:81, Symonds & Taylor 2014:3). In an investigation of the techniques of 'integration' and 'distance' as evidenced in the performance of two, distinctly different, post-modern musicals: *Cats* (as performed by the South African casts in 2001/2002 and 2009/2010 and the World Tour Cast 2002-2005) and *Bat Boy – the Musical* (as performed in the translated South African version 2013), this paper considers the signification of choreography in musicals with a view to exploring how choreographic input adds to the performativity of the post-modern, musical theatre genre.

# Mario Frendo

University of Malta

Mario Frendo lectures theatre and performance at the University of Malta. As one of the directors of TARF (Malta) – a research platform investigating contemporary performance practices – he is co-founder of Icarus Publishing together with Odin Teatret (Denmark) and the Grotowski Institute (Poland). Research interests include musicality in theatre practice and interdisciplinarity in performance.

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## **Musicalised Dramaturgies: Developing Alternative Dramaturgical Strategies for Performance**

### **Working Group: Music Theatre**

The aim of this paper is to discuss dramaturgical strategies based on musical processes, and propose musicalised dramaturgies as alternatives to a dramaturgical tradition developed in terms of representation, imitation, and interpretation as means of communication of pre-conceived texts. In the course of my discussion I refer to recent redefinitions of both the musical and the dramaturgical in theatre making processes. With respect to musicality, I acknowledge David Roesner 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, my understanding of musicality transcends notions of formalistic conceptions of music as a rigorous discipline. With respect to dramaturgy, I refer to recent revaluations of the relationships between the layers, situations, events, and bodies that constitute performance to argue that musicalised dramaturgies are 'relational dramaturgies'. Musicalised dramaturgies problematise Aristotelian notions of causal linearity and adhere to a 'relational aesthetic practice' which, as Peter Boenisch explains 'forges relations, changes relationships and calibrate dynamic interplay'. It will be proposed that musicalised dramaturgies are non-representational multilayered dramaturgies where music is not approached as just another layer supporting, or as yet another text framing the performers' actions. Instead, a musical condition becomes the source of the actors' performance actions where rational associations will be replaced by rhythmic and melodic associations as actual sources of action upon which a dramaturgy is composed. It will be concluded that musicalised dramaturgies are performance-based processes based on the embodiment-experience paradigm that feeds on the relationships of all the individuals involved in the process of performance.

# Millie Taylor

University of Winchester

Millie Taylor began her career as a freelance musical director and for almost twenty years toured Britain and Europe with a variety of musicals and theatre shows including *West Side Story*, *Rocky Horror Show*, *Little Shop of Horrors* and *Sweeney Todd*. She is now Professor of Musical Theatre at the University of Winchester, where her main research interests are in the dramaturgies, practices, signification and reception of Musical Theatre and Theatre Music. Key publications include *Musical Theatre, Realism and Entertainment* (Basingstoke, Ashgate Press, 2012), and with Dominic Symonds *Studying Musical Theatre* (Palgrave Macmillan, 2014) and the edited collection *Gestures of Music Theatre: The Performativity of Song and Dance* (Oxford University Press, 2014).

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## Aural Dramaturgies at the Royal Shakespeare Company

### Working Group: Music Theatre

The programme of the Royal Shakespeare Company with its regular re-envisioning and re-sounding of a discrete group of plays, allows the variability of the aural world to be compared across productions of the same play. This paper will focus on Shaun Davey's score for *Pericles* (2002) and Gary Yershon's score for *The Winter's Tale* in the same season as well as other productions of the same plays. Both these scores create atmospheric worlds within which the events of the narrative are enacted, but both also structure a dramaturgy of extremes. In the case of *The Winter's Tale* Yershon writes bluegrass music for scenes set in the countryside around Polixenes' castle that contrasts with the ceremonial formality and timbres in Leontes' state. The two musical styles are integrated in the final scene prefiguring the events in the narrative. *Pericles* Davey creates an 'Eastern Theme' with particular instrumentation and tempo that is altered and adapted for the scenes at *Pericles*' court. This is contrasted with music based around the 'Compass of Winds' theme. Music and sound can thus offer a means by which to articulate over-arching and large-scale political oppositions or dynamic changes within a production – an aural dramaturgy.

# Nicholas Till

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Historian, theorist and practitioner in opera and music theatre. Professor of Opera and Music Theatre and Leverhulme Research Fellow at the University of Sussex. Author of "Mozart and the Enlightenment" (1992) and "The Cambridge Companion to Opera Studies" (2012).

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## "Imitatione di Multitudine": Chorus and Demos in Early Opera

### Working Group: Music Theatre

The musicians, dramatists and theorists whose deliberations on whether Greek tragedy was sung throughout led to the invention of modern opera were certain of one thing: that choruses in tragedy were sung, although whether monodically or homophonically they couldn't be sure. Greek tragedy continued to provide inspiration for neo-classical drama until the end of the 18th century. But opera is the only modern dramatic form which retains the chorus of Greek tragedy throughout its history; otherwise the chorus is something of an embarrassment in spoken drama, despite its centrality in both Greek drama and more widely in the religious and cultural rituals of the Greek polis. Despite his suspicion of both music and theatre even Plato insisted upon the role of choral singing in the education of the citizen. Richard Halpern writes that "Plato's interlocking critiques of democracy and drama formalized a general intuition that theater played a central role in the political life of the democratic city". But how did the Italian Renaissance scholars who attempted to imitate Greek tragedy understand the democratic function of tragedy in an era in which democratic city republics had given way to monarchical autocracies throughout Italy? And how did they understand the Greek notion of the chorus as the representative voice of democratic institutions, and relate this to their own political situation? If, as Rancière argues, "Politics is performing or playing, in the theatrical sense of the word, the gap between a place where the demos exists and a place where it does not... playing or acting out this relationship, which means first setting it up as theatre", in what place could the demos exist in Counter-Reformation Italy, and if it was absent, whose presence was it that was conveyed in the choruses of early opera?



# Shuvatri Dasgupta

Presidency University

Shuvatri Dasgupta is a third year, undergraduate student of Presidency University, Department of History. Her main research interests lie in the field of social and cultural history, and most of her work has revolved around locating the global in the local and multi-layered origins of cultural and political discourses—tracing their genealogies and contextualizing them in global history frameworks.

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## Juxtaposing the classics in 60's Bengal—Deconstructing the post colonial Oedipus on stage.

### Working Group: Performance and Consciousness

"When we thought our country is going through an upheaval, when we were very worried that how an individual would realise his own worth in this nonplussed, bewildered and confounded society... to make our ideas clear we staged Rabindranath's Raja and Sophocles' Raja Oedipus." --Shombhu Mitra. In this study, I have examined the reception of classical Graeco-roman antiquity in the modern Bengali group theatre movement, pioneered by the group Bohurupee founded by Shombhu Mitra in 1948, as seen in their famous 'play of darkness' King Oedipus, staged in New Empire on 12th June 1964 for the first time, adopted from Sophocles' 5th century Dionysian tragedy (translated from Yeats's English translation called Sophocles' King Oedipus: A version for the modern stage). Picking up the thread from there, I shall attempt to analyse his individual appropriations of the relevance of classical ideologies of justice, reason and consciousness by recontextualising them—from the larger rubric of 5th century Athens where inarticulate traditions were beginning to seek reasoned defence in the socio-political sphere, to an aesthetic of turmoil and turbulence embedded in the changing equations of socio-economic hierarchies and politico-cultural events that unfolded in these tumultuous sixties, not only in Bengal, but all over the world. Taking this as the formal end-point of my project I trace the genealogies of the Oedipus legend and Mitra's inclination towards the Oedipus legend as more than a case of idle antiquarianism—how it impacts a general sense of identity in a postcolonial society, and how it explores spaces like the relation between man and woman in the nuclear family, and similar issues on a classical parameter, in the sixties. Oedipus transcends all boundaries of time, and becomes eternal—portraying not only the socio-political shifts, but also the personal sphere, where Mitra by using the Graeco-Roman idiom struggles to find his self—as seismic global shifts in political consciousness of the people, and the emergence of syncretised cultural forms and classical revivalism leave a mark on both the personal and the public spheres of his life.

# Deborah Newton

Leeds Beckett University

Deborah is Academic Lecturer and Contemporary Performance Tutor at The Arden School of Theatre in Manchester. She is currently pursuing a PhD in Performance and as an emerging artist continues to be actively involved in performance-making both in this country and abroad. Achieving a distinction in her Foundation (FdA) studies at The Arden School of Theatre in Manchester, Deborah progressed to BA (HONS) studies in Contemporary Performance Practice at Leeds Metropolitan University in which she achieved First Class Honours. Inspired by her undergraduate studies she went on to undertake an MA in Performance Works for which she was awarded a Distinction. Her current PhD thesis involves a metatheoretical and interpretivists' analysis of contemporary performance and the search for a new metatheorum resulting in a proposed new aesthetic ontology of performance. Deborah lives in Manchester and thrives on the bustling nature of the city and her involvement in and with a wide range of performance companies and venues in the North West and the development opportunities they present for both her students and herself.

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## The Performer-Audience Dimension of Theatre: The Aesthetics of the Relationship

### Working Group: Performance and Consciousness

The phenomenon of contemporary theatrical performance conceals a beguiling perplexity and a rich complexity. This paper attempts to demystify and delineate the phenomenon by stripping it to its bare essentials and removing all of its perceived characteristic accoutrements such as scripts, sets, props, buildings, designers and directors, whilst claiming that this does not detract from the concept of performance itself. However, taking Gadamer's (1975) approach to aesthetic experience which stands firmly in the existential phenomenological tradition, I argue the case that what cannot be removed is the bodily co-presence of audience and performer which involves a metacommunicative interplay and dynamic interaction, which I refer to as the 'aesthetics of the relationship'. This newly proposed ontological understanding of performance emerges from modern day research programmes, which see it no longer as an interpretive work of art but as an experiential and sensorial event with empathic qualities of emotional infection, which concentrates attention on the aesthetic dimension of performance as it is manifested in the relationship between performer and audience. By fusing together research findings into the 'aesthetics of the performative' (Fischer-Lichte, 2014) with the 'aesthetics of the invitation' (White, 2013), the resultant 'aesthetics of the relationship' highlights the need to understand the changing practices in the performance works of contemporary artists ranging from the 'performative turn' of the 1960s to what I propose as the 'aesthetic' turn of the noughties. This phenomenological approach to analysing performance offers a radical challenge to the view that immutability is part of its essence.

# Christina (Xristina) Penna

University of Leeds

Christina (Xristina) Penna is a PhD candidate at the School of Performance and Cultural Industries, University of Leeds with a background in stage design and performance making. Her current research focuses on the intersection of cognitive science and scenography and in her practice-led investigations she uses scenography and cognitive theory as a way of devising work to explore new hybrid spaces in which the private and the public are intertwined. She has contributed to international academic conferences in the field of scenography such as the ISTR (Irish Society of Theatre Research) 2014 conference on Consciousness and Cognition: Theatre Practice and Performance | Critical Costume conference, Edge Hill University, Ormskirk and to scholarly debates and symposia such as TESTing, staging performance design research at the World Stage Design Exhibition, Cardiff 2013 | The International Organisation of Scenographers, Theatre Architects and Technicians (OISTAT) symposia in Amsterdam and Las Vegas. Her visual essay 'Uncovered- Performing Everyday Clothes' features at the special issue of the peer-reviewed journal 'Scene, Critical Costume Volume II' (Intellect). Her work has been presented internationally in various festivals and venues such as Currents 2013, The Santa Fe International New Media Festival, New Mexico, USA; The Bluecoat, Liverpool

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## Attempts on Staging Consciousness: Towards a Cognitive Scenography'

### Working Group: Performance and Consciousness

In the dynamic contemporary theatre and performance landscape of 'immersive', hybrid and interactive production where the boundaries between public and private, performance space and audience space intertwine, alternate or even disappear, scenography is referred to as a process (Aronson 2005, McKinney 2008). The above observation poses a series of questions regarding the critical frameworks that could be used in order to analyse scenography as process and the methods that might be employed to contribute to the creation of dynamic scenographic landscapes where the audience becomes an active co-writer of the work. Through my practice-led research at the University of Leeds I am suggesting a method of staging dynamic scenographic-systems using current cognitive theories of consciousness (Baars, Dennett, Edelman and Tononi). These scenographic-systems engage with the concepts of process, integration of information and complexity inviting the participants to interact in a dynamic, bottom-up way with the work. 'Work Space I- a scenographic workshop on consciousness' is the first out of three projects as part of my doctoral research on the applications of cognitive science in scenographic making processes and reception. Baars' diagram of Global Workspace Theory (Baars 2007:957) is appropriated in this project to create a workshop-installation where the participants are invited to experience a performance-game and contribute to the creation of a multi-authorial artwork. This paper aims to outline the methods, the working processes and the outcomes of my practice-led research investigations in an attempt to demonstrate how current cognitive theories of consciousness can be employed and applied imaginatively as a method for creating dynamic, bottom-up performance/scenographic systems.

# Lou Prendergast

University of the West of Scotland, UK

Lou Prendergast's theatre practice grew out of visual art training and now includes playwriting, performance and directing. Her creative practice is realised via a female perspective, a mixed-race sensibility and a social conscience. Productions written, directed and performed by Lou include *Whatever Happened to Harry?* (Arches LIVE, 2012); *Fifty Shades of Black* (Ankur/Citizens Theatre, 2013); *Fifty Shades of Black (Dub Version)* (Ankur/CCA, 2013) and *Blood Lines (The Arches, Culture 2014)*. *Tommy's Song* (NTS/Oran Mor, 2015) marks the first play written, but not performed by Lou herself, and she is relishing this new writing process.

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## **KNOW THYSELF: creating a 'conscious theatre practice' as part of an ongoing Self-Realisation process**

### **Working Group: Performance and Consciousness**

My research explores the development of a 'conscious theatre practice' (CTP) a term I have coined to describe a practice-as-research theatre-making methodology in which the daily practice of yoga and meditation are channeled through the conduit of my body-mind into my theatre practice, affecting practical, theatre-making processes, through the development of The 'three C's' research model: Conscious Craft: performance, writing, directing, with awareness and compassion – not trying to 'heal' the world necessarily, but simply by observing it and approaching it with even-tempered equanimity and a quest for the truth – i.e. accepting the reality of the present moment. Conscious Casting: cast/participants with authentic, real-life relation to the work are prioritised over professional actors, in line with political intent and/or Universal goals, acknowledging the suffering of the individual and not just their 'acting' skills. This casting method has social reverberations, leading to change. Conscious Collaborations: related to the interpersonal relationships that make up so much of the collaborative theatre-making process, working with the range of performers - actors and musicians - technicians, movement specialists, designers and venues. Tolerance of others is essential in a 'conscious theatre practice' model. This means the encouragement of honest, calm conversations. The following research questions feed into and out of each other in a continual cyclical process of planning, acting, observing, reflecting and re-planning: 1. In what ways might the practice and ideologies of Bikram yoga and Vipassana meditation inform the creative processes of a 'conscious theatre practice'? 2. In what ways might the creative outputs of a 'conscious theatre practice' contribute to, or relate to, or feed back into the Universal goals inherent in both practices through social change brought about via individual transformation? 3. In what ways might the 'Three C's' research model', in its application to creative practice, be evaluated or assessed?

# Mythili Anoop

Assistant Professor in Humanities, at SRIIT, Hyderabad, India

Mythili Anoop is a dancer-scholar with a doctorate in Performative Semiotics of Mohiniyattam from IIT Bombay. She has an eclectic teaching experience spanning three years wherein she has taught courses ranging from creative writing to culture studies. In her academic career, Mythili Anoop has received Proficiency prizes, a UGC research fellowship and has several publications. She has wide experience as a performer and trainer of Mohiniyattam and has received recognitions for the same. She has also ventured into Kathak and is currently working on her own productions. She works as Assistant Professor in Humanities, at SRIIT, Hyderabad, India.

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## The Scripted and the Spontaneous: Exploring the Dynamic in Classical Indian Dance Performances

### Working Group: Performance and Consciousness special panel

Classical Indian dance and theatre forms have formalized codes of movements that are cultivated in bodies through endless repetitions. The codes are scripted into the bodies and the bodies are moulded so that over a period of time, the code gets internalized and the movements transform from 'mechanical' movements to gestures that endow the performing body with a charged/ energized presence. The traditional mode which is predominantly bodily and not verbal enables the forms of movements to be 'transferred' from the teacher to the student. The formalized training and disciplining of the body point to the intellectual/cognitive dimension of aesthetic experience of classical dance that aims at invoking ideas of emotions, rather than 'real' emotions. In traditional dance-theatre, for instance, there are formulas for gestures that simulate emotions to enable satvika abhinaya. There is a necessary tension between the rehearsed, composed sequence of movements, and the improvised and the spontaneous, instinctive and impulsive excess that is enabled by the code, but remains unpredictable. As a practitioner, it is my belief that this always yet-to-erupt conflict between the body's natural expressivity at the instance of performance and the embodied memory of rehearsed sequences of gestures gives classical Indian dance/dance-theatre performances their vitality. This paper will attempt to explore this tension between the two modes of expression in performances using insights from the disciplines of performance studies and aesthetics, mapping them onto the concepts in Indian performance aesthetics and grounded in experience and narratives of performers.

# Mrunal Chavda

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Mrunal Chavda researches at the department of Drama, University of Exeter. The title of his PhD thesis is 'Bharata's Natyashastra-based performance analysis model: an experiment on British Asian theatre and contemporary Indian theatre in English'. His research interests are Natyashastra, performance analysis, British Asian theatre and contemporary Indian theatre in English.

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## **Analysing performer's micro gestures using the Natyashastra**

### **Working Group: Performance and Consciousness special panel**

The present paper discusses the rasabhava descriptors to analyse performer's micro gestures which Pavis and other theatre semiotics found difficult to analyse. This paper illustrates that micro gestures of performers can be analysed which is demonstrated through the analysis of Satinder Chohan's *Kabbadi Kabbadi* (2012). The first part of the paper provides contextual background of the British (south) Asian theatre. This section will briefly discuss recent interest in the genre that has been identified as British Minority Ethnic arts or even alternative theatre. The second section deals with performer training methods of actors' of the production. Though the section has limited scope to discuss the performer training in the UK, the paper will address actors' training school in London. In the final section, the paper examines how rasabhava descriptors have been used to analyse micro gestures despite performers' different training and cultural background. In order to focus the discussion on the analysis, the paper has chosen a specific rasa (vira rasa, heroic) with a specific moment from the production. The paper concludes by discussing the factors identified in the process of analysis. This paper also highlights the role of these rasabhava descriptors in analysing micro gestures despite actors' not trained in the Natyashastra tradition.

# Almir Ribeiro da Silva Filho

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Almir Ribeiro is a PhD and a Post-doctoral student in Performing Arts by USP, has a MSc in Visual Arts (UFRJ), is a pedagogue, researcher of India classical theatre, teacher, and theatre director.

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## A Dialogue on the Banks of the Ganges: Gordon Craig and Ananda Coomaraswamy

### Working Group: Performance and Consciousness special panel

Edward Gordon Craig published in 1913, in his *The Mask* the article *Notes on Indian Dramatic Techniques*, by Ananda Coomaraswamy: "Had Mr. Craig been enabled to study the Indian actors, and not merely those of the modern theatre, he might not have thought it so necessary to reject the bodies of men and women as the material of dramatic art". Craig, when creating the *Über-marionette* in his article *The Actor and the Übermarionette*, intended to criticize the performance of the actors of his time, claiming that the work of the actor "is not an art. For accident is an enemy of the artist". When declaring a death sentence against the actor, Gordon Craig concluded that only by means of the exclusion of the human being of the theatrical scene and his replacement by puppets, it would be possible to make the theatre reborn. This dialogue between the two thinkers triggered a deep reflection of Craig over his most emblematic creation: the *Über-marionette*. And put face to face two imagetic ideas for the actor: the embodiment of the Indian actor and the superlative body of the *Über-marionette*. The *Über-marionette* understood as a holistic body, a dialectical territory, where all the theatrical elements should live in harmony and litigate. The exchange of correspondence between Craig and Coomaraswamy displayed a gap in the proposal of the *Über-marionette*. Coomaraswamy's arguments demonstrate that the only possible way of having developed Craig's proposal of the *Über-marionette* would be the most obvious one: the practice, the methodological. The *Über-marionette* that was born as an axis of reflection on the theatrical language and the question of the technique of the actor is developed, at the same time, in a universal and a timeless symbol of the difficulties, the complexities, and the extreme perplexities inlaid in the intercultural dialogue.

# Nivedita Gokhale

University of Lincoln, United Kingdom

She is currently pursuing PhD in Drama from University of Lincoln, UK. Her research is on studying the Modern Indian Political Theatre. She has presented her critical writing paper on Marxist Criticism titled, 'Marxist Criticism - Beyond Marx' at the 15th International Creative Writing Conference, Imperial College, London and also a critical writing paper titled 'Significance of meaning in literature' at the 1st Creative Writing Conference, University of Banja Luka, Bosnia. Her paper on Significance of meaning in literature was also presented at the 16th International Creative Writing Conference, Imperial College, and London. Her poetry collection was recently published by United Press, London for 'Ten of the Best' featured Poets and one of her poems was also selected for their national anthologies, 'Seeds of Inspiration'. I have also been involved in conducting theatre workshops for children under the module, 'Personality Development through Theatre'. She continues writing for theatre and experimenting with structure and style of playwriting.

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## The Embodiment of Text in Indian Theatre

### Working Group: Performance and Consciousness special panel

TO, THE SPECIAL PANEL ON INDIAN THEATRE, Text undergoes a process of massive sublimation as a performer undergoes the process of performing the text through extensive channels of improvisations. The expression of a performer is merely a representation of the text but a performer's orientation towards it can substantially vary from what's been written. The embodiment of a performer's expression is highly influenced by the text but it is rather vital for a text to possess its own individual embodiment before a performer can adapt it into his expression. A writer exhibits his expression with a comprehensive range of tools at his hands. He takes the liberty of developing a story that involves characters and puts it in on a vast and avid landscape of situations that these characters are allocated into, to react and act. These situations become incidents and this chain of incidents occurring in a certain transcending space and time gives birth to a script. The script may include dialogues, music, poetry, dance, multimedia and all other components that develop the script but if the written text doesn't comply with its individual embodiment that has been evolved from a writer's imagination, a performer cannot transform it into his expression's embodiment. Thus, a script or the text should conjugate from its singularity of thought, converting it into a performance and then eventually converging it to being an experience. For a performer, text translates into a sublime state only when a writer conceives it as a deposition of his thoughts in an embodied form. This paper on 'Embodiment in text' will reflect the transit from being an embodied text to being an embodied performance along with proffering a glance on how playwriting plays an important role in this process.



# Gitanjali Kolanad

Shiv Nadar University

Currently Professor in the Department of Art Design and Performing Arts, Gitanjali has been involved in the practice, performance, and teaching of Bharata Natyam for more than forty years. Her work incorporated folk and ritual forms of dance, theatre and martial art forms from South India and has been performed in major cities around the world, including London, New York, Tokyo, Seoul, New Delhi, Mumbai, and Singapore. She has written two books as well as numerous articles on aspects of Indian culture. She co-founded IMPACT - Indian Martial and Performance Arts Collective of Toronto, which teaches the Indian martial art form of kalaripayat to at-risk youth. Presently she is developing a performance program at Shiv Nadar University.

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## **Embodiment and Bodily Awareness in the Construction of the Absent Lover/Absent Warrior**

### **Working Group: Performance and Consciousness special panel**

The kalaripayatu practitioner performs the moves of the meipayatu as if in conflict with an imaginary opponent. Only by constructing this antagonistic other completely does one's own body achieve accurate posture, force and spatial orientation. In relationship to this absent presence, one develops an ever more precise understanding of one's presence within and through one's own moving body. In a similar way, the dancer on stage stands within the gaze of (usually) the lover, and in and through being seen by him, achieves the accurate emotion and intensity. In seeing him who isn't there, the dancer enacts elusive intimate moments, in front of an audience. In both cases, performers who can see and feel the presence of the absent other undergo the bodily changes that signal his being there, wherever their gaze has placed him, moving or still, angry or repentant, aggressive or affectionate. I look at how the martial art form of kalaripayatu and the mimetic aspect of bharata natyam create and experience the other in training and performance, to enable what is spoken of in the Natya Shastra as satvika abhinaya

# Arya Madhavan

University of Lincoln

A senior lecturer working with the University of Lincoln, Arya researches and writes on the traditional Indian Theatre, with particular reference to Kudiyaattam, the oldest existing theatre form in the world today as well as Natyasastra. She is a Kudiyaattam performer with over 18 years of performance experience from both India and UK. Her research and writing focuses on the aesthetics and praxis of Kudiyaattam with an intention to develop new theoretical concepts derived from its practice. Arya completed her PhD from the Department of Theatre, Film and Television Studies, Aberystwyth University in 2008, which focused on the acting and actor-training of Kudiyaattam from the perspective of consciousness studies. Her first monograph was published in 2010 entitled "Kudiyaattam theatre and the Actor's Consciousness". According to Boris Daussa-Pastor "Arya Madhavan's book is a rare effort of theorization in kudiyaattam that draws from Indian and Western scholarship." Arya leads research on Women in Asian Performance and organised the first international conference on women in Asian theatre at the University of Lincoln. She edited an Asian Theatre Journal special issue on the topic (2015 Fall) and is currently completing the editing of Routledge anthology on Women in Asian Performance.

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## The Politics Of Roar: Towards A Female Kathakali

### Working Group: Performance and Consciousness special panel

This paper critically examines the patriarchal structure of kathakali to determine the gender partialities that it has exercised for the last four centuries through the lens of female 'roar,' one of the very few vocal expressions in Kathakali by certain character types. Roar is the signature of the highly popular male characters in kathakali, such as Keechaka, Ravana or Duryodhana. Neither female characters nor noble male characters roar; but the roaring kathi (knife) characters as above are often the most popular in kathakali repertory. In all female kathakali performances women who perform roaring characters do roar, but a female roar is always received with an element of speculation. This paper treats the female roar, the least discussed performative element of kathakali, as a feminist metaphorical revolutionary act in the 21st century kathakali. In turn, it will help me to weigh the significance of the female intervention into the contemporary kathakali.

# Maiya Murphy

National University of Singapore

Maiya Murphy is an Assistant Professor in the Theatre Studies Programme at the National University of Singapore. Her research investigates the intersection of body-based performance practices, cognitive science, and philosophy. She has a particular interest in Lecoq-based pedagogy, physical theatre, and dance. Maiya has presented papers at meetings of professional associations such as the Association for Theatre in Higher Education (ATHE) and the American Society for Theatre Research (ASTR). At ASTR she has participated in working groups such as Cognitive Science in Theater and Performance (2010, 2013), Between Theatre Studies and Dance Studies, and Performance as Research (2009). She has contributed chapters to COLLECTIVE CREATION IN CONTEMPORARY PERFORMANCE (Kathryn Mederos Syssoyeva and Scott Proudfit, eds.), THE OXFORD HANDBOOK OF DANCE AND THEATER (Nadine George-Graves, ed.), and is currently working on a chapter for THE ROUTLEDGE COMPANION TO JACQUES LECOQ (Mark Evans and Rick Kemp, eds.). In addition to performing, devising, and directing, she was the founding Administrative Director for Naropa University's MFA Theater program. Maiya was a 2012-2013 UC President's Dissertation Year Fellow. She received her BA from Yale, trained in Lecoq-based actor-created theatre at LISPA, and was awarded her PhD from UC San Diego.

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## The Embodied Cognition of Indian Classical Drama

### Working Group: Performance and Consciousness special panel

This paper pairs principles of Indian Sanskrit Drama with current research in embodied cognition to articulate how Indian Classical Drama envisions the body as the main orchestrator of meaning making and the audience-spectator contract. To see the embodiment of Indian Sanskrit drama through cognitive science is to untangle the way in which the classical drama's body is the instigator of creativity and communion both cognitively and aesthetically speaking. To tease out this function, this paper zeroes in on the practices and principles of bhava, rasa, mudra, and rules regarding the body on stage. Cognitive scientific principles that will illuminate these practices include cognitive scientific and cognitive philosophical notions of emotion as embodied phenomena, cognitive blending, basic-level categories, body schema, body image, proprioception, and enactive perception. This paper will include a discussion of a set of videos of Western students at Pomona College, led by Dr. Betty Bernhard, who trained in and produced two Sanskrit dramas: The Little Clay Cart (Mrcchakatikka) and Shakuntala. These videos are useful because they necessarily articulate a way of communicating classical Indian principles to a non-Indian audience, and in so doing highlight the difference between traditional Western and classical Indian notions of the body in performance. This comparative act reveals the kinds of aesthetic and cognitive shifts that must be made by Westerners when considering Sanskrit Drama in its original performance conditions and just how much aesthetic and cognitive agency is bestowed on the performing body in Sanskrit Drama.

# Sreenath Nair

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SREENATH NAIR (BA, MA, MA, M Phil, PhD) Lincoln School of Performing Arts, University of Lincoln, United Kingdom, Senior Lecturer, University of Lincoln, 2005-Present • Current Teaching: Improvisation and Devising; Reading Performance; Dissertation • Course Leader: MA Indian and South Asian Theatre • Teaching at Lincoln: Histories of Drama; Theories of Drama; Foundations of 20 Century Performance; Adapting Shakespeare; 20 Century American Drama; Drama in a Global Context; Performance in a Global Context; Indian theatre, Shakespeare and Performance; Reading Performance; Improvising and Devising • Member of Faculty Teaching and Learning committee • Member of Faculty Ethical Committee Fellowship on Training in teaching methods at the British Higher Education

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## What is Indian Performance Studies?

### Working Group: Performance and Consciousness special panel

What is Indian performance studies? How does the Natyasastra inform and explain the structural principles and functional modalities of performance as a spatiotemporal event? How do we understand the performance discourse of the Natyasastra through the range of critical paradigms and theoretical concepts presented in the text and translate them into contemporary scholarship? Does the Natyasastra still remain as an interminable source of knowledge in understanding the multiple and complex mechanisms of the body in performance? Do the theoretical insights that the Natyasastra offers to understand performance practice have some relevance or usefulness in enhancing and/or complimenting our understanding of current developments in theatre and performance studies, in what degree and level, or the text only remains simply as a doctrinal composition of the past? These are the fundamental questions that this paper will be addressing from various contexts and perspectives: from Sanskrit to performance studies and from Abhinavagupta to neuroscience. Embodied practices and their diverse approaches to the human body, in general, and the performer's body in particular, are one of the most distinctive characteristics of Indian theatre. Indian theatre offers systematically developed philosophies and their applications in well-developed and highly sophisticated methods of practice. The paper will examine the explicit and implicit levels of the Indian approach to the body with specific reference to the Natyasastra. The explicit level of the body deals with techniques and methodologies of practices, particularly, in relation to scores, skills, and physical abilities of the actor. The implicit level of the body, whereas, deals with the 'transformative power' of the body. These levels are entangled and interconnected principles of practice forming the concept of embodiment in Indian performance. The paper will also investigate how the concept and practice of the body outlined in the Natyasastra informs contemporary theatre practice and performance theory.

# Nimanthi Rajasingham

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Research and Teaching Interests Performance and Theater Studies; South Asian Literature; Comparative Literature; Postcolonial Studies; Globalization and Transnational Studies; World Literature; Twentieth Century Literatures; Ethnic Studies; Trauma Studies; Cultural Studies; Critical Theory; Women's and Gender Studies Essays in Academic Journals and Books "Performing Ethnic Identities in Neoliberal Economies: Working Class Women's Performances in a Time of War." Forthcoming in Contemporary South Asia, 2016. (Invited to submit) "'Work is War': Ethnoliberalism and the Biafran War in Ken Saro-Wiwa's "Sozaboy." Under review at Research in African Literatures. "The Factory is Like the Paddy-Field: Gam Udawa Performances, Ethnicity and Neoliberalism." South Asian Review. 33.3 (January 2013): 275-293. "Being Tamil in a Different Way: a Feminist Critique of the Tamil Nation." Co-author Radhika Coomaraswamy. Ed. R. Cheran, Pathways of Dissent: Tamil nationalism in Sri Lanka. New York: SAGE, 2009. (Sinhala version published in 2007) Constellations of Violence: Gender and Representation in South Asia. Co-editor Radhika Coomaraswamy. New Delhi: Women Unlimited, 2008. (Translated to Sinhala in 2011) "The Politics of the Governed: Maternal Politics and Child Recruitment in the Eastern Province of Sri Lanka." Co-editor Radhika Coomaraswamy, Constellations of Violence: Gender and Representation in South Asia.

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## How Bodies Matter: Sri Lankan Working-Class Women's Performances in a Time of War

### Working Group: Performance and Consciousness special panel

Contemporary working class women's theaters from the Export Processing Zones in Sri Lanka are rich sites for interrogating the nature of working-class, feminist and ethnic consciousness during neoliberalism and war. For the first of these zones opened at Katunayake in 1978 and mark Sri Lanka's turn to a free market economic model. Soon after, ethnic war between the Liberation Tigers of Tamil Eelam and the Government of Sri Lanka commenced in 1983 and conditioned the nature of these zones. Workers' bodies are constantly disciplined and controlled off stage through labor practices, militarization of these zones, through visual economies such as posters, even as the political theater of the Stree Kamkaru Madyasthanaya, draws from workers' resistance strategies off stage, and Brechtian and folk theater to critique these regimes. Their performances help us explore how women's bodies are central to critiques and subversions of neoliberalism and ethnic war. Using Judith Butler's arguments around how bodies perform gender and sex as both exclusionary and creative processes, and placing her arguments on embodiment in conversation with David Harvey's work on bodies as "accumulation strategies," I hope to explore both the possibilities and limits of this theater group's critiques. Their theater marks how bodies are both the site of exclusion in some spheres and inclusion and valorization in others, for as certain bodies make it on stage to perform valuable critiques, others are erased from both theatrical performance and consciousness. Paying careful attention to the nature of their performances signals the spatial organizations of zones that echo national exclusions. Reading two of their plays "Avashyathava" (Necessity) and "Yakku" (Demons), I will explore how workers' theater gestures to the relationship between bodies and the spatial organization of zones and the nation, whereby some bodies are allowed movement while others are barricaded and kept out.

# Janaki S Nair

Northumbria University

PhD (Part-time) in Hand Gestures of Indian dance forms and Tantric Rituals, Northumbria University, UK (Currently pursuing) 2012-2017 M.A in Fine Arts, Bharatidasan University, India, 2010 – 2012 (Passed with Merit). Dissertation: Elements of Communication in Bharatanatyam – exploring the key aspects used in Bharatanatyam dance form to enable effective communication of story/theme M.A in Media and Public Relations from Newcastle University (Passed with Merit). 2007 – 2008 Major Projects: have done a presentation on media voyeurism; presentation on investigative journalism; done a campaign on obesity under the title 'less luggage more comfortable the journey' Dissertation: This project under the title 'Media form monologue to dialogue' explored the part of new media (blogs) in crisis management taking Asian tsunami as a case study. BVMC (Bachelors in Videography and Mass Communication) from Mar Ivanios College India during 2004- 2007 with 79% marks. 2004 – 2007 Major Projects: Reported international documentary festival, Reported and edited news for the college newspaper. Planned and managed PR campaign on female foeticide; have done a photo story on Koyikkal palace; wrote script for a spot on noise pollution; Directed and wrote script for a documentary about Alzheimer's disease under the title 'an ode to lost memory'.

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## Embodying Character: Reflections on the Actor's Process in Kathakali

### Working Group: Performance and Consciousness special panel

The aim of this paper is to look at the actors 'creative process' in Kathakali in terms of training and performance, the ways in which cultural and religious aspects shape actor's communication. I will closely examine the actor's creative process in the Kathakali under two sections: 1) the physical training in which the actor's body is prepared in the performance 2) the nature of the internal preparation of the actor through characterization. The systematic training of Kathakali provides the actor with sufficient physical skills and flexibility, whereas reading various religious stories form the basis of characterization. I argue in this paper that there is an uninformed religious learning that is taking place in the actor's creative process, which will in turn enhance the actor's creativity. Taking examples from Kathakali, from my experience of being an actor, the paper will also argue that this religious learning will help the actor with enormous gestural vocabulary in improvisations that is the crucial aspect of Kathakali acting. Finally, I also argue that this unidentified religious learning functions as the intertwined nature of aesthetic experience, the Rasa, in performance. The presentation follows demonstrations from the Kathakali.

## ROSY SAIKIA

**Indian Institute of Technology Guwahati  
Assam, India**

Bhaona is a traditional Vaishnavite form of theatre prevalent in Assam, the North Eastern part of India created by Saint Sankardeva in the fifteenth century. This paper aims to look at various modes of presentation of the Bhaona performance, which includes rituals, settings, orchestration, dance, chorus, recital, make up, costumes and masks along with impersonation of the characters. Bhaona is not like another play which can be staged without any prior rituals. It is unique in many ways- the entire play is enacted from beginning to end, without any intervening break between the scenes, the Sutradhara filling in the potential gaps with his own brand of dialogue. Earlier Bhaona was staged only in Naamghar, the religious prayer hall where no women could perform. Now it has come out to stage, actors are chosen irrespective of their gender. Strikingly even today if it has to be staged within the Naamghar women participation is strictly prohibited. Male actors impersonate the characters of female. However it will be wrong to identify this as gender specific restriction that one has to spiritualize ones body and also other material resources rather than glorifying passion and sensuousness in any form, either male specific or of females. As Bhaona was created with an aim to propagate a religious message to attain bhakti, Sankardeva thought that participation of women might evoke sensuality which would distract the audience from the spiritual path of Bhakti in which sheer aesthetic enjoyment of beauty was not the goal as aesthetics is also a means to the goal of attaining Bhakti – rasa for whom life is wholly dedicated to the divine will with complete refuge in the Lord in body, mind and spirit. Despite these external factors what remains constant throughout the performance of Bhaona, is that the performance is placed

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## **Embodying Character: Reflections on the Actor's Process in Kathakali**

### **Working Group: Performance and Consciousness special panel**

Bhaona is a traditional Vaishnavite form of theatre prevalent in Assam, the North Eastern part of India created by Saint Sankardeva in the fifteenth century. This paper aims to look at various modes of presentation of the Bhaona performance, which includes rituals, settings, orchestration, dance, chorus, recital, make up, costumes and masks along with impersonation of the characters. Bhaona is not like another play which can be staged without any prior rituals. It is unique in many ways- the entire play is enacted from beginning to end, without any intervening break between the scenes, the Sutradhara filling in the potential gaps with his own brand of dialogue. Earlier Bhaona was staged only in Naamghar, the religious prayer hall where no women could perform. Now it has come out to stage, actors are chosen irrespective of their gender. Strikingly even today if it has to be staged within the Naamghar women participation is strictly prohibited. Male actors impersonate the characters of female. However it will be wrong to identify this as gender specific restriction that one has to spiritualize ones body and also other material resources rather than glorifying passion and sensuousness in any form, either male specific or of females. As Bhaona was created with an aim to propagate a religious message to attain bhakti, Sankardeva thought that participation of women might evoke sensuality which would distract the audience from the spiritual path of Bhakti in which sheer aesthetic enjoyment of beauty was not the goal as aesthetics is also a means to the goal of attaining Bhakti – rasa for whom life is wholly dedicated to the divine will with complete refuge in the Lord in body, mind and spirit. Despite these external factors what remains constant throughout the performance of Bhaona, is that the performance is placed.

# Janet Gibson

Macquarie University

Janet Gibson is in the final stages of her PhD Thesis at Macquarie University, Sydney. Using case studies from Australia and the United States distinctively ranging from contemporary art theatre to applied theatre interventions, her research considers how various iterations of verbatim theatre represent people with dementia to publics, as well as the emerging ways in which people with dementia are representing themselves.

Bree Hadley is Senior Lecturer in Performance Studies

## **Intersections: dementia and verbatim theatre**

### **Working Group: Performance and Disability**

Stories about Alzheimer's disease, and other related dementias, relentlessly incline towards tragedy, loss and abjection. In the progress of one of the diseases of dementia, memory, cognitive and linguistic capacities, as well as narrative fitness, will be compromised, at some stages quite severely. From the moment of diagnosis, people with dementia become enmeshed in socio-cultural discourses which cast them as strangers to their loved ones, or as the living dead (zombies), not as real people and, as a result, they lose their claim to personhood. When theatre practitioners work verbatim with dementia stories, a paradox becomes apparent: the intersection of a technique, that relies on testimonies from 'real' people, put together with people not generally deemed to be 'real' or people. This presentation examines two verbatim productions that use stories about, with and by people with dementia (elders in the main) to show how these practices address the ethical, political and aesthetic issues arising from this intersectional paradox.



# Bree Hadley

Queensland University of Technology

Bree Hadley is Senior Lecturer in Performance 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*, and *Scope: An Online Journal of Film and Television* amongst other journals, as well as in her recent book on Disability, Public Space Performance and Spectatorship: *Unconscious Performers* (Palgrave Macmillan, 2014). Hadley is currently President of the Australasian Association for Theatre, Drama and Performance Studies (ADSA), a Director of Performance Studies international (PSi).

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## Performing Immobility / Protesting Immobility

### Working Group: Performance and Disability

Though there is much interest in mobilities and performing mobilities as a characteristic of modern, urban, social life today, this is not always matched by attention to immobilities, as the flip-side of mobility in modern life. In this paper, I investigate public space performances designed to draw attention to precisely this counterpoint to current discourses of mobilities – performances about the socially produced immobilities many people with disabilities find a more fundamental feature of day-to-day life, the fight for mobility, and the freedom found when accommodations for alternative mobilities are made available. Although public policy is increasingly aligned with a social model of disability, which sees disability as socially constructed through systems, institutions and infrastructure deliberately designed to exclude specific bodies – stairs, curbs, queues and so forth – and although governments in the US, UK, and to a lesser degree Australia, New Zealand and other Commonwealth nations aim to address these inequalities, the experience of immobility is still every-present for many people. This often comes not just from pain, or from impairment, or even from lack of accommodations for alternative mobilities, but from fellow social performers' antipathy to, appropriation of, or destruction of accommodations designed to facilitate access for a range of different bodies in public space, and thus the public sphere. The archetypal instance of this tension between the mobile, and those needing accommodations to allow mobility, is, of course, the antipathy many able bodied people feel towards the provision of disabled parking spaces. A cursory search online would show thousands of accounts of antagonism, vitriol, and even violence prompted by disputes which began when a disabled person asked an able person to exit a designated disabled parking space. For many, it seems, expecting them to pass by such parks so others can experience the mobility they take for

# Andrew Houston

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Dr. Andrew Houston is an artist-researcher in site-specific and intermedia performance, and an associate professor of drama at the University of Waterloo. For more information, please see <http://andyhouston.net/>.

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## **\*From Solitary to Solidarity\*: Approaching Ashley Smith through Performance Epistemology**

### **Working Group: Performance and Disability**

In 2003, 15-year-old Ashley Smith was incarcerated for a minor offence at a juvenile detention centre, where she spent 27 of 36 months in solitary confinement. At 18, she was transferred to the adult prison system in which she was moved between cells and intuitions 17 times in less than a year. In October 2007, Ashley was brought to Waterloo Region, Ontario, and on October 19 she died by self-strangulation using a cloth ligature inside her solitary confinement cell - as prison guards allegedly watched, failing to intervene in time to rescue her. An inquest investigating the circumstances surrounding her incarceration and eventual death commenced in 2012, and in December of 2013 delivered the verdict that Smith's death was a homicide. The inquest sparked much media attention for its shocking exposure of Canada's prison system and neglect of those suffering from mental illness. *From Solitary to Solidarity: Unraveling the Ligatures of Ashley Smith* was a multimedia, multi-disciplinary performance, staged at the University of Waterloo in March 2014 (see: <http://www.solitary2solidarity.com>). Through this performance, students investigated the social and political consequences of broken correctional and mental health institutions, and addressed the evolving perceptions and assumed objectivity of the media. *From Solitary to Solidarity* was developed and performed within an auto-ethnographic framework, where truth is represented as mediated, unstable, and entangled in politics and personal interests. In this paper, I want to examine the problems and possibilities of working on such a project, particularly as it attempted to create dialogue between different disciplines and sectors bond by shared concerns about Ashley Smith's story. I want to consider the successes and failures of the project as a form of transdisciplinary performance epistemology, a way of generating meaning that has the potential in this case to offer a pan-institutional perspective on mental healthcare issues.

# Kate Maguire-Rosier

Macquarie University

Ms. **Kate Maguire-Rosier** EDUCATION • Bachelor of Creative Arts (Hons), Macquarie University, 2013. • VETAB Certificate IV Dance Performance Studies (Classical) 2004. EMPLOYMENT • Communications Officer, Treehouse Theatre, 2010-present (volunteer). • Tutor, Indigenous studies department & media studies, Macquarie University, 2014 (casual). • Marker, performance studies, Macquarie University, 2013 (casual). • Technical Officer, Macquarie University, 2013-2014 (part-time). • Theatre Operator, Parramatta Riverside Theatres, 2010-2012 (casual). • Artist Services Intern, Jacob's Pillow Dance Festival, MA USA, 2009 (4 months full-time). • English Teaching Assistant, Lycée Fragonard, L'Isle Adam, France. 2008/09 (part-time). MAJOR ACHIEVEMENTS • PhD candidate, Macquarie University, 2013-present. • Presented doctoral research ARTS//MATTERS UNSW symposium, Sydney, October 2014. • Support artist for "Second Skin" an integrated dance triple bill produced by Accessible Arts, Sydney, August/September 2013. • Awarded First Class Honours 90% for thesis in digital performance, Macquarie University, April 2012. • Presented Honours research "Mediating Weeping Woman: A live/digital performance study", Australasian Conference for Undergraduate Research, September 2012, and affiliated paper published in Macquarie Matrix, December 2012. • Critical review "Dancing at WOMADelaide" published in Ausdance SA aDm Magazine, April 2010. • Produced & directed dance theatre piece "Wonga Pigeon and the White Waratah", Lighthouse Theatre, Sydney, May 2008.

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## Applying digital performance theories of presence, "liveness" and embodiment to disability and Deaf performance practice: a meeting of the disabled and the digital on stage

### Working Group: Performance and Disability

There is a need to interrogate the relationship between new technologies and the culturally disabled body. In the context of a live performance, how does an actor relate to herself and her audience as she speaks via a voice synthesiser? This paper is a response to viewing perceived-to-be disabled performers in live theatre productions in Sydney, Australia. Working towards a doctoral thesis which converges digital performance with disability and Deaf performance scholarship, this paper will present an application of digital performance theory to disability performance practice. Specifically, the paper will theorise perceived effects of the computer-generated voice and the gestural signs of a performer who uses a voice synthesiser and a unique manual sign language to communicate. Here, contemporary debates on presence and "liveness" are confused. The performer's aural/visual communicative mode destabilises a defining ontological tenet of theatre – an immediate, "live", embodied and ephemeral (co)-presence. This paper thus suggests that audience perception oscillates between various modes of presence, experiences of embodiment and effects of "liveness". Firstly, it will postulate ways in which perceived notions of literal, fictional and auratic presence inform the disabled subject in the context of a live theatre performance, especially in terms of affirming personhood. Secondly, it will propose how perceived effects of "liveness" impact on the disabled subject in performance, with regards to the contentious issue of new technologies enhancing, "normalising" or eradicating diverse human abilities. Thirdly, it will put forward ways in which experiences of embodiment in and through an environment constitute the perception of the disabled subject in performance. Using the intersection of a computer voice and a live expressive body in performance, this paper will further challenge putative links between speech and personhood and it will advance a current trend to shift focus towards the environment, away from the culturally disabled body.

# Akhila Vimal C

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Ms. Akhila Viimal C is currently pursuing Ph.D in Theatre and Performance Studies at the School of Arts and Aesthetics, Jawaharlal Nehru University, after having completed her M.A. in Arts and Aesthetics and M.Phil ("Performing Disfiguration: 'Othering' Bodies Of Kathakali And Teyyam.") in Theatre and Performance from the same School. For her PhD she is working on "Disfiguration in Indian performance and texts". She is a recipient of Junior Research Fellowship in Performing Arts – Dance/Drama/Theatre awarded by University Grants Commission of India. Her research interests are Disability and performance, Gender, Dance and Rituals. Has presented papers 'Disfiguration in Performance: Politics of Embodying the other' ('Interdisciplinary Negotiations in Performing Arts: Indo-Global Praxis' ISTR, Xth International Conference, Central University of Rajasthan), 'Embodying Disfigurement: Performing Body in PottanTeyyam' (Social Space and Disability, IFTR)

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## From Royal Stages to Public Stage: changing Perceptions of Performing disfiguration and Pain in Kathakali

### Working Group: Performance and Disability

Kathakali is regarded as one of the classical dance forms of Kerala, India. Traditionally, Kathakali has been a form of art that was only performed inside royal households as part of festivals and marriages. Institutionalization of Kathakali in the early 20th century with the establishment of Kerala Kalamandalam played a vital role in reviving Kathakali from the status of a temple dance form to a popular art form in Kerala, what has also been made into an icon of 'Incredible India' campaign .In the process, the performance and practices have altered/modified notably. This paper looks at a specific alteration of the form what I call performance of disfiguration. Explicitly ninam vesam (mutilated demoness with her bloody body) of Kathakali is a case of performing disfiguration that has the ambivalence of stabilization and destabilization. Ninam appears behind the audience, completely drenched in blood, beating her breasts fiercely with her long arms and crying loudly and enters the stage. One can see a complex process of disfiguration demonstrated in the performance. The mutilated body of a lower caste woman has the agency to destabilize this tyranny in the form of ninam. When Kathakali is performed in front of upper caste audience the performance of kari vesam (black costume) as a lower caste (impure) and ninam has received a different approach. In contrast with this in a newer performance space and audience these perceptions have changed. Through the ambivalence in the performance of pain and disfiguration, the ninam and the kari portray intersections of caste, gender and disability on stage. This paper will explore Kathakali practices and its changed viewership with special focus on kari vesam and ninam vesam to study the significant paradigm shift in performing disfiguration in the process of democratisation.

# Silvia Battista

Royal Holloway University

Dr. Silvia Battista has engaged in the last fifteen years with a multidisciplinary set of artistic languages and with academic research and writing. She engages with areas of research dealing with perception and affects in performance, theatre and visual art contexts with an emphasis on the cognitive, ecological and affective implications of spirituality and religiosity in contemporary culture. She holds a PhD (2008-2014) in performance studies (Royal Holloway University); an MA (2004-2006) in Communication Art and Design (Royal College of Art); and a First Class Honours degree (1992-1996) in Fine Art (Academy of Fine Art, Rome). Her work has been presented at various venues in UK, Czech Republic, Italy and USA and her academic research has been published in various peer-reviewed publications.

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## Spirits Read Foucault

### Working Group: Performance and Religion

I propose, for the Performance and Religion Group, the performance/presentation/provocation 'Spirits Read Foucault' (2014). This performance/presentation proposes an embodied investigation of the term spiritual in secularity; and encourages a rethinking of whether the boundaries between the spiritual and material are culturally set. 'Spirits Read Foucault' uses the format of a conference presentation to guide the audience into the journey of visualisation of dismembering a body until a void in embodiment is achieved and a different sense of materiality emerges. Eventually the reading of an extract from Michael Foucault's book 'Madness and Civilization: A History of Insanity in the Age of Reason' (1965) sets the question this performance/presentation aims to explore. Departing from the assumption that concepts such as spiritual and material depend on ontological relativism, performance is used here to look at how their boundaries are categorized, constructed and experienced through cultural praxis. In conclusion, the presentation/performance 'Spirits Read Foucault' considers performance as a useful means through which to problematize essentialized discourses on both spirituality and secularity, and invites cultural negotiations through practice. Therefore it does not define spiritual and material into fixed and binary meanings or categorizations of reality, on the contrary the event is specifically devised to unsettle such ordered cultural configurations.

# Claire Maria Chambers

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Claire Maria Chambers is Assistant Professor of Drama, Sogang University Seoul, South Korea. PhD, Performance Studies, University of California, Davis. MA, Theology and Spirituality, Seattle University. Recent Publications - Performance Studies and Negative Epistemology: performance apophatics, forthcoming, Performance Philosophy Series, Palgrave Macmillan, 2016. Review: "Woyzeck the Musical, directed by Yun Ho-Jin", co-reviewed with Chun Dong-Hwang, commissioned for May 2015 issue of Theatre Journal. "Transcultural and Queer: Douglas Maxwell's Our Bad Magnet in Seoul", forthcoming, May 2015 issue of Theatre Journal. "Liturgy", Ecumenica Journal of Theatre and Performance, special issue, "Critical Terms in Religion, Spirituality, and Performance", 7.1 and 7.2, Fall 2014, pp. 37-44. "Mythologizing the Global with the 'Korean Original Musical'", Theatre Research International 39.3, summer 2014, pp. 168-181. "Epistle and Episteme: Yee Sookyung's 'The Very Best Statue' and the Art Object as Social Space", Text and Performance Quarterly 34.2, April 2014, pp. 125-143. Performing Religion in Public, co-edited with Joshua Edelman and Simon DuToit. Houndsmills and New York: Palgrave MacMillan, 2013.

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## Democracy and Apophasis: Longing for a Just Community

### Working Group: Performance and Religion

Apophatic spiritualities revel in the paradox of the impossibility of belief, turning instead to an epistemology of the negative. From the ancient Platonists' rejection of earthly manifestation of the true, to the existential dialectics of Soren Kierkegaard and his failed "leap" of faith, to French Catholic theologian Jean-Luc Marion's apophatic phenomenology of the gift, and "post-theological" philosopher Jean-Luc Nancy's negative notion of the Other through Being as both singular and plural, modern and recent negative theologies correspond to negative epistemologies—how one may know beyond belief; knowledge in the absence of positivistic affirmation or even hope. If we consider contemporary negative theologians alongside performance theory from the last twenty years or so, a pattern of negative thought emerges. Especially in relationship to gender and queer theory, concern for the indistinguishable, the non-categorizable, and the felt presence of the absent and unknown marks the rise of performance studies throughout the 1990s and into the 21st century. Muñoz's and Halberstam's work between utopias and other "queer arts" highlight the revolutionary potential of impossibility, while the "poetics of failure" (Bailes) demonstrate how the accidental and the unknown can open up the performance of the possible. Throughout the development of the discourses that describe theatre and performance studies, both transformation and resistance remain key terms that mark an abiding interest in such liminal experiences (MacKenzie). However, such theories are still based upon positivistic outcomes: learning, development, change. What can we learn from a history of thought that radically rejects the positive, not only negating any positive proposition, but striving to negate the negation as well? This paper will look to one foundational apophatic thinker whose writings have helped shape, for good or for ill, theories of democracy: St. Augustine of Hippo. I will focus on Augustine's Confessions, which, written as monologs to be orally performed for friends, dramatize the soul's search for God. The abiding emptiness at the core of the restless heart makes the soul what it is: a vehicle of longing for the Lord. The Confessions are a spiritual autobiography, but also an allegory for community. Just as at the heart of the Soul's relationship with God is an emptiness forever waiting to be filled, so too is a good community structured by constant longing for justice. The work of self-discovery in the Confessions is the work of discernment in discovering the just society. Just as Augustine was constantly haunted by the question, "How can I long for what I do not know?" so too must a democratic society strive for a justice it has not yet embodied. Through explication of Augustine's performative spiritual autobiography as political theology, I suggest that democracy itself can also be understood as a negative epistemology, and that there is nothing short of our humanity itself at stake not only in our awareness of the blind spots in our knowledge, but also in our ability to negate the performance of our own ignorance.

# Joshua Edelman

Birkbeck, University of London

Mr. Joshua Edelman teaches theatre and performance at Birkbeck, University of London and the Royal Central School of Speech and Drama, where he writes on the intersections between theatre sociology, religious practice, and political struggles in the contemporary West. He received his PhD in theatre from Trinity College, Dublin in 2010. He is a member of the Project on European Theatre Systems, works with the Institute for Theology, Imagination and the Arts at the University of St Andrews, and is founding co-convener of Performance and Religion Working Group of the International Federation for Theatre Research. He is the co-editor of *Performing Religion in Public* (Palgrave, 2013), and his articles have appeared in journals including *Performance Research*, *Nordic Theatre Studies*, *Ecumenica* and *Liturgy*.  
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## Why Religious Studies Need Theatre and Performance Studies

### Working Group: Performance and Religion

This paper examines the methods of description and analysis that have been developed in theatre and performance studies which show particular promise for research on religious (and so-called 'post-religious') phenomena. In response to the call to articulate a set of terms and methods to serve as lodestars to guide the WG's future research—as well as to guide the subfield of performance and religion more generally—it will be necessary to demonstrate the value of our methods to scholars of religion. (While the converse is also true—the methods of religious studies are of use to scholars of theatre—I can only gesture to it in this paper.) The key contribution that we can make is the way in which theatre and performance are able to trace out the relationship between social practices or institutions (which, while malleable, have some temporal stability) and the iterative, finite actions which constantly re-establish and re-make them. This makes these methods useful for research on all social systems, of course, but it is particularly important for religious practices because they so often refer to an ontological or ethical reality that seems to exceed the practices themselves—what Geertz called the sense of the 'uniquely realistic.' Performance's ability to use bodies, objects, sound, time and co-presence to evoke extraordinary affects make it relevant for religion, and the tools we have developed to study that ability would also serve to make sense of religion as a social and cultural system.

# Anton Krueger

Rhodes University

Mr. Anton Krueger teaches Performance Studies at the Drama Department of Rhodes University, Grahamstown, South Africa. His book "Experiments in Freedom: Explorations of Identity in New South African Drama" was the recipient of the Vice-Chancellor's book award for 2011. Anton also teaches Creative Writing on the Masters programme at Rhodes, and has published widely in a diverse range of genres, including poetry, playscripts, fiction and memoir. He is also a Mindfulness facilitator with Mindfulness Africa.

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## Performing Mindfulness / Vajrayana and Performance

### Working Group: Performance and Religion

Performance and religion both offer a means of social cohesion. They both have somatic, psychological, social and spiritual aspects (in terms of Kees Waaijman's definition), and both offer ritualized methods for investigating heightened awareness. Most important of all, both religion and performance have a shared desire to be of some benefit, and attempt to provide arenas in which to investigate or come to terms with life situations, be they tragic or celebratory. In terms of my own experience with Karma Kagyu (a lineage of the Vajrayana Buddhism of Tibet) I can attest that it provides a religious system with a great many meeting points with performance practise and theory. For example, ontology is described as a temporary, ephemeral event, the performance of aggregates coming together momentarily as process, rather than as lasting entity. Also, special practises such as tantra involve visualising the self as a performer in a vast arena, making deliberate use of the imagination as a means of transforming the mind. Furthermore, Chögyam Trungpa found a similarity between Vajrayana and performance in that they were both a means of "raising awareness and consciousness," and he developed his Mudra Space Awareness as a means of exploring this connection. After elaborating both technical (conceptual) and personal (experiential) definitions, I would like to explore, in particular, the method of Mindfulness which is being used today by a number of different religions as well as by performance practitioners. Whether it is used as a method for observing the ongoing drama of the mind, or as a means of being absorbed into the divine, Mindfulness infuses both religious and performance practises with a practical and experiential method and could provide a fruitful area of investigation for intersections between the two.



# Alvin Eng Hui Lim

National University of Singapore and King's College, London

Mr. Alvin Lim is a doctoral student on the Joint PhD programme of the National University of Singapore (NUS) and King's College, London (KCL). He has recently completed his PhD dissertation on popular religious practices and spirit mediums in Singapore. His key research interests are syncretised and online religious practices, spirit mediums and rituals. 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/>). He also belongs to the Asian Intercultural Digital Archives (AIDA) project that aims to make some of the most important contemporary theatre practices in Asia available and accessible online to a wide audience.

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## Spiritual Assemblages: Cross-spiritual Tools of Analysis

### Working Group: Performance and Religion

What is a spiritual performance? Is "performance" a useful term to define a diverse range of activities that one understands as spiritual? Is Richard Schechner's broad spectrum approach still a useful methodology or do we have to find other means to access specific spiritual phenomena? What constitutes spirituality and must a concept of it be formed within a particular religious context? These questions form the main themes of the proposed paper. Informed by Giorgio Agamben's concept of 'paradigm' (2009) and 'assemblage' from Deleuze and Guattari (2004) and Georges Bataille (1992) respectively, the paper first attempts to make sense of the supposed dichotomous opposition of the universal and the particular in the study of spiritual practices. Next, I converge the universal and the particular by citing spiritual assemblages that simultaneously refer to religious traditions and defer from them through their creative expressions. I propose to study these spiritual practices by anchoring them within their specific local contexts while bearing in mind that a spiritual practice can share forms and expressions with several other practices. Each practice formulates its own content and expression after a process contingent to its locale and historical trajectory. Nevertheless, they can be part of genealogies and crossings that negotiate tensions and commonalities stemming from a range of forms and substances from elsewhere. This is particularly true of spiritual practices found in the Southeast Asian region such as the Nine Emperor Gods religious practice and Charismatic Christianity. Any rethinking of a field of performance, religion and spirituality requires a set of analytical tools that emphasises comparative research because spiritual practices are derived from a confluence of forces, time and space, agents and traditions.

# David Mason

Rhodes College

Mr. David Mason is Chair of Theatre and Director of Asian Studies at Rhodes College in the USA. He is the author of "Brigham Young: Sovereign in America" (Routledge, 2014) and "Theatre and Religion on Krishna's Stage" (Palgrave, 2009). He manages information technology as a board member of the Association for Asian Performance.

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## Ascriptive Performance: Christian-oid Temple Rites in the 19th Century

### Working Group: Performance and Religion

The methods of history, philosophy, psychology, literature, and so forth, contribute significantly to the study of theatrical performance. Performance, as a disciplinary method, can contribute reciprocally. The fundamental interest of Performance Studies in humanity's physical and dynamic construction of meaning can illuminate the alleyways of History, et al., by articulating the methods of acting (in all the term's various senses), and acting's effects on the meanings by which people build reality. With respect to the study of religion, Performance Studies provides an observational ethos and the language necessary to identify and articulate the active mechanisms—the acting—by which people construct peculiarly -religious- meanings. These meanings, and the mechanisms by which they are produced, are essential to understanding religion as a phenomenon, to the extent that we regard religion as rooted in human experiences that are understood in a peculiarly religious way. Following an ascriptive theory of religion, which presumes that religious experiences are not essentially unique, this paper examines certain pseudo-Christian rituals of the nineteenth-century that ritually dramatized portions of the Christian Bible. The application of Performance Studies tools to a study of, for instance, nineteenth-century Masonic rites helps us understand how the rites constructed and sustained a certain regard for the rites and their concomitant experiences as 'spiritual' or 'religious'. Borrowing Ann Taves' vocabulary, the explicit role playing in these rites contributed to the ways in which the participants -deemed- the experience of the rites as religious. The transitive value of this study is its potential to demonstrate ways in which -performing- contributes to deeming experiences as peculiarly religious.

# Shira Schwartz

York University

Ms. Shira Schwartz is completing her sixth year of doctoral research in the department of Theatre and Performance Studies at York University. After completing her undergraduate in 2007 with a specialization in collective creation, Shira lived in Jerusalem for six months and studied in an orthodox seminary for women. Shira works in ethnography, dramaturgy, consulting, and new play development. Her area of research is performing Jewishness and sexuality, and her dissertation is entitled, "Between Letter and Spirit: the Ontology of Jewish Performance." In 2013 Shira contributed a chapter to the book *Performing Religion in Public* entitled, "Performing Jewish Sexuality: Mikveh ritual in Orthodox Jewish Publics" (Palgrave). Other publications include "The Yichud Room: Performing Jewish Spaces" (Canadian Theatre Review) and "De/Constructing Queer Representation 'On the Rez'" (Canadian Theatre Review). Shira has presented at Performance Studies International, The Canadian Association for Theatre Research, and various conferences and symposiums at Ryerson University, McGill University, and University of Greensboro. She recently presented at Limmud Toronto and will be presenting this month at the joint Osgoode Hall Law School & York University conference, "Law and the Curated Body." The paper is entitled, "Curating Mikveh Bodies: Waters in/and the

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## Passover Objects: How to Be/Have Them

### Working Group: Performance and Religion

Barbara Kirshenblatt-Gimblett posits that material objects do not possess inherent meaning; rather, they become meaningful when they are contextualized. Their meanings are defined by the worldviews of their carriers: "They are what they are by virtue of the disciplines that 'know them' (2). Reorienting this statement, one could say that an object "learns" its meaning upon being carried away. We understand from gender theory how the physical body learns sex and gender through a process of materialization; can we apply this theory to objects as well? Can physical objects "learn" their significance through a similar rehearsal process? In this paper I attempt to understand how objects at the Passover Seder become Jewish by "carrying them away," in Kirshenblatt Gimblett's terms, and contextualizing them in orthodox Jewish culture. I borrow Butler's concept of materialization to theorize the material objects involved in the Seder and the gender roles they inform. I then analyze the matzah (unleavened bread) object in depth, and the object-relation story in which it is situated. Between and through and around matzah practice exists a culture of vigilance and scrupulousness amongst orthodox Jewish women. This paper posits that matzah ritual is a demonstration of this culture, and further, that the absence chametz (leavened bread), during Passover ghosts matzah and hails women to perform gender at the Seder. I believe that performance studies can help to deconstruct what/how matzah does at the Passover Seder and to understand its cultural thickness. Performance theory provides a framework to break down the complicated dance between bodies and objects involved in Seder ritual. In the past we have understood performance as bodily enactment: singing songs, wearing clothes, etc. At the Seder, though, we see that objects produce meaning more than bodies. Objects produce the bodies that enact them. The paper looks at the is-ness of Jewish performance at the Seder, contesting a concept of performance that operates purely in bodily terms.

# Kim Skjoldager-Nielsen

Stockholm University

Mr. Kim Skjoldager-Nielsen is a Danish PhD student in theatre studies at Stockholm University, Sweden. 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*.

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## Spirituality, Experience and Performance

### Working Group: Performance and Religion

This paper addresses the much-needed and challenging conceptualization of spirituality within the emerging field of performance and religion. It attempts to do so by connecting the concept to performance in the sense that spirituality as a faith-inspired outlook, expressed as a practice or a searching, may build upon the participant's experience facilitated by performance as a staged event, artistic or cultural. In what way may spirituality be said to derive meaning structurally and contextually from performance as to contribute to our understanding of the concept? How may a performative approach to spirituality help us understand its potential as a critique of traditionalism or doctrine? Spirituality have become contested in the process of Western societies' so-called 'subjective turn' (Taylor 1991), which has seen religious belief become more subject to personal experience and interpretation – compare 'secularization' (Lürchau 2005). Spirituality implies both individualized beliefs and critique of religious institutions. I propose a comprehensive concept, which includes spirituality as practice or searching within religious tradition as well as an individualized move away from/or internal critique of religious institution. Both are, however, oriented towards notions of the sacred as object or point of reference (Hill et al 2000). I understand the sacred as profound experiences of 'immanent transcendence' (Jørgensen 2001, 2014) or 'cosmoaesthetic' realizations that dissolve binaries like life and death, self and other(ness) (Schubak 2012). For locating these spiritual experiences in performance, I suggest Fischer-Lichte's liminal 'performative aesthetics' (2008, 2005), and I will provide examples of stagings to describe and discuss spirituality's critical potential.

# Juan Manuel Aldape Munoz

University of California-Berkeley

Mr. Juan Manuel Aldape Munoz is a PhD 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 holds an MA in International Performance Research from the University of Warwick (UK).

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## **Violent Democracies: Performance Practices of Death and Brutality as a claim to justice in Mexico and the United States**

### **Working Group: Performance as Research**

In the presence of constant violence, death, and disappearances carried out by police forces and politicians, citizens in democratic societies have limited avenues for democratic participation to demand justice. The gap between just participation and the unfulfilled needs of communities seeking justice adopt non-legislative actions. Performance practice is one such expression of these demands. I evaluate these demands from recent demonstrations that gravitate around the particular themes of enacting death and violence. As case points I examine the recent social demonstrations in Berkeley and Oakland, CA, against police brutality in a spate of murders against black lives in the USA and a corrupt political system in Mexico. My analysis centers on the act of "die-ins" and executions as calls to defund militarized police forces in the United States and as witnessing disappearances in Mexico. Across the week-long demonstrations, in which I participate as performer/participant observer, we perform die-ins at traffic intersections as disobedient acts in support of justice for unarmed black men killed by police. In support of the forty-three students that were made to disappear by local authorities in Iguala, Mexico, we use forty-three protestors to stand in execution position for the duration of the protest. Across both performances for different causes, this paper examines the embodied manner in which performances of death and violence serve as a political practice articulating claims to rights in violent democracies.

# Annette Arlander

University of the Arts Helsinki Theatre Academy

Ms. Annette Arlander is an artist, researcher and a pedagogue, one of the pioneers of Finnish performance art and trailblazers of artistic research. She graduated from the Theatre Academy, Helsinki as director in 1981, as Doctor of Arts (Theatre and Drama) in 1999. She was Professor of Performance Art and Theory at Theatre Academy, Helsinki 2001-2013, head of Performing Arts Research Centre 2007-2009. Arlander's artwork is focused on performing landscape by means of video or recorded voice. Her research interests include artistic research, performance-as-research, performance studies, site-specificity and the environment. Recent publications in English: "Performing Landscape for Years". *Performance Research* 19-3 2014, 27-31. "On methods of artistic research" in Torbjörn Lind (ed.) *Method - Process - Reporting. Artistic Research Yearbok 2014 Vetenskapsrådet / Swedish Research Council 2014*, 13-25 / 26-39.

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## Vegetal Democracy and performance as research

### Working Group: Performance as Research

In recent years many attempts at moving beyond an anthropocentric perspective have been made. One example is the notion vegetal democracy, a principle that concerns all species without exception, developed by Michael Marder (2013). According to him an inherent divisibility and participation are paramount in the life of plants; a vegetal being must "remain an integral part of the milieu wherein it grows" and its relation to the elements is not domineering but receptive. (Marder 2013, 69.) Moreover, "every consideration of a post-foundational, post-metaphysical ethics and politics worthy of its name must admit the contributions of vegetal life to ... the non-essentialized mode of 'living with'". (Marder 2013, 53.) What this vegetal democracy might mean in practice, however, Marder does not explain. How could the idea of vegetal democracy help us develop the methodologies of performance as research? Divisibility and participation make sense in many types of performances, whether in terms of a collaborating ensemble working collectively with their audience, trying to avoid the traditional hierarchies of theatre production, or a small assemblage of camera, body and landscape, as in my example performances. Remembering and articulating the material-discursive practices involved (Barad 2007) and the relationship to natureculture (Haraway 2003), the "when and where" something takes place, would probably take us a long way towards a more inclusive understanding of performance as research. In this text I continue the discussion in "Performing with plants – challenges to traditional hierarchies?" from the conference last year. Meanwhile I have published an article dealing with related topics, "Working with a Witches' Broom", available here <http://www.researchcatalogue.net/profile/show-exposition?exposition=61895>

# Bruce Barton

University of Calgary

Mr. Bruce Barton is a creator/scholar whose practice-based research and teaching focuses on physical dramaturgies in devised and intermedial performance. He has published in a wide range of scholarly and practical periodicals, including *Performance Research*, *TDR*, *Theatre Journal*, and *Theatre Topics*, *Theatre Research in Canada* and *Canadian Theatre Review*, as well as multiple 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 also the Artistic Director of Vertical City, an interdisciplinary performance hub located in Toronto. Bruce has taught for the past 15 years at the Centre for Drama, Theatre and Performance Studies, University of Toronto. In January 2015, he became the first Director of the new School of Creative and Performing Arts at the University of Calgary.

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## Intersections: The Possibilities of/in Intimacy in Interdisciplinary Performance

### Working Group: Performance as Research

My Working Group contribution describes the initial stage of a large scale research-creation project, funded by Canada's Social Sciences and Humanities Research Council, that I am currently conducting. Since 2007, in a substantial portion of my research activity, I have explored the potential for/in/of intimacy—between performers, between performers and audience members, and between audience members—in intermedial performance contexts (see Barton 2008, 2009, 2010). A central strategy in that exploration has been to consider the interrelationship between theatricality and performativity in these contexts and the strategies both performers and audience members utilize to navigate these dynamics. The current project involves: 1) the adoption of specific aspects of contemporary affect theory as a framework for examining the relationships between interpretive and affective experience generated within performance contexts; 2) a focus on theatrical contexts that utilize explicitly interdisciplinary performance practices – and which thus evoke explicitly interdisciplinary theoretical strategies of analysis; and 3) the application of research-creation priorities and methodology as the bases of empirical data acquisition and analysis. Ultimately, the global objective of the full research program is to establish an understanding of the affective experience of intimacy at the intersections of intermediality and interdisciplinarity in theatrical performance—one that is both theoretically robust and rich in creative utility. The specific goals of this initial stage of the research include the following: 1) a thorough review of the relevant scholarly/critical literature and creative practice with a focus on affective experience in interdisciplinary performance contexts; 2) the formulation of a robust interdisciplinary theoretical framework for the study of affective experience; 3) initial engagement with four artists from distinct disciplinary backgrounds in a preliminary "research-based practice" exploratory 'laboratory'; 4) the formulation of a broadly informed yet practically focused interdisciplinary methodological framework and project design for the next, full stage of research.

# Mark Fleishman

University of Cape Town

Mr. Mark Fleishman is Professor in the Department of Drama at the University of Cape Town and co-artistic director of Magnet Theatre, an independent theatre company established in 1987 in Johannesburg and based in Cape Town since 1994. He has created and directed over 30 performance works for the company that have been performed nationally and internationally over the past 27 years and is involved in development projects in urban townships and rural communities using theatre as a tool for social justice and transformation. His articles have appeared in the South African Theatre Journal, Contemporary Theatre Review and Theatre Research International as well as in numerous edited collections, most recently in Anthony Jackson and Jenny Kidd (eds.) *Performing Heritage* (Manchester University Press - 2011) and Nicolas Whybrow (ed.) *Performing Cities* (Palgrave Macmillan - 2014). He is editor of *Performing Migrancy and Mobility in Africa: Cape of Flows in the Studies in International Performance* series at Palgrave (2015). He was a visiting scholar on the MA International Performance Research programme at Warwick between 2009 and 2012, and is an active member of the Performance as Research Working Group of the International Federation of Theatre Research, and was co-convenor from 2009-2013.

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## Beyond Capture

### Working Group: Performance as Research

Chantal Mouffe (1992) argues for a 'radical and plural' idea of democracy in which the principles of equality and justice are extended 'to the widest set of social relations' (14). It is not clear to me what she understands the exact parameters of 'social relations' to be, but if we were to accept the view of Bruno Latour (2005), we would need to expand the social to include 'as full-blown actors entities that were explicitly excluded from collective existence by more than one hundred years of social explanation' (69, emphasis in original); 'entities which are in no way recognizable as being social in the ordinary manner'. In other words the social involves the 'momentary association' of human and other-than-human actors 'into new shapes', new forms of assembly (65) that Latour suggests be called 'not a society but a collective' (14, emphasis in original). A.N. Whitehead seems to echo this sentiment when he writes that 'we find ourselves in a buzzing world, amid a democracy of fellow creatures' (1978: 50). In this paper I wish to explore whether a research output/process (in our case a performance-as-research output/process) might be an actant in its own right; might be understood to be a 'fellow creature' within an expanded conception of democracy. And if so, is it possible to move beyond an anthropocentric paradigm in which human actants always determine the terms of engagement or perspective? Can we move beyond ideas of capture, of hunters and prey and all the power relations this implies, to another kind of relation? And is this what Baz Kershaw means when he argues that 'the foundational principles of practice-as-research work to a democratically deconstructive and de-centring agenda' (2009: 15, emphasis in original)?



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**PAR Methodologies for emergent democratic politics in the work of Duskin Drum**

**Working Group: Performance as Research**

Practice as Research (PAR) is not necessarily going to contribute to democratic change. However, there are ways in which practice, and research, and PAR, can be learned and materialised to generate insight into ecologies of democracy rather than (neo)liberal representative democracy. If practice is thought of as training in the process of making form, and research as the process of making a form that is performed with a rhetorical stance that embodies emergent change, then PAR currently has potential to do politics ecologically and to inform politics with ways of thinking about and implementing ecological democratic structures. An ecological practice of performativity can work alongside rather than in response to a political system so that reasons for going on living that are usually disempowered or ignored or simply unrecognized – alterior ways of knowing and valuing – can emerge from that alongside into political discourse. But if these ecological practices are to have a wider impact on the diverse groups that make up society they have to be performed in public. It is the engaged rhetorical stance of the research component of PAR that finds a form that can bring alongside practice into ecological public performance. This alongside PAR suggests a potential methodology for alterior practices of emergent politics to impact on the way democracy is practised. This paper will explore the potentials and drawbacks in ecological democracy by looking at PAR in the work of the performance artist Duskin Drum which has both tested representative performance and experimented with ecological performance.

# ManolaGayatri Kumarswamy

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Ms. Manolagayatri Kumarswamy's work focusses on the interconnections between theory, practice, individual and group work. Her PhD is on "Breath, Radical Faith and Intersubjectivity: reconfiguring a feminist genealogy of woman's creative autonomy in performance" in Theatre and Performance Studies, Jawaharlal Nehru University, Delhi, where she has been a Teaching Assistant as a holder of the UGC Senior Research Fellowship since 2011, (Feminist theory, Performances of Faith, Gendered Citizenship, Process Based Theatre) for Prof Bishnupriya Dutt. She attended the Drama Dept of University of Cape Town, Summer School in 2011. She won the GATI Residency Award (2009) and made Excess. Her film Veil of Kashmir (2010) with director Mat De Koning showed at Virtual Borders, Heidelberg and Kozi Beinnale 2015. She performed Street Walkers and Restoring Kalpana at Sarai for its City-as-Studio series, New Delhi (2010 and 2011). She is a partner on the UGC-UKIERI project Gendered Citizenship between Warwick and JNU. She was resource person for bodywork for Panchayat leaders through the Aagaz Academy, Karnataka. She taught Gender Studies as Guest Lecturer in Bangalore University. She works with Anlayst Kusum Dhar Prabhu of the Jung Centre, Bangalore. She attended Tavistock Leicester Group Relations Conference in 2014.

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## Towards Democracy: Ethico-political horizon as chora in PaR

### Working Group: Performance as Research

States that make claim to democracy employ deeply undemocratic processes to secure hegemonic control over people and their resources leading often to violent conflict and fractured identity and subjecthoods. The crux of the problem however appears to be the enshrining of democracy as 'static' and the inability to work with process that requires reciprocal sensitivities towards the yet to be named. My paper premised on the inability of legal and constitutional discourse to address the identity conflicts emerging from newly emerging subjectivities, considers the potential of Performance as Research to do so. I consider the dialogue between myself and the other across the divide of conflicting political subject locations that PaR explorations. Malati et al (2009) speak of the their postnational emerging from an 'ethico-political horizon that can no longer take the emancipatory potential of the nation state as a political community of citizen' for granted. The loss of a united citizenship across conflicted subject locations is one that struggles with the new to find a new language and modality to hold the experiences emerging from nascent and fraught subjectivity. My paper explores the political potential of PaR to stage the intersubjective encounter through the experiences of two PaR projects: one that led to the making of a performance film in a militarised zone and the other a workshop called 'Spacing Together' that attempted to seek solidarity across difference.

# Emma Meehan

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Ms. Emma Meehan is a research assistant at Coventry University's Centre for Dance Research. She received her BA and PhD from the Drama Department, Trinity College Dublin. She recently co-edited *Through the Virtual Towards the Real: The Performing Subject in the Spaces of Technology* with Matthew Causey and Neill O'Dwyer (Palgrave, 2015). She is a co-convenor of the Performance as Research working group at the International Federation for Theatre Research and editorial assistant for the *Journal of Dance and Somatic Practices*. In 2014, she received an Arts Council of Ireland dance bursary for her project 'Revisiting the Archives of Dublin Contemporary Dance Theatre'.

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## Ethics of Care in Revisiting The Archives of Dublin Contemporary Dance Theatre

### Working Group: Performance as Research

This paper explores a practice-based research project to revisit and develop sections from 'Lunar Parables' (1983) choreographed by Sara and Jerry Pearson with Dublin Contemporary Dance Theatre (DCDT). Thirty years after the production, I have been working in the studio with the original dancers and company members to revisit sections of this work, to remember its content and context. We also have been reflecting on how past choreographic approaches inform current practices and how the material can inspire new perspectives, ideas and dance material. This has raised personal difficulties around revisiting past archives, and I draw on Eddy's (2015) question: 'what is the legacy to be remembered, and in what form, by whom?' An ethics of care and responsibility has emerged within my own role in relation to the legacy of DCDT, aligned with how Roms (2012, 48) 'reconceive[s] of the archives as a collaborative effort of caring for an artist's legacy.' In responding to Kershaw's (2009, 15) statement that practice-as-research has a 'democratically deconstructive and decentering agenda', I explore the process of working collaboratively with the dancers and choreographer in this project and the methods we employ in examining the work. There are issues around my role in instigating the project, the funding available and how it is allocated, who is included and excluded in revisiting the work, and finally questions around who is framing, writing about and accessing the materials such as video footage which emerges from behind the closed doors of the rehearsal room.

# Majeed Mohammed Midhin

University of Essex

Mr. Majeed Mohammed Midhin is from Iraq. Currently a PhD student at the University of Essex, Department of Literature, Film and Theatre Studies, his PhD subject is "The Dilemma of the Artist in Contemporary British Theatre." In 2002, he finished MA in English Literature from University of Baghdad, Iraq. His MA Thesis Title is "The Concept of Justice in Selected Plays of William Shakespeare." His scholarship to research in UK is sponsored by Iraqi Ministry of Higher Education and Scientific Research. Midhin has published more than nine papers on different aspects of theatre especially in Shakespearean and Modern drama. They include: "Love and Justice: Face to Face in Shakespeare's King Lear's Family Relationship"; "Innuendo As a Rhetorical Strategy in Shakespeare's Othello"; "The Significance of Stage Directions and Linguistic Raparture in Arthur Miller's Death of a Salesman"

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## Contemporary British Theatre: Towards a Democratic Canon

### Working Group: Performance as Research

The relationship between theatre and democracy is dialectical. It depends on a number of factors which are closely related to the political system and the degree of freedom which the playwright enjoys. If we take a historical glance at British theatre in the fifties, we see that the great subject of the post-1956 British theatre was the limits of the democratization of British society during the war. So the first wave of new playwrights, from John Osborne and Arnold Wesker to the early Edward Bond is to confront the cultural consequences of working class empowerment. However, British theatre after 1960s has reached its fulfilment. The end of theatre censorship in 1968 has witnessed drastic developments concerning theatre performance. Subjects, like the political agenda of the feminist movement and the dominance of male writers began to put on plays because there were no longer restricted rules which have been imposed by Lord Chamberlain's censorious eye. The present paper is an attempt to trace the development of British theatre in post-1956. Having realized the importance of theatre in life, questions have been raised about the function of drama, the nature of its reception and the relationship between theatre and the audience. It also sheds light upon the active role of women playwrights such as Caryl Churchill and Pam Gems. They develop an examination of the internal worlds of social issues which are caused by Thatcher's philosophy. Theatre becomes a means to test the validity of political decisions. In other words, it is used to reveal and respond to peoples' reactions in a more democratic way. A good example of how theatre responded is a series of early evening staged forums by the Royal Court on the Iraq War. More interestingly, to see how debates are waged among different writers. In this concern, Martin Crimp wrote a wonderful satire called Advice to Iraqi Mothers (2003). Likewise, Churchill did a factual piece, Iraqdoc, relied on exchanges between Iraqis and Americans online in chatroom.

# Walmeri Ribeiro

Federal University of Ceará-UFC

Ms. Walmeri Ribeiro is an artist and researcher with a PhD in Communication and Semiotics from PUC-SP and Master's in Arts from the State University of Campinas (UNICAMP) in Brazil. Ribeiro is professor at the graduate program in Arts and at the Institute of Arts and Culture of the Federal University of Ceará (ICA|UFC). Actually, her research focuses on the relationships between art, Science and Nature, composed of a transdisciplinary research network which involves artists from different areas such as audiovisual, body arts, art and technology, visual arts and music, technologists, geographers, urbanists and residents of the studied regions, the project proposes a collaborative practice of investigations and creation.

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## **Sensitive Territories: Performative research and humanitarian actions**

### **Working Group: Performance as Research**

This paper presents the actions in the Project Breeze: sensitive territories, contributing for the discussion about democracy and social actions in the public sphere. BREEZE is a research project and artistic creation inserted in the fields of art, politics, science and nature. Methodologically founded on the Performance practice as research, we propose that political, poetical, aesthetical and cognitive issues may emerge from immersive experiences as a field of creative possibilities and of construction of critical thinking, contributing to the methodologies of research in Arts and to new mechanisms and creation devices. By proposing itself in this research field, BREEZE aims to dialogue with the Arts issues in the Anthropocene area, investigating new methodologies and practices about the relations of art with and for the nature and discuss social actions in the public sphere. As Chantal Mouffe (2007) says, the "public space" is not a place of consensus, but rather a battle camp where different hegemonic projects confront each other (...); the public spaces are always plural. We can also say they are complex territories, as proposed by Richard Sennett. Rather, sensitive territories permeated by subjectivities and sensorialities.

# Johnmichael Rossi

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Mr. Johnmichael Rossi is a theatre-maker, arts educator and practice-based researcher. He is a Senior Lecturer and Course Leader for Theatre & Professional Practice at University of Bedfordshire. He is currently completing a practice-based PhD at University of Reading. His practice involves developing a site-specific interactive play, Rumi High, to take the form of a "hyper(play)text" ([www.RumiHigh.org](http://www.RumiHigh.org)). His research areas include theoretical discourse around writing, text, audience and authorship in relation to theatre and performance. He is the founding artistic director of the Brooklyn-based theatre company, newFangled theatReR, for which he has written, directed and produced several new works, including Short Kutz & Forks, a TACK of an American Conscience and the AmerikAn trip, tik. In 2009, he received a Theatre Communications Group travel grant to collaborate with LOTOS Collective (UK) and Zoukak Theatre Company (Lebanon) to develop Triangulated City in Beirut. JM has worked as a teaching artist in over eighty public schools in NYC. He collaborated with Vital Theatre Company to form Brooklyn Theatre Arts High School, serving as Program Coordinator and Resident Teaching Artist (2007-11). He was the Education Director of Women's Project (2008-11), and has also taught for Lincoln Center Institute, Brooklyn Arts Council and Manhattan New Music Project.

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## Reading and Writing Postdramatic Plays: Digital and Democratic Practices

### Working Group: Performance as Research

Kershaw suggests that "the foundational principles of practice-as-research work to a democratically deconstructive and decentering agenda." Citing participatory art as more "egalitarian and democratic," Bishop States: "Collaborative creativity is... understood both to emerge from, and to produce, a more positive and non-hierarchical social model." This paper will engage three inquiries initiated by the PaR Working Group: • What is the relationship between PaR and democratic values? • What power relations are in operation in PaR projects? • How do digital technologies impact on the distribution of PaR projects and what are the issues of participation, inclusion and rights involved in the circulation of materials online? To interrogate the relationship between democracy and PaR, I will analyse my playwriting practice, which involves writing with a network of 'collabowriters.' Drawing from Barthes' notion of writerly, I define 'collabowriterly' as a process that blurs the lines between author and reader, involving a collaborative network to create through various modes of writing. Located at a website, RumiHigh takes the form of a 'hyper(play)text,' which is written using hypermedia. While this interactive form appears to give readers enhanced choice, digital technology, it can be argued, also enables writers to increase their control over the reading process. RumiHigh appropriates pre-existing texts, weaving and linking various media and contextual layers. In popular culture, the 'Mashup,' "neither entirely the product of [the artist's] own creativity, nor distributed online with the original copyright holder's permission," further complicates notions of authorship (Kinsey). While literary and theatrical works are not included in Kinsey's definition of the 'Mashup' I will use RumiHigh as a model to consider plays as 'Mashup-able.' I will analyse the process of writing Rumi High by mapping the collaborative network and discussing the modes of writing employed, to consider how democratic principles both enable and complicate contemporary playwriting practices.

# Myer Taub

University Of Pretoria

Mr. Myer Taub teaches contemporary performance and theatre studies in the Drama Department at the University of Pretoria. He is a research leader of SLOW (The Social Life of Waste Art) a research project also based at the University of Pretoria. He is a performer, dramatist and academic.

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## **The Social Life of Waste/Art: Recycling exchange as a transversal mode of translating research from the relationship between waste and artistic practice.**

### **Working Group: Performance as Research**

In 2014, the author, a theatre-maker, along with two anthropologists began to work across disciplines embarking on "The Social Life of Waste/Art" (SLOW): a multidisciplinary project of artists, researchers and waste-workers across four cities in the Southern African region – Harare, Maputo, Pretoria and Johannesburg. The aim to explore and exhibit Waste-Arts (i.e. multi-disciplinary art works based in waste and recycling) is to understand how these practices maybe pathways out of poverty. The theoretical approach of the project draws on Appadurai's 'social life of things' (1986) by understanding the value of things through a trajectory of exchange. Exchange points to social collectivism, bartering ideas, remaking and recycling as possibilities of translating the interdisciplinary links of the project as part of a performance as research enquiry. Appadurai argues: 'It is only through the analysis of these trajectories that we can interpret human transactions and calculations that enliven things' (1986:5). What are things of value emerging from waste into this re-embodiment of social and art practice? How, in reflecting on exchange, is there integration of social and art practice along with their resultant 'paradoxes' (Kershaw, 2007) made apparent? This paper attempts to consider how exchanges extend the metaphor of waste in an attempt to think 'transversally' (Guatarri 1989:135, Kershaw 2007:259). In thinking transversally, ideas reconnect dimensionally. Exchange performs as a methodology that integrates practice through transversal modes of research translation.

# Swati Arora

University of Exeter

Ms. Swati Arora is reading towards her doctoral degree in Performance Studies at the University of Exeter on UKIERI funding. Prior to this, she completed her Masters in International Performance Research at the University of Warwick/ University of Amsterdam on Erasmus Mundus scholarship. Her research interests are Performance and the City, Indian Theatre Historiography, Cultural Geographies, Gender Studies, Race Theory and Post-colonial Literatures.

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## Ram Lila in Delhi: Ways of Urban Becoming

### Working Group: Performance in Public Spaces

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 probably the most looked for 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 this festival in the context of its interaction with different spaces in the city. 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 subaltern groups - working class and minority Muslims - of Delhi to mark and claim their space in their own way. 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 Delhi.



# Esther Belvis Pons

ARTEA

Ms. Esther Belvis Pons is an independent researcher-artist and educator. She is lecturer at the MA in Performing Arts and Visual Culture offered by the Universidad of Castilla-La Mancha and the National Museum Center of Art Reina Sofía and member of Artea, an arts organization based in Madrid that brings together scholars and artists with the aim of promoting research in the arts. She holds a PhD in Theatre Studies jointly awarded by the University of Warwick and the Universitat Autònoma de Barcelona.

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## Food and Democracy: Squandering Acts

### Working Group: Performance in Public Spaces

Squandering food is a global phenomenon that is practiced by supermarkets, restaurants, hotels and even by us, the citizens, in our homes. Food is essential for survival, but also has become crucial to understand how we apply our democratic values in everyday life and see how these collide with current neoliberal politics. Many NGOs are currently aiming to take advantage of the food waste to help those communities in need. However, this relationship engages with several ethical issues that interrogate the very constitution of the public sphere and therefore the functioning and organization of the public space. Which kinds of agreements are established between NGOs and the 'big squandering businesses'? To which extent this kind of aid reinforces or assumes certain hegemonic capitalist values? Are we aware of our daily squandering acts? In order to address this idea I would like to propose a workshop with the local NGO GlowTide Society Development that feeds everyday around 150 individuals in the city of Hyderabad. The aim is to experience and understand the city of Hyderabad through a collaborative exchange that might help us to discuss and grasp the intricacies between food and democracy.

# Lesley Delmenico

Grinnell College

Ms. 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. 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. Interested in trauma-induced performances, she has written about the affective replacing of a destroyed urban sites in Cape Town, and about genocide and reconciliation in Dili. She 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.

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## Democratizing Urban Spaces: One Step Theatre Company's Encounters with Shakespeare, Sight, and Site

### Working Group: Performance in Public Spaces

In democracies, individuals are theoretically free to make decisions based on their experiences and values, within social and legal constraints. Yet everyday experiences often go unexamined in those processes. In *The Practice of Everyday Life*, Michel de Certeau observes ways that urban dwellers pass through public areas. In their actions, walkers may habitually tune out the built environment and ignore people at the physical and social margins. Encouraging audiences to re-visualize urban spaces, Melbourne theatre company "One Step at a Time Like This" has staged ambulatory performances in cities in Australia, the U.K., U.S., Korea, and New Zealand. MP3 players with oversized headphones and cell phone prompts guide solo audience walks that encourage participants' intense re-connection and emotional engagement with urban surroundings. In September 2014, One Step, hosted by the Chicago Shakespeare Company, staged *Since I Suppose*, expanding the company's methodology by incorporating actors and an existing text (Shakespeare's *Measure for Measure*). Also ambulatory, participatory, and technology-based, this performance featured encounters with live actors to provoke audiences' engagement with the play's sex-and-power ethical issues. "Follow cams" guided audience traversals through sites of power and vice, public or hidden/private. Walkers heard fragments of Shakespeare's text and contemporary interviews (nuns, incarcerated men) on their headphones, witnessed and participated in live scenes, and crossed expected actor/audience boundaries. Decentering in its encounters, *Since I Suppose* prompted audiences' in-the-moment ethical decisions and re-perceptions of city spaces. In a democratic setting, in which consensus is ostensibly created from shared values, it encouraged participants to question their assumptions. This paper will use interviews with One Step and Chicago Shakespeare Company members, audience participants, and personal experience to interrogate some of those performative provocations.

# Helen Gilbert

Royal Holloway University of London

Ms. Helen Gilbert, Professor of Theatre at Royal Holloway, University of London, is currently researching contemporary indigenous performance in a transnational context. Her most recent books are *Wild Man from Borneo: A Cultural History of the Orangutan* (coauthored with Robert Cribb and Helen Tiffin, 2014), and *Recasting Commodity and Spectacle in the Indigenous Americas* (coedited with Charlotte Gleghorn, 2014). She is also author of *Performance and Cosmopolitics: Cross-cultural Transactions in Australasia* (with Jacqueline Lo, 2007) and other works in postcolonial theatre and cultural studies. In 2013, she curated the international exhibition *EcoCentrix: Indigenous Arts, Sustainable Acts* in London.

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## Explorations around Performing Democracy and Active Citizenship in Public Spaces: A Discussion/Provocation

### Working Group: Performance in Public Spaces

Jacques Rancière argues that art and politics are linked by their propensity for constructing 'fictions': narrative practices that reconfigure what is seen, heard, and understood about the contemporary world. The word 'fiction' used in this way signifies a strategy rather than a genre. Politics, argues Rancière, is synonymous with democracy since both are characterized by resistance to domination. Democratic political activity occurs when individuals join to challenge the established order, and the goal of that action must be to disrupt the accepted connection between perception and meaning. Aesthetic practices, like political actions, seek to unsettle comfortable links between what is seen and what is understood. We will facilitate a discussion/provocation around the following questions inspired by Rancière's claims: • What do we understand by 'democratic public spaces' and how are they linked to democratic practices (if at all)? • How do both the 'democratic public spaces' and the democratic practices vary among cultures? • How can artists propel the emergence of democratic public spaces? • How can citizens, activists, spectators, or passers-by construct and activate democratic public spaces? • Where do political and artistic democratic practices link and/or overlap? The discussion of about two hours will encompass both (1) works of performance-based public art that encourage an often unsuspecting public to 'perform democracy', to reconfigure the status quo, and disrupt the social experience and (2) 'performative' protests that use artistic means to affect social change. We will ask everyone to complete a reading (tba at least six weeks before the conference) and come with a possible case study to share in the discussion.

# Maggie Inchley

Queen Mary University of London

Ms. Maggie Inchley is a lecturer in Drama, Theatre and Performance at Queen Mary University of London, and has previously lectured at the University of Surrey and Birkbeck College. Her research in contemporary performance is focused through voice, hearing and cultural audibility. Published articles include, 'Hearing Young Voices on the London Stage: "Shit Bein' Seventeen Int it? Never Take Us Serious"', *Contemporary Theatre Review*, 22 (2012), 327-343; and 'Hearing the Unhearable: the Representation of Women Who Kill Children', *Contemporary Theatre Review*, 23 (2013), 192-205. Her monograph, *Voice and New Writing, 1997-2007: Articulating the Demos*, will be published by Palgrave Macmillan in 2015. As a practitioner Maggie has directed and developed work for theatre, BBC radio, and applied fields including some recent short films for carers of dementia sufferers.

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## 'Calm Down Dear': Vocal Conduct in Political Space

### Working Group: Performance in Public Spaces

In 1943, on the occasion of the rebuilding of the House of Commons, Winston Churchill avowed that 'We shape our dwellings, and afterwards our dwellings shape us'. In this paper, Churchill's remark is aligned with feminist theorists who argue that space and place are gendered, their norms operating to groom and patrol the lives of men and women in a continuum of private and public spaces. It uses Christopher B. Balme's description of the public sphere as 'an institution embodied by people' to consider Parliament as both public space and sphere, its influence on its inhabitants, and the responses of its multiple audiences. The 1989 translation into English of Jürgen Habermas' *The Structural Transformation of the Public Sphere* identified 'a public sphere manufactured for show'. With the televising of Prime Ministers Questions in the same year an outside audience exerted new pressures on an event which Bob Franklin calls a 'shop window' for politicians 'to present their leadership qualities'. This paper explores the idea that the theatre of parliamentary debate is a lived experience that is physically and spatially constituted. Informed by the philosophy of Judith Butler and by a sociopolitical understanding of the norms of parliamentary communication, it explores the gendered performances of Parliamentary debates, given their inner and outer audiences. How did recent parliamentary performances by MPs Harriet Harman and Penny Mordaunt conform to or subvert institutionalized heteronormative processes of communication? The paper frames PMQs as a bloody chamber, an inner theatre whose praxis is perpetuated through performance within performance, and which determines the socialization, progress and agency of MPs, as well as public perception of the representative process. Do the less raucous select and backbench committees offer a 'grammar of conduct' more amenable to a rational, representative and gender-neutral public sphere?

# Tim White

University of Warwick

Mr. Tim White is a 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* and *Dance Theatre Journal*, *Performance Research* and 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, videography, music, online performance and the theatricality of dining.

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## **Democracy: boundless citizens in bordered spaces**

### **Working Group: Performance in Public Spaces**

My proposed activity for Hyderabad 2015 will take the form of a field trip in which group members, lead by myself and residents of Hyderabad, will be encouraged to explore the social, political, economic and architectural presumptions they bring to the space and those that they encounter in the space. Goals of this contribution are to acknowledge and then utilise the non-resident status of some members of the group to interrogate the constraints, real and supposed, that govern conduct, suggest some possibilities and inhibit others, in particular public spaces of Hyderabad. Does the designation 'tourist' or 'traveller' circumscribe what can be gained from such a space and does the conscious acquiescence to, or rejection of, this role prevent us from responding to the democratic potential of such public spaces? And, from the perspective of those with the knowledge to guide us through the space, is their curation a vital element in the creation of a public space that can be shared by residents and visitors alike? Do those involved perform a guest/host relationship within the public space and to what extent do public spaces permit, encourage, stifle and particularly set the terms by which such hospitality might be expressed?

# Julia Boll

University of Konstanz - Zukunftskolleg

Ms. Julia Boll holds a doctorate from the University of Edinburgh. Since March 2013, she is a Marie-Curie Fellow at the University of Konstanz's Zukunftskolleg, where her research focuses on the figure of the bare life on stage. She has spoken and published on the relation between New War theory and contemporary plays on war, on contemporary adaptations of Euripides' *Women of Troy*, on grief and pornography, on the current state of Scottish theatre, on the figure of the homo sacer on stage, on the question of ethics in literature on science, on the correlation between the horror trope of the "final girl" and female characters in war narratives, on the representation of violence on stage, and on neoliberalism in Elfriede Jelinek's work. Her monograph *The New War Plays: From Kane to Harris* was published by Palgrave Macmillan in October 2013.

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## Making the Audience Cry

### Working Group: Political Performances

Yael Farber's play *Nirbhaya*, which premiered in Edinburgh in 2013, was devised in reaction to the incident in December 2012, when a young woman was raped by several men on a bus in Delhi. Emotionally draining both for the performers and for the audience, the show inevitably elicits strong, often tearful reactions. Correspondingly, the Belarus Free Theatre's play *Trash Cuisine* (2012), exploring state violence and genocide, culminates into a scene that attempts to make the audience cry by means of the aggressive use of an external provocation. But can a reaction to the atrocities represented in these works be anything more than visceral? Farber's play, as well as *Trash Cuisine*, but also Brett Bailey's controversial touring live art installation *Exhibit B* (2012-2014), aims at spectators reacting strongly to the material presented to them. As intense emotional reactions to theatre plays have traditionally been regarded as precluding any intellectual engagement with political content and instead allowing audiences to have a short-lived emotional release, critics have often suspected works that provoke such emotional reactions to engage in direct, "cheap" manipulation of the audience. Yet in the cases discussed in this paper, crying might be the only appropriate response to the atrocities the plays and performances portray. And thus, we find ourselves confronted with a paradox: in order to be genuine and ethical, a response has to be deliberate and cannot have been forced – yet in some cases, the only acceptable reaction may have to be a forced response. Considering issues of emotional manipulation, grief, excessive public mourning, intimacy and shame, the focus of this paper is the ultimately ethical question of what it means to purposefully move the audience to tears.

**Paola Botham**

**Birmingham City University**

Ms. 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. Recent publications include essays on the work of Caryl Churchill and Howard Brenton, as well as on verbatim, tribunal and testimonial theatre in Britain and Chile.

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## **National and Transnational Questions in Contemporary British Political Theatre**

### **Working Group: Political Performances**

As the turn-of-the-twenty-first-century debate on British political theatre moves healthily from whether it still exists to how it should be understood today, the time is ripe for a discussion on the contemporary validity of particular forms of dramaturgy and theatre practice that were customary between the late 1960s and the 1980s. In the last meeting of the Political Performances Working Group (Warwick 2014), Rebecca Hillman revisited the much battered – but still breathing – notion of agitprop, while I focused on the currency of the political history play, which is experiencing an unexpected revival on the British stage. This piece concentrates on another staple political genre considered to be in crisis: the state of the nation play. Dismissed as obsolete in a globalised world (Rebellato, 2008), this label has been reassessed a propos the recent work of David Edgar (Reinelt and Hewitt, 2011). My own analysis stems from a reflection on two different theories of the public sphere in connection with the residual functions of political theatre: the seminal conceptualisation by Jürgen Habermas and the 'transnational public sphere' as conceived by Nancy Fraser. Drawing on recent British political plays that epitomise the tension between the so-called state of the nation and matters that cannot be contained within national boundaries, this paper interrogates whether political theatre as a site of publicness can indeed accommodate both national and transnational questions.

# Abin Chakraborty

Chandernagore College, West Bengal, India.

Mr. Abin Chakraborty is currently teaching as an Assistant Professor in the Department of English, Chandernagore College, West Bengal, India. He has recently submitted his doctoral dissertation on the representation of subaltern characters in the plays of Utpal Dutt, Girish Karnad and Mahesh Dattani. His research areas include postcolonialism, subaltern studies, translation and political theatre.

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## Political Parables in the Post-Soviet World: A Study of Aneek's 'Kremliner Ghorī' and 'Laal Ghashe Neel Ghora'

### Working Group: Political Performances

West Bengal was ruled for 34 years (1977-2011) by a coalition of leftist parties and this remarkable longevity, within the domain of parliamentary democracy, was aided by a strong left-oriented cultural sphere which included innumerable theatrical performances. Significantly, leftist politics in Bengal had, much like similar movements elsewhere, largely looked up to the Soviet Union, often in exclusion of other Communist regimes and despite reports of discontent and injustices, as the ideal to be emulated. It is in this context that I would like to look at Aneek's production of two translated Russian plays, 'Kremlin Chimes' and 'Blue Horses on Red Grass'. 'Kremlin Chimes' was produced as 'Kremliner Ghorī' in 1991, the year that the Soviet Union collapsed, and 'Blue Horses on Red Grass' was staged three years later in 1994 as 'Laal Ghashe Neel Ghora'. The paper will analyse how these translated plays operated on an axis of nostalgia and didacticism to emphasise the relevance and the defiant valorization of the Soviet example on the one hand and the need for assimilating some of the lessons of U.S.S.R in the continuation of leftist politics and administration in Bengal. Incidentally 'Blue Horses on Red Grass' was again revived by Aneek and another theatre group called Anya Theatre in 2009, following unprecedented electoral debacle for the Left in Bengal, to throw into sharp relief the potential pitfalls and possible solutions which remained unlearnt from the experiences of Soviet Russia and other Marxist regimes. The paper would look at the revivals and relate it to the evolving contexts to analyse how the example of U.S.S.R continues to resonate in Bengali political theatre and to what end.



# Paul Clarke

University of Bristol

Mr. Paul Clarke is an artist, writer, and teaches Performance Studies at University of Bristol. From 2008-2010 he was the Research Fellow on Performing the Archive: the Future of the Past, hosted by University of Bristol's Live Art Archives and Arnolfini archive, and is a co-investigator on the AHRC-funded Performing Documents project. He is an artistic director of the theatre company Uninvited Guests, which authors work collaboratively with audiences and explores new approaches to political performance. Uninvited Guests' work has toured internationally and shown at Southbank Centre, Tate Britain, Royal Shakespeare Company, National Review of Live Art, BAC and Fierce Festival. Paul is also a member of the art collective Performance Re-enactment Society (PRS), with which he has performed and curated projects for The Pigs of Today are the Hams of Tomorrow, Plymouth Arts Centre, Norwich Arts Centre, Art Athina, Arnolfini, Spike Island, Walsall Art Gallery and Leeds Met University Gallery. He has recently published on their work in Rune Gade and Gunhild Borggreen's Performing Archives / Archives of Performance. His essay, 'The Impact Market: The complicity of practitioner-researchers in 'the spread of the university beyond the university', is forthcoming in Performance Research 'On Institutions'.

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## Uninvited Guests' Make Better Please: Profaning the News Media, Democratic Apparatus and Political Consensus

### Working Group: Political Performances

Giorgio Agamben's essay 'In Praise of Profanation' proposes "profanation as the political task of the coming generation". This paper uses Agamben's text as a frame through which to think about Uninvited Guests' Make Better Please, and thinks through this performance about Agamben's proposal. Rather than being site-specific, Make Better Please was specific to the date on which it was performed, with each day's unique script emerging from conversations with audience members, prompted by reading the day's newspapers. The audience-generated content fed into a structure that borrowed from other forms and media; Quaker meetings, shamanic rites, rock gigs and radio broadcasts. Both performers and participating audience profaned the practices and means of print and broadcast media, from which the public tend to be separated, they put to new uses political debate and news reporting: democratic processes, press and media apparatuses that tend to be out of the public's hands. Unlike polemical, socialist theatre of the past, Uninvited Guests' agenda was not to persuade or unite the public around an issue, or to assemble them for or against a cause. In conclusion I will turn to Chantal Mouffe and Ernesto Laclau, who critique the possibility of "the democratization of democracy" and profane the concept of consensus, which they suggest has become sacred within leftist politics. In Make Better Please, multiple voices retain their precarious identity and singularity; are not subsumed into a collective, unified or fully inclusive "we". I will argue that there is a relationship with Mouffe and Laclau's conception of a pluralist democracy, constituted by sustained relations of antagonism as well as processes of identification. See <http://www.youtube.com/watch?v=j3nksLZUyWU> Or <http://www.youtube.com/watch?v=rC3I2Zqueg8>

# Natasha Davis

University of Warwick

Ms. Natasha Davis is a performance and visual artist creating work which explores body, memory, identity and migration. Her performances, films and installations have been presented at theatres, galleries and festivals in the UK (National Theatre Studio, Chelsea Theatre London, Birmingham Rep Door, Barbican Plymouth, Playhouse Derry, Capstone Liverpool and many others) and internationally (Project Arts Centre Dublin, Point Centre for Contemporary Art Nicosia/Cyprus, Cummings Gallery Palo Alto/California etc). Her research has been funded by Arts Council England, Hosking Houses Trust, Transatlantic Fellowship, Humanities Research Fund, Tower Hamlets, Platforma and numerous commissions and residencies. As producer Natasha has collaborated with artists such as Akram Khan, Guy Dartnell and Marisa Carnesky and organisations such as British Council and Chisenhale Dance Space. She has performed with Pacitti Company, Blast Theory, Tino Sehgal and others. As curator most recently she created the cultural programme for IFTR conference 2014. Natasha is a doctoral candidate at the University of Warwick at the School of Theatre, Performance and Cultural Policy Studies where she is also co-teaching and leading creative workshops on the MA in International Performance. A visiting lecturer at Birkbeck and Brunel, she has delivered talks and workshops across the world.

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## Cartographies of the Body – Shared Narratives of Displacement and Democracy

### Working Group: Political Performances

Drawing on existing theoretical research and my recent practice-as-research, I will discuss complexities around democratic rights of the displaced body in a constant flux between breaking and repairing. How does crossing borders and living in exile impact on the democratic rights of the body regarding its identity, gender, citizenship and medical status? How is the body defined by its level of access to democracy and freedom? What can the act of performing migration through autobiographic performance and theatre practice reveal about displacement and democracy? According to UN statistics more than 50 million people around the world are displaced at this moment in time. Looking specifically at my recent performance-as-research projects *Internal Terrains* and *Teeth Show*, I will document how I have used text, movement, film and original sound to create a space for artistic and theoretical politically engaged exchanges and narratives dealing with democratic rights of displaced bodies. Both performances explore migratory identities in the liminal spaces between and without citizenships. *Internal Terrains* reflects poetically on the movement between more than forty addresses in less than four decades, as well as on losses and traumas generated in the body through personal histories. *Teeth Show* is both a playful and harrowing examination of who, and across what borders, may have access to beautiful, healthy and pain-free teeth, and who may be excluded from that right. Who determines the rules of inclusion and what democratic options remain to those in precarious and transient situations and those who are left out? My talk will include visual documentation of selected excerpts from both performances and I will aim to present *Teeth Show* live to an IFTR audience in Hyderabad. This will be a continuation from my last year's presentation for the Political Performances working group, where I also presented *Internal Terrains* live.

# María Alejandra Estrada Fuentes

University of Warwick

Ms. María Estrada-Fuentes is a doctoral candidate in the School of Theatre and Performance Studies at the University of Warwick. She completed her undergraduate degree in Art History and Theory (Hons) at Los Andes University in Bogotá, Colombia (2002-2007) and her Master of Arts in International Performance Research (Distinction) at the University of Warwick and the University of Tampere, Finland (jointly awarded degree, 2009-2010). María's current research focuses on peace-building during protracted intrastate violent conflict. She is interested in Disarmament, Demobilisation and Reintegration (DDR) processes. Her work examines subject creation through pre-given legal and cultural categories which takes place in the reintegration phase. For this she examines ex-combatants' narratives on post-conflict reintegration in contemporary Colombia (1989-2014), and how such narratives are shaped by institutional classification. By attending to the politics of reintegration and its performative nature, she explores the interconnections between personal history and broader politics in order to examine the ethics of care provided to ex-combatants, while proposing an alternative ethics of form for arts based reintegration programmes. María has worked on peace-building projects and performed extensive fieldwork in Colombia.

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## **New Beginnings: Disarming the Revolutions.**

### **Working Group: Political Performances**

This paper explores the performativity of Disarmament, Demobilisation and Reintegration (DDR) processes during protracted armed conflict, and how ex-combatant's narratives shape hegemonic discourse on war and public policy on Reintegration. I am interested here in addressing the relation between memory and history, understanding memory as multiple contested engagements and experiences that dissent the apparent objectivity of historical narrative (Sánchez G, 2009: 22). By attending to the politics of reintegration in contemporary Colombia (1953-2014) I intend to examine the ideological dimensions of ex-combatant's involvement in warfare and how these are negotiated in their transitions towards civilian identities. Since 1953 there have been nearly 15 DDR processes that include the partial or complete demobilisation of multiple armed organisations. Until 2005 unconditional amnesty was granted to ex-combatants. Historian Gonzalo Sánchez argues that amnesty is not only recurrent but also an exceptional resource granted to facilitate the termination of violent conflict (2009: 38), and is implemented solely when the involved parties regard themselves as clearly unable to win the war (2001: 330). Amnesty is then a resource for judicial oblivion (330) that seeks the re-legitimisation of an apparent democratic order, but that also reveals the continuation of violent repression "through the subordinate return of dissidents to the political body of the nation" (2009: 35). My research indicates that ideology is an unaddressed issue during the reintegration of ex-combatants in Colombia. Consequently citizens' motivations for recruitment, retention and route for desertion are systematically ignored. In the fields of International Politics and Anthropology much has been discussed in relation to the importance of these aspects in the reintegration process (Ozerdem and Podder, 2011; Wesells, 2009), but research on the performativity of the process itself is scarce. This paper contributes to understanding how combatants' ideologies are shaped and performed, but rarely disarmed, in civilian contexts.

# Camila Gonzalez Ortiz

Dep. Spanish, Portuguese & Latin American Studies. King's College.

Ms. Camila Gonzalez Ortiz is a Theatre Director and researcher based in UK. She holds a BA in Drama from Universidad Católica de Chile, a M.A in Performance Making from Goldsmiths, University of London. At present she is pursuing PhD in Latin American Studies at King's College London on Theater and Politics in contemporary Chile. Her research interests are political theatre and performance; site-specific performance; the politics of spectatorship and contemporary Latin American theatre. As a theatre Director she specializes in making site-specific and sound-based performances for real train journeys. Her work has been shown in Santiago, London and Northern Ireland and her writing has been published in international platforms such as e-misferica (NYU), Revista Guillatún and Revista Apuntes de Teatro.

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## Theatre and Democracy in Chile: La Imaginación del Futuro or the failure of the Utopias

### Working Group: Political Performances

Following the end of Pinochet's Dictatorship in 1990 and after 24 years of democratic governments, currently Chilean society is going through what French sociologist Alain Touraine calls 'a second stage of democratisation'. This paper looks at the play *La Imaginación del Futuro* by theatre company 'La Resentida' which is set in an alternative September 11th of 1973, where president Salvador Allende is advised by ministers from contemporary Chile that it is better to modernise his final speech if he wants to avoid the arrival of the army. Through exploring the play's historical material and scenic poetic, the paper places *La Imaginación del Futuro* as an example of Chile's new political theatre, whose main target is to encourage the audience to re-think the socio-political challenges still unsolved by the post-dictatorship democratic governments. Moreover, this article states that beyond the ideological clash on stage between two democratic periods and projects (Allende's socialist Unidad Popular in the 70's and Post-Dictatorship's Concertación and its neoliberal model) the play also reflects a generational confrontation in terms of aesthetics and narratives associated to political and theatrical discourses. Primarily, there is a general description of the socio-political context where this play was produced and performed. Secondly, the paper analyses the process of making and mise en scène. Finally, the study compares the radical differences between the reception of the play within the Chilean public and the reception of the play abroad, particularly in France. Trying to save him from the fatal destiny we all know it happened. The plot then presents a juxtaposition of periods, but also of ideologies. It confronts Allende's vision of socialism via democratic mechanisms with the post-dictatorship left governments.

# Sozita Goudouna

York University

Dr. Sozita Goudouna's book on respiration and art entitled "Mediated Breath: Interfaces between Beckett's intermedial Breath, Fried's Theatricality and the Visual Arts" is forthcoming in 2015. The researcher is collaborating with Marina Abramovic's production "Seven Deaths," conceived by the artist in collaboration with seven prominent directors such as Roman Polanski and Alejandro González Iñárritu. Sozita is the founding director of Out Of The Box Intermedia <http://www.out-oftheboxintermedia.org> and has curated Intermedia projects and interventions in London and Athens in venues such as the Shunt Vaults, Hunterian Museum, Tate Modern, Serpentine Gallery, French Institute, Frieze London, ICA, Barbican Centre, Benaki Museum, Byzantine Museum, Historical Archives Museum, Place-London and in the public sphere. The Onassis scholar holds a PhD on the interfaces between the visual and performing arts (Art & Respiration, Samuel Beckett and Intermediality) from the University of London.

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## Embros Theatre Occupation: The Realistic Institution of an Open Assembly

### Working Group: Political Performances

The paper examines the ways heterogeneous, marginal and participatory practices adapt political practices to address current social conflicts and focuses on the Embros Theatre occupation in Athens so as to shed light on the multifaceted notion of "resistance" and to consider why contemporary Greek art, in particular, can provide a potential of cultural resistance to neoliberal strategies. The mechanisms that inform the self-organization of crowds, the democratic experiment of this occupation and its open assembly can play a formative role in the process of rehabilitation of balance in the urban fabric of Athens, as an alternative to cultural events and productions that can be characterized as "niche-garde," namely, art movements in support of gentrification and settled in its various places, geographical and conceptual, and not in advance of a new cultural and philosophical paradigms. In this context the paper attempts to understand the causes that lead to the discrepancy between cultural activism and mainstream art by identifying the key contributors of the staging of cultural resistance in Athens.

# Diksha Lamba

Jawaharlal Nehru University

Ms. Diksha Lamba did her Masters in Postcolonial Literary and Cultural Studies at the University of Leeds. At present she is pursuing M.Phil. and PhD In Theatre and Performance Studies at Jawaharlal Nehru University. Much of her research concentrates on questions that stem from nine years of theatre practice as a performer/facilitator with a Delhi-based activist theatre group, pandies. Having performed and conducted workshops in juvenile detention centres, slums in Delhi, villages in Kashmir and Rajasthan, schools, universities, parks, education camps, theatre festivals, shelters for homeless and runaway children, shelters for women, she has learned to never stabilize and fix the form and content of theatre. The politics and activism of theatre requires constant engagement with changing contexts. What might work in a school at the outskirts of Delhi, will not work in Harlem, New York or Kargil, Kashmir. There is no formula; each performance space comes with its own underlying political and historical currents. Politics of theatre resides in catching the pulse and unmasking the power structures. Her M.Phil. dissertation studies the Feminist movement in India's capital city from the 70s to the contemporary times through its theatrical expressions.

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## Hot-Seating the 'Political' - Feminist Activist Theatre in India's capital (1979 and 2012)

### Working Group: Political Performances

What does 'political theatre' mean today? Do we have and then is it productive to have a template for 'political' theatre? What are the relationships defining the interface between 'political' movements and 'political theatre'? Navigating these larger defining concerns with theatre practice in the country, the paper will focus on the 'political' potentialities of what it carefully terms 'Feminist Activist Theatre' in India's capital? Is theatre subverting, protesting and questioning or even going beyond to hatch a vision of society that is simultaneously political and social? Contextualizing two plays from 1979 (before neo-liberalization and globalization become the defining features of the Indian economy) emerging alongside nationwide movements against dowry, sati, sexual violence – Jan Natya Manch's *Aurat* and Theatre Union's *Om Swaha* – and analyzing these vis-à-vis three performances taking shape alongside December 2012 anti-rape movement in Delhi, the paper will hot-seat 'Feminist Activist Theatre' to assess how the theatre is speaking to us and what it is saying. Critically witnessing the shifts to 'activist' or 'applied' theatre and parallel and telling shifts within the feminist movement post the 1990s against the changing social, economical and political contexts, the paper will interrogate the 'political' in feminist movement and feminist theatre. The paper will walk the intersections of gender and class prying open the complexities inherent within the terms – political, feminist, activist and street theatre. The paper will use Avraham Oz's concept of 'prophetic theatre' and Janelle Reinelt's description of 'resistance-without-programme' to understand the practices of 'Feminist Activist Theatre' in Delhi.

# Madli Pesti

Tartu University, Estonia

Ms. Madli Pesti has an M.A. in theatre research at Tartu University, Estonia. Her M.A. topic was "Political theatre in Estonia and Germany in the 20th and 21st century". She has a B.A. in Scandinavian Studies specializing in Danish contemporary drama. She has studied at the University of Aarhus, Denmark and at the Free University Berlin as an exchange student. Since 2009 she is continuing her research as a Ph.D student. At the same time she is working as a lecturer at the department of theatre research, University of Tartu. Her teaching areas are performance analysis and theory, political and applied theatre, world theatre history of the 20th century. Since 2002 Madli Pesti has been writing theatre critics for Estonian cultural magazines and newspapers. Since 2015 she is the head of the Estonian Theatre Researchers' and Critics' Association.

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## Political musical – a mission impossible?

### Working Group: Political Performances

I intend to present and discuss a performance that has by the time of the submission of the abstract not yet premiered. The performance in question will surely be highly relevant to the theme of our working group and the whole conference and it would be sad to exclude this particular phenomenon only because of the timing. The performance in question is called "Savisaar" – it will be the newest performance by the renowned Estonian contemporary political theatre NO99 (directors Ene-Liis Semper and Tiit Ojasoo). "Savisaar" is a political musical – a genre that assumingly is not that widespread in contemporary world theatre. It will be a critical artwork continuing NO99's main focus: power relations and democratic systems in our society. Such a musical will be the first of its kind in Estonia. The music is composed by a renowned Estonian rock and pop composer Vaiko Eplik, the text is written by the theatre's dramaturge Eero Epner, by the directors and the actors. (Edgar) Savisaar is the name of Estonia's most populist opposition leader. He is the head of the biggest political party in Estonia – The Centre Party. Savisaar is considered as a living (but very active) dinosaur in our politics. In my presentation I will introduce the musical and will set this certain event into a larger context. In my view, the possibility to make a large scale critical performance (in a concert hall that seats 2000 people) and name it after a politician, represents a possibility for democracy.

# Lloyd Peters

University of Salford

Mr. 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.

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## Crisis - What Crisis? The War Against the Humanities – A Dispatch from the Front Line

### Working Group: Political Performances

This paper aims to explore the increasing anxiety of theatre and media education provision, especially at UK university institutions. This presentation mirrors a sense of growing anxiety in the arts sector generally as, 'the perceived "crisis of the humanities" seems to be deepening and the pace of change in the culture of universities is rapidly increasing.' (Professor Peter Burian reviewing *Humanities in the Twenty-first Century: Beyond utility and markets* (2013) Eds: Belfiore, Eleonora and Upchurch, Anna. Palgrave Macmillan). I argue that Alex Preston was even more accurate in his assessment when, writing in *The Guardian* newspaper (29 March 2015), he entitled his article: 'The War Against Humanities at Britain's Universities'. Framed by the context that the last UK The Conservative-Liberal Democratic coalition reduced funding for degree courses in arts and humanities at England's universities in favour of science and technology subjects, this paper attempts to re-define the 'battle-lines' and asks the difficult questions regarding the relevance of theatre education and training. In the present climate, can contemporary performance be usefully re-framed that appears relevant? Can the arts, let alone theatre, ever be considered important enough for a Conservative government to encourage and fund properly? As evidence of the government's antipathy, Education Secretary Nicky Morgan advised in November 2014 against studying arts subjects because doing so limits career choices and 'too many young people are making choices aged 15 which will hold them back for the rest of their lives.' ([www.telegraph.co.uk/Education/News/10-November-2014](http://www.telegraph.co.uk/Education/News/10-November-2014)). How should we respond? And is contemporary theatre worth fighting for?



# Mrityunjay Kumar Prabhakar

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Mr. Mrityunjay Kumar Parbhakar is presently working as Assistant Professor, Drama & Theatre Art, Visva-Bharati, Santiniketan (West Bengal). He had completed his research studies from Theatre & Performance Studies of School of Arts & Aesthetics, JNU. He has been creatively engaged with theatre making for last 18 yrs. He is known as the maverick young theatre director, critic and playwright of the country.

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## The Poetics and Politics of Subversion in Theatre of Roots

### Working Group: Political Performances

'Theatre of Roots', is a term coined by theatre critic and administrator Suresh Awasthi, to describe 'modern Indian theatre's encounter with tradition'. It has been characterized as 'liberation from western realistic theatre', in mid seventies. Awasthi just did not coin the term but also tried to boost it, as a movement, through the national premiere cultural institution Sangeet Natak Akademi, which he was heading as Secretary from 1965 to 1974 through the funding and government support provided to the young theatre enthusiasts. Sangeet Natak Akademi (hereafter SNA) also organized zonal and national festivals from 1984 to 1991. The movement had its own shades, as it was a matter of owning up a whole new theatre practice rather than just developing it through its support. The masters of modern Indian theatre had already not only started working on 'theatre of roots' model but they had established it as an alternative to the western theatre practice model prevailing in the country. Legendry theatre directors like Habib Tanvir, Sheela Bhatia, Dina Pathak and Shanta Gandhi were already very much into making of 'theatre of roots' and they have popularized it through their theatre productions like Agra Bazar, Charandas Chor, Maina Gurjari, Jasma Odan and many more. All these developments happened on the pretext of IPTA's slogan of 'Go to the Roots', which had initiated the whole process of theatre making based on the folk/regional/traditional theatre of India. Govt. of India later tried to co-opt the whole movement through the exercise of SNA, as it became a political compulsion for them. My paper will be catching the various poetical and political shades and nuances of the movement called 'Theatre of Roots'.

# Trish Reid

Kingston University London

Ms. Trish Reid is Associate Professor of Drama and Director of Teaching and Learning in the School of Performance and Screen Studies at Kingston University, London. Her research interests are primarily in contemporary Scottish theatre and performance. Her recent publications include, 'Casanova' in Graham Eatough and Dan Rebellato eds., *The Suspect Culture Book* (London: Oberon, 2013), *Theatre & Scotland* (Basingstoke: Palgrave, 2013), 'Anthony Neilson' in the Aleks Sierz, *Modern British Playwriting: the 1990s* (London: Methuen, 2012) and 'Post- Devolutionary Drama', in Ian Brown ed., *The Edinburgh Companion to Scottish Drama* (Edinburgh: Edinburgh University Press 2011). She is currently working on a longer monograph for Palgrave on contemporary Scottish theatre and performance and on *The Theatre of Anthony Neilson* for Bloomsbury Methuen. Trish is from Glasgow.

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## **Caledonian Dreaming: The National Theatre of Scotland and the Democracy Effect**

### **Working Group: Political Performances**

The most interesting development in Scottish theatre in the 2000s has undoubtedly been the establishment of the National Theatre of Scotland (NTS) in 2006. Unusually, the NTS is a building-less national theatre, which creates work in diverse settings, on a variety of scales and in collaboration with a wide range of partners. Consequently it productively disturbs the 'wholeness' of existing models for national theatres, and has proved strikingly well equipped to produce engaged and often experimental local theatre in an era in which suspicion of traditional elites and centralized power is widespread. In this sense the NTS can be accurately described as inclusive and democratic. However, somewhat paradoxically, the very existence of the company is predicated on a longer-term evolution of autonomy and distinctiveness in Scottish culture, which although it pre-dated it, was energized by the opening of the devolved Scottish parliament in 1999 and shows no signs of slowing down, regardless of the result of the independence referendum in September 2014. In this paper I examine how the NTS has engaged with the tensions implicit in the cultural trends outlined above. For the project of nation building, however progressive, inclusive and ostensibly benign, necessarily involves the circulation of myths and narratives of 'wholeness' and 'distinctiveness' which are often better suited to those 'dramatic' forms famously, and in my argument perhaps prematurely, dismissed by Hans-Thies Lehmann in 1999 as regressive and 'no longer in tune with our experience'. Productions under discussion will include, Anthony Neilson's *Realism* (2006), Liz Lochhead's *Mary Queen of Scots Got Her Head Chopped Off* (2009), David Greig's *Dunsinane* (2011), David Harrower's *Calum's Road* (2011) *Ignition* (2013) and Rona Munro's *James Plays* (2014).

# Mikko-Olavi Seppala

University of Helsinki

Mr. Mikko-Olavi Seppala (b. 1975) defended his doctoral thesis on the history of the Finnish workers' theatre in 2007 at University of Helsinki and qualified for Title of Docent in Theatre Research 2010. He has published seven monographs, including a book on Finnish theatre and drama history (with Katri Tanskanen, 2010). Currently he is employed as acting professor of Theatre Research at University of Helsinki. In his ongoing larger project, Dr. Seppala examines the political workers' theatre in Finland from 1890s to 1950s. Oppressed by the authorities and rejected by the social democratic workers' associations, the agitation theatre, radical in its goals and original in its aesthetics, had to operate mostly in the margins.

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## Handling trauma or Communist activism? The Civil War staged by workers' theatres in the 1920s Finland

### Working Group: Political Performances

After the Finnish Civil War (1918), the years 1921-23 meant the rise in workers' theatre activity. Influenced by the Soviet/European Agitprop movement and being just released from the prisons, young socialist writers now wrote drama depicting their own experiences on the lost side of the Civil War. Although highly popular, these plays were rejected by the Social Democratic semi-professional workers' theatres as being too political, and they were performed by working-class amateur theatre groups. In 1923 these plays were banned as "communist" and their authors, most of them also performing themselves, were imprisoned. It was illegal to handle the traumatic "Red" experience. The rising communist activity in 1928-29 intensified the fascist uprising in the country and led to a forced closedown of several workers' theatres – along with the socialist printing houses – in 1930-31. As late as 1933, the Hella Wuolijoki play "Law and Order" was banned because it depicted the Civil War with a slightly red-minded protagonist.

# Pieter Verstraete

Hacettepe University, Ankara, Turkey

Mr. Pieter Verstraete is a post-doc researcher and Assistant Professor in American Culture and Literature of Hacettepe University in Ankara, Turkey. Since 2012, he has held an Honorary University Fellowship of the University of Exeter, where he was previously Lecturer in Drama. His current research on Turkish post-migrant theatre and opera in Europe was granted the support of a Tübitak Fellowship at Ankara University, a Mercator-IPC Fellowship at Sabancı University in Istanbul, and a fellowship of the Türkiye Research Scholarships Program at the Center for Migration Research of Istanbul Bilgi University. In 2009, Pieter Verstraete completed his PhD, entitled *The Frequency of Imagination: Auditory Distress and Aurality in Contemporary Music Theatre*, at the University of Amsterdam, School for Cultural Analysis. He has co-edited and authored numerous works on sound, interactive installation art, voice and aurality in theatre, the most recent being published in *Performance Research* (Routledge 2010), *Theatre Noise* (CSP 2011) and *The Legacy of Opera* (Rodopi 2013). He is also a co-editor of *Cathy Berberian: Pioneer of Contemporary Vocality* (Ashgate, 2014).

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## “Turkey is Still Standing – Concepts of Real Democracy Representations in Post-Gezi Performance”

### Working Group: Political Performances

I will explore how Real Democracy Movements (RDMs) can be discussed as a vital catalyst for a new public awareness of theatricality and performativity as tools for resistance against the dominant political discourses and excluding practices of the hegemony. The scope of my paper will be the artistic, cultural and socio-political landscapes of post-Gezi Turkey, with regard to its state of democracy (ranked 93rd in the Economist Intelligence Unit's Democracy Index 2013) and freedom of speech (ranked 120 with the status of 'partly free' by Freedom House's Global Press Freedom Rankings 2013). Not the 'performativity' of social protest actions as such (most notably, Standing Man, which became one of the symbols for free speech) but the influences of civil societies and their own generated modes of representation on the very fabric of cultural production and distribution after the events will be discussed. I want to argue that, from a methodological point of view, these alternative modes of representation in the public realm challenge the very notion of 'performativity' in our discipline as well as necessitate a reassessment of our notion of the 'political' in contemporary theatre. I suggest discussing at least three issues for which I propose conceptual framing: First, I will illustrate and contextualize Turkey's renewed awareness of performativity as a tool of resistance against dominant strategies of the sovereign gaze, discourse, coercion and state violence. In this context, I will discuss Peggy Phelan's 'active vanishing' (1996) as a most dominant yet paradoxical mode of performativity. Second, I will present some of the remarkable responses in theatre and performance after Gezi that deal with the state of emergency concerning Turkey's democracy but also with the pressures of auto-censorship as induced by the State. Particularly, the ethical issues of 'response-ability' (Lehmann 2006; Ridout 2009; Reinelt 2015) will be discussed.

# Zheyu Wei

Trinity College Dublin

Mr. Wei Zheyu received his B. A. in Sun Yat-sen University and his M. A. in Nanjing University, both in English Language and Literature. Co-funded by Trinity College Dublin and Chinese Scholarship Council, he is currently a PhD student in Department of Drama in TCD. His doctoral research offers a study of contemporary Chinese spoken drama, especially experimental theatre, in the context of globalisation and interculturalism.

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## **World Factory: Staging Migrant Labour on a Migrant Stage**

### **Working Group: Political Performances**

Inspired by Augusto Boal's theory of theatre of the oppressed, especially "invisible theatre", the Chinese theatre troupe Grass Stage (Caotaiban) attempts to address existing social issues and set up debate forums through creating public spheres, usually in non-theatre spaces, with the help of theatrical performances. This paper analyses the dramaturgical and socio-cultural significance of World Factory (shijie gongchang), a touring performance by Grass Stage in 2014, featuring the living condition of migrant workers in contemporary China. Combining physical theatre, documentary screening and spectator-performer interaction, World Factory confronts the audiences with the terrifying fact that the magnificent advancement of China's industrialisation and urbanisation is achieved at the great expense of migrant labourers, and tries to turn the audiences from various social classes into "spect-actors" through the discussion in the post-show talk. Further, the practice of touring the performance and documenting the tour creates a new dimension in which the experience of migration in modern society is perceived and discussed by the performers and the spectators. Moreover, insisting on a non-profit and non-professional theatre-making tactics, Grass Stage posits an alternative way for theatre to penetrate the paradoxical socialist-capitalist reality in China by evading censorship from both social-political and commercial mechanisms. The staging and touring of World Factory invades and alienates the non-theatre performing spaces, disrupts the norm of theatre-going and bridges the gap between the stratified social groups by building a communication platform based on a realist representation of today's society. This practice, I argue, shows theatre's ability to adapt to unfriendly environment dominated by global capitalism, grows in the ruptures where ideology and reality disconnect, and challenges all forms of hegemonies which it confronts.

# Alyson Campbell

Victorian College of the Arts, the University of Melbourne

Ms. Alyson Campbell is Head of Graduate Studies in Theatre 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. Recent publications include work on gay male subjectivities and HIV and AIDS in contemporary performance (Theatre Research International and Australasian Drama Studies). Work forthcoming includes an edited special section on the Queer Futures WG in TRI (March 2015, co-edited with Fintan Walsh) and an edited collection on queer performance (with Steve Farrier, Palgrave, 2015). From 2008 - 2011 she was director of the Queer at Queen's research and performance event at Queen's University Belfast, which formed part of the annual OUTburst Queer Arts Festival. She continues to work closely with OUTburst and collaborates regularly with longtime creative partner, playwright Lachlan Philpott, through their queer performance assemblage wreckedallprods. Alyson most recently directed the Australian premiere of Lachlan's play *The Trouble with Harry* for the Melbourne International Festival 2014.

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## **Damned if you do, damned if you don't: the paradox at the heart of making new performance work on HIV and AIDS in contemporary Australia.**

### **Working Group: Queer Futures**

The 20th International AIDS Conference, held in Melbourne, Australia, in 2014, has drawn new attention in the city to ongoing medical, legal, political, representational and emotional issues around HIV and AIDS. The conference galvanized (some) queer performers, theatre makers and institutions into creating work that considers what it means to be living with HIV in Australia today. There has been a collective artistic failure in the global West to offer a range of contemporary HIV and AIDS subjectivities in performance, and this lack of representation contributes to yet another cultural failure to recognise the continued impact of living with HIV and AIDS, particularly the persistent stigma of declaring HIV+ status. Engaging with ideologies of memory and nostalgia around HIV and AIDS (Schulman, 2013; Castiglia and Reed, 2011), the paper identifies various dramaturgical strategies and performance context and argues that there is a paradox or deadlock at the heart of making performance work on HIV and AIDS. It makes some tentative assertions about auto/biography, the ethics of using other people's stories and what live performance can bring to the current cultural economy of forgetting, and perhaps wilfully ignoring, HIV and AIDS.

# Alvis, Hoi Ying Choi

York University

Alvis Choi, aka Alvis Parsley, is an artist, performer and facilitator based in Toronto. Their work was presented at SummerWorks Festival, Mayworks Festival, Buddies in Bad Times Theatre, Encuentro (Montreal), National Queer Arts Festival (Bay Area) and, most recently, the Canadian Lesbian and Gay Archives for Rhubarb Festival and Pantopia Telematic Encounters, Performance Studies international #21 - Fluid States (Torshavn, Faroe Islands). Alvis has been a working group member of Performing Asian/Americas: Converging Movements at Hemispheric Institute of Performance and Politics in Montreal (2014). Named in BLOUIN ARTINFO Canada's 30 Under 30 2014 list, Alvis has received grants, fellowship, and mentorship from Toronto Arts Foundation, Neighbourhood Arts Network, Diaspora Dialogues, Haus der Kulturen der Welt (Berlin), and the British Council. Alvis was on the Programming Committee of Toronto Reel Asian International Film Festival 2013, and currently serves on the Board of the Chinese Canadian National Council Toronto Chapter and the Board of Mayworks Festival. Alvis' practice is rooted at the intersection of performance, storytelling and social practice. Alvis is an MA candidate in Environmental Studies at York University where they research on queer world-making as personal and community survival mechanisms both within and outside the queer communities.

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## Queer slow dance with radical thought: bodies in transmission, whispered remains

### Working Group: Queer Futures

Queer slow dance with radical thought is a transnational project of researching, curating and memorizing radical thought and delivering this material in site-specific intimate encounters with strangers. It is an effort at gathering and transmitting radical forequeers who inspire and energize contemporary movements, into the future. Bodily transmission remembers and revives the making of a queer future at times of frustration, struggle, profound inequity, boredom and despair. In queer slow dance with radical thought, we become archive in body and transmit through intimate contact, bridging generations. The aim is to build a transnational, digital-to-live queer archive by telematically and performatively transmitting as embodied, memorized text through slow dances, across global LGBTTIQQ2SA communities. We pay particular attention to site specificity by working with local collaborators wherever we go. Our intention is to build a networked body of archivist-librarian-performers working locally, site-specifically and telematically across distances, working in diverse languages and conceptions of "queerness". We ask: What is a "body become archive"? How is the erotic a transmissive medium? If the radical is now whispered between intimate bodies, what is the power of its affective remains? How do such gestures evade capture in the global flows of violence in its many guises? What is it to present our bodies as public domain, as "archival institution"? We present: 1) A performative presentation about our practice-based research, drawing from the first two editions of queer slow dance with radical thought: Edition 1, an intervention in the Canadian Lesbian and Gay Archives aimed at addressing under-representations of marginalized communities in, and an attempt to democratize, the CLGA's collections; and Edition 2, The Water Edition, which will be set in Torshavn, Faroe Islands and looks at queerness, transatlantic movement and climate. 2) A durational performance, Edition 3, Hyderabad where we aim to work with local collaborators.

# Alberto F Rocha Jr

Universidade Federal de Sao Joao del-Rei

Alberto F Rocha Jr is theater Professor at Sao Joao del-Rei Federal University since 1993. Outreach Projects Vice-dean from 2004 to 2008. General coordinator of the University Winter Art's Festival from 2004 and 2008. Advisor to Brazil's Vice-Minister of Culture from 2009 to 2010. Member of the Cultural Politics National Council from 2007 to 2009. Coordinator of the Theatre Archives Project ([www.acervos.ufsj.edu.br](http://www.acervos.ufsj.edu.br)). Has presented papers at International Conferences (IFTR, Portuguese Diaspora, Humour Association etc.). Was invited to BIARI (a Brown International Program in 2012 - USA). Lately has published some articles and book chapters on theatre and autobiography. Has organized a book about biographies published in 2014 in Brazil. Has organized and published a book on University Cultural Outreach Projects around Brazil.

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## Araci: sexual diversity, democracy and working process

### Working Group: Queer Futures

This paper aims at analyzing the creation and working process of a project called "Araci". We coordinate this project since February 2014 until now. The project enjoys sponsorships of Brazil's Ministry of Education (MEC) and of Minas Gerais' Research Foundation (FAPEMIG). Queer theory and its links to some fields of knowledge such as education, art and literature guide our research. Queer theory is for us not a tool to establish characteristics of each species of sexuality and then make generalizations to solve problems, but a moving point of view that tries to criticize a given situation. The performance was based on undergraduate students' 'testimonies' about their experiences -Erlebnisse- of homosexuality. We strove to veer away from realism or even Augusto Boal's Theatre of the Oppressed. As such, the group worked on improvisation without text to construct scenes based on these testimonies. It is quite common in the students' testimonies, stories that show the control over daily details: the way of walking, of stopping, the handwriting, the way of bringing a glass for someone, the way of just holding a glass of water. As a kind of a ghost that haunts daily life meticulously, same sex sexual interest and interest in games and attitudes considered appropriate for a sex that is not ours haunt parents, sons and daughters lives. We built a 20 minute performance, presented it for high school students and had debates after presentations. We are now creating a 50 minute performance. This new performance is being created after the various contributions brought by the spectators. All scenes in the first performance are in this new one but in a totally different dramaturgic order which creates different meanings for the same scenes. This working process has for us a democratic perspective.



# Sascha Förster

University of Cologne

Sascha Förster is a PhD candidate at the Department of Media Culture and Theater of University of Cologne, Germany. His dissertation "Zeitgeist and the Scenes of Imagination" is funded by the SNSF research project "The Interior: Art, Space, and Performance" (University of Bern). From September 2014 through March 2015, Sascha was a Visiting Pre-Doctoral Fellow at the Theatre Department of Northwestern University, Evanston. He received his bachelor's and master's degree from Freie Universität Berlin.

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## Queering Weimar Cologne. Thoughts about the Homosexual Scene in Cologne, Germany, 1918-33

### Working Group: Queer Futures

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 Cologne at the time. For the exhibition, the Working 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, especially in Berlin. I want to use Beachy's innovative insights 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: Art, Space, and Performance" – 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 material has 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?

# Heather Hermant

York University, Toronto, Canada; Utrecht University, The Netherlands

Heather Hermant is a Canadian artist, facilitator and scholar. She is a PhD candidate (ABD) in Gender Studies, Utrecht University, The Netherlands; and an instructor in Community Arts Practice, York University, Canada. Her dissertation is concerned with queer historiographies, performance as research and intersections of race and gender in representations of passing. For the past decade Heather has been doing research as performance, and performance as research, about an historical figure found in the French colonial archives, purportedly the first Jewish woman to come to Canada, in 1738, passing as a Christian man. This is the subject of her dissertation and body of performance works including *ribcage*: this wide passage, part of Vancouver's Firehall Arts Centre 2015 season, which Heather also performs in French; and the one-to-one performance *Aujourd'hui / This Day, 1738*. *queer slow dance with radical thought* with Alvis Parsley at the Canadian Lesbian and Gay Archives, Toronto in 2015 offered the opportunity to officially insert this historical figure into queer Canada history. Heather co-coordinated the panel *Geographies of Memory, Ecologies of Hope* at IFTR Barcelona (2013), and has been a member of the Performance as Research and Artist as Repertoire working groups at the Hemispheric Institute.

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## Queer slow dance with radical thought: bodies in transmission, whispered remains

### Working Group: Queer Futures

Queer slow dance with radical thought is a transnational project of researching, curating and memorizing radical thought and delivering this material in site-specific intimate encounters with strangers. It is an effort at gathering and transmitting radical forequeers who inspire and energize contemporary movements, into the future. Bodily transmission remembers and revives the making of a queer future at times of frustration, struggle, profound inequity, boredom and despair. In queer slow dance with radical thought, we become archive in body and transmit through intimate contact, bridging generations. The aim is to build a transnational, digital-to-live queer archive by telematically and performatively transmitting as embodied, memorized text through slow dances, across global LGBTTIQQ2SA communities. We pay particular attention to site specificity by working with local collaborators wherever we go. Our intention is to build a networked body of archivist-librarian-performers working locally, site-specifically and telematically across distances, working in diverse languages and conceptions of "queerness". We ask: What is a "body become archive"? How is the erotic a transmissive medium? If the radical is now whispered between intimate bodies, what is the power of its affective remains? How do such gestures evade capture in the global flows of violence in its many guises? What is it to present our bodies as public domain, as "archival institution"? We present: 1) A performative presentation about our practice-based research, drawing from the first two editions of *queer slow dance with radical thought*: Edition 1, an intervention in the Canadian Lesbian and Gay Archives aimed at addressing under-representations of marginalized communities in, and an attempt to democratize, the CLGA's collections; and Edition 2, *The Water Edition*, which will be set in Torshavn, Faroe Islands and looks at queerness, transatlantic movement and climate. 2) A durational performance, Edition 3, *Hyderabad* where we aim to work with local collaborators

# Cynthia Ling Lee

University of North Carolina at Greensboro

Committed to intimate collaborative processes and ethical intercultural exchange, Cynthia Ling Lee's choreography and scholarship focus on transnational web-based collaboration and postcolonial, queer, and feminist-of-color approaches to contemporary South Asian performance. Deeply rooted in North Indian classical kathak and American postmodern dance, Cynthia's interdisciplinary performance work has been presented at venues such as Dance Theater Workshop (New York), REDCAT (Los Angeles), East West Players (Los Angeles), Taman Ismail Marzuki (Jakarta), Kuandu Arts Festival (Taipei), and Chandra-Mandapa: Spaces (Chennai). Recent publications include articles in *Feminist Media: Participatory Spaces, Networks and Cultural Citizenship* (eds. Elke Zobl and Ricarda Drüeke) and *Studies in South Asian Film and Media*. Cynthia was the recipient of a Thomas J. Watson Fellowship, an Asia-Pacific Performing Arts Exchange Fellowship, a Taipei Artist Village Residency, a NET/TEN grant, two Santa Monica Individual Artist Fellowships, and two Artists' Resource for Completion grants. Cynthia is a member of the Post Natyam Collective, a transnational web-based coalition of contemporary South Asian dance artists, and is a proud board member of the Network of Ensemble Theaters. She is assistant professor of dance at the University of North Carolina at Greensboro with a cross-appointment in women and gender studies.

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## Rerouting the Gaze: the Post Natyam Collective's Choreographies of Queer Affect

### Working Group: Queer Futures

This performative paper looks at emergent choreographies of queer affect by analyzing selected aspects of *Queering Abhinaya*, an ongoing collaboration of the Post Natyam Collective. The Post Natyam Collective is a transnational, web-based coalition of women dance artists critically and creatively interrogating South Asian dance. *Queering Abhinaya* engages in praxis-based research on queering, queerness, and abhinaya through an open-ended, dialogical, and collective process mediated by internet technologies. We examine notions of queering beyond the borders of North American identity politics to include German notions of queer ("oblique," or going against the grain) and South Asian embodiments of gender fluidity and erotic possibility that are distinct from performing western LGBT identities. As our primary aesthetic technique, we draw on an expanded notion of abhinaya, usually associated with Indian classical dancers interpreting love poetry through gesture and facial expression. The raw, in-progress studies emerging from the *Queering Abhinaya* process reimagine classical Indian affective techniques of embodied performance while rerouting dominant colonial, male, and heterosexual mechanisms of the gaze through dance, video, and poetic text. They ask: how can racialize, hybrid, (post) colonial female subjects gaze back at the masculinist and Orientalizing gaze of the colonizer? How do the colonizer and colonized live together inside one body? How might we choreograph an emergent queer female gaze that overturns the western camera's male gaze and the hetero-patriarchal narratives of love and desire that inform Indian abhinaya viewing conventions? How might we perform from the position of a postcolonial, queer, desiring female viewer of color?

# Caoimhe Mader McGuinness

Queen Mary University of London

Caoimhe Mader McGuinness is an AHRC funded post-graduate 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. Her research interests are 'antisocial' queer theory, Marxism and Frankfurt School theorists, particularly with regards to how these might relate to liberal narratives of inclusion within the theatrical space. The scope of her research centres on contemporary European and British theatre.

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## Queering the Material Body: From the Universalism of Nic Green's Trilogy to Katy Baird's Queer Labour in Work Shy

### Working Group: Queer Futures

Writing in the *Feminist Review* in 2013, Sarah Gorman, through an analysis of Ursula Martinez and Nic Green's work, attempts to establish a means of interpreting nudity in contemporary performance that might move beyond both 'radical negativity' and essentialism in order to affirm a renewed feminism. She states: 'This work provides a way out of the deadlock offered by theories of radical negativity by foregrounding the importance of controlling the context in which female artists' work is viewed'(Gorman 2013, p. 63.). However, her attempt at reclaiming Nic Green's performance *Trilogy* (Barbican 2010) as a potential deviant Butlerian challenge and instance of collective resistance does not fit easily with the Universal claims made by Green, nor the neo-colonial undertones of parts of the performance. *Trilogy* rather appeared to reaffirm an uncritical Universalist liberal feminist agenda which was further enhanced by the collective nudity. Rather than positioning queer 'radical negativity' in opposition to a more material and materialist feminism, might it be possible to reconcile them? In order to reflect on the possibility of performance work that might provide both grounding in materiality and representation, whilst avoiding affirmative political claims, Katy Baird's performance *Work Shy* (Chelsea Theatre 2014) might be a useful case study. Using the work of Lauren Berlant, Lee Edelman and Sianne Ngai, firmly grounded in negativity, alongside some Marxist and Post-Marxist thinkers, such as Sylvia Federici, Ernesto Laclau, this paper will seek to explore how Baird's naked presence in a performance about work might queer(y) materialist approaches whilst also making concrete feminist points, albeit obliquely. Furthermore, her strategy of remaining grounded in her own experience whilst leaving questions to the audience unanswered might avoid the tyranny of an affirmed feminist 'universal good' underpinning performances such as *Trilogy*.

# Benjamin Walsh

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PhD (1st year), Faculty of Information/Mark S. Bonham Centre for Sexual Diversity Studies, University of Toronto (2018) Master of Information, Faculty of Information, University of Toronto (2014) Bachelor of Arts, English and Theatre Studies, University of Guelph (2006). Graduate Student Library Assistant – Engineering and Computer Science Library, University of Toronto (2013-present) RA/Colloquia Organizer, Feminist and Queer Approaches to Technoscience, University of Toronto (2013-2014) Research Contributions Walsh, B. (2015). Holding up the mirror: Reflections on ethnography in library and information science research. Poster presented at the Association for Library and Information Science Education Conference 2015, Chicago. Walsh, B. (2014). Information out in the cold: Exploring the information practices of homeless queer, trans and two-spirit youth in Toronto (Unpublished master's thesis). University of Toronto. Walsh, B. (2014) Data research management practices in engineering at the University of Toronto: Recommendations for the development of a survey (Unpublished report). Toronto, ON: Engineering and Computer Science Library. Walsh, B. (2014) Unsheltered Information Space and the Trace of Queer Identity. Poster presented at PhD Research Presentation Days, Faculty of Information, University of Toronto. Walsh, B. & Scott, D. (2014) Cataloging "Queer" at the Sexual Representation Collection. Poster presented at the iSchool Graduate Student Conference: Information in Formation, University of Toronto.

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## Performing another life: Queer youth staging futures in street contexts

### Working Group: Queer Futures

Being young and homeless is especially difficult for unsheltered queer, trans and twospirit youth. Homeless queer youth experience increased risks of victimization and violence (Whitbeck, Chen, Hoyt, Tyler, & Johnson, 2004; Gattis, 2011), suicidality (Cull, Platzer, & Balloch, 2006), addiction, struggles with mental health and a dependence on survival sex for access to key resources (Bell & Wall, 2011). In fact, all but two youth interviewed during a 5-month preliminary ethnographic study of homeless queer youth reported sex work as an important early and ongoing source of income, shelter, food, and/or drugs (Walsh, 2014). To provide a counter balance to the troubling effects of the street, homeless queer youth in Toronto seek ways to create queer space and queer time that momentarily lifts them out of the experiences of a homophobic and transphobic present into an imagined (and hoped for) queer future of housing stability, economic security, social acceptance, and health. Through the creation of temporary or makeshift performance spaces queer and trans youth throw off the instability of street life with powerful gestures towards (and of) drag and hip hop cultures. In these moments on stage and in the spotlight, youth transform into healthy and housed versions of themselves and are reminded in that moment what it is to feel valued. When the performance is over and youth exit the stage, something of that feeling is carried with them. How far and for how long is yet to be determined but this IFTR 2015 presentation will explore the effects of youth performance in queer street contexts towards an understanding of how the positive effects of getting on stage can help prepare youth to exit the street.

# Arnab Banerji

Muhlenberg College

Arnab specializes in contemporary Indian theatre and materialist semiotic performance research. His doctoral dissertation, entitled "Setting the Stage: A Materialist Semiotic Analysis of contemporary Bengali theatre from Kolkata, India," is a study of selected performance examples from contemporary theatre companies in Kolkata using materialist semiotics performance analysis. Arnab has presented his research on postcolonial performance, ritual Asian performance, Indian cinema and Indian popular culture at various national and international conferences. He has taught theatre and English literature in both India and the United States. Along with academics, Arnab has also been an active theatre practitioner having directed, designed lights, dramaturged and acted for professional, student-led, University Theatre and amateur productions in both India and the United States. At present, Arnab is affiliated with Muhlenberg College, where he is the ASIANetwork - Luce Foundation Teaching Fellow in Asian Traditions and Theatre and Dance, and Barnard College-Columbia University as an adjunct instructor.

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## Samuel Beckett in Kolkata

### Working Group: Samuel Beckett

Both the Bengali group theatre and the English amateur theatre in Kolkata thrive on a steady input of adaptations, translations, and transliterations of both little-known and famous plays from Euro-American theatre. In the last six decades audiences in Kolkata have witnessed adaptations of classical, early modern, modern, and post-modern Euro-American plays. Theatre practitioners have, however, not shown any particular interest to exploring or staging the work of Samuel Beckett. As critic Ananda Lal observes, "Comparatively very few Becketts have been staged." The oversight also extends to the nascent avant-garde theatre scene in Kolkata, which has steered clear of the work of this absurdist while choosing to stage Genet, the Ionesco, and Pinter. What is it in Beckett's work that makes it/him distant from theatre practitioners? Or is it simply that Kolkata-based thespians are unaware of Beckett's plays? This paper is an attempt to answer the above questions. It unearths and comments on possible reasons behind the lack of interest in Beckett and his plays in Kolkata. The findings reported in the paper are based on conversations with Kolkata based mainstream as well as avant-garde theatres. The paper also critically examines three Bengali and Hindi translations of *Waiting for Godot* to unravel what gets lost and found in translation and how that effects the perception of Beckett's work and the experience of being introduced to and staging the shorter works of Beckett in a variety of settings around Kolkata during the centenary celebrations in 2005-06.

# Priyanka Chatterjee

**Budge Budge Institute of Technology**

Priyanka Chatterjee has done her M.A., and M.Phil from the Department of English, University of Calcutta. Presently she is working on Beckett's reception in India as part of her Doctoral Programme. She is the Head of the Department of Humanities at Budge Budge Institute of Technology, Kolkata. She is the Joint Secretary of Indian Society for Theatre Research (ISTR), India. She was the Convener of ISTR's IX Annual International Conference at her Institution.

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## **Indian Krapp: an Intercultural Initiative**

### **Working Group: Samuel Beckett**

In India Samuel Beckett not only arrived quite late but the impact of Beckett has been quite limited as well. Despite the fact that Indian theatre has been marked by a persistent interaction with Western plays and performance traditions, Beckett has never featured extensively within the realms of Indian Theatre. The staging of Krapp's Last Tape by The Hoshruha Repertory has given a new definition in adaptation and translation of Beckett in India. In this production, the director Danish Husain made the protagonist speak in Urdu and English. Even, according to the director, "the other variation that I bring in is that the tape becomes an actor. I felt it would visually be more dramatic to see Krapp and his memory together on the stage" (from the Director's note). The adaptation of the play in India for the first time has opened a new path to think beyond Waiting for Godot and Endgame which were revolving round the theatre groups. My paper would be an attempt to analyse the production of Krapp's Last Tape in India which is the first of its kind. The intercultural exchange between the cultures will be my paper's prime concern. The adaptation of Krapp's Last Tape in the Indian society in the age of globalization would be one of the important features in my paper.

# Laurens De Vos

University of Amsterdam

Laurens De Vos is assistant professor in Theatre Studies at the University of Amsterdam, The Netherlands. He studied English and German literature at the University of Ghent (Belgium) and literary studies at the University of Leuven (Belgium). He obtained his PhD on English drama in 2006 from the University of Ghent. He is the author of 'Cruelty and Desire in the Modern Theater: Antonin Artaud, Sarah Kane, and Samuel Beckett' (Fairleigh Dickinson UP, 2011) and the editor of 'Sarah Kane in Context' (Manchester UP, 2010). He is member of the editorial board of the Flemish theatre journal 'Documenta'. His current research is centred on the role of the gaze in the theatre, Beckett, and contemporary playwrights and dramatists.

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## A Belgian Beckett. Surrealism in the land of Magritte

### Working Group: Samuel Beckett

Beckett studies so far are marked by a blind spot. Although Beckett's influence by painters has been widely recognised, literature primarily focuses on Van Velde, Klee, Yeats,... and with regard to film on Buñuel and Dali's *Un Chien Andalou*, the script of which was published in Edward Titus's magazine *This Quarter* to which also Beckett collaborated. One of his contemporaries, however, is hardly mentioned in relation to Beckett's work, despite the popularity of René Magritte in Paris. First of all, both artists share a predilection for certain motifs such as bowler hats and the anorganic. In addition, both Magritte and Beckett find themselves on the brink between modernism and postmodernism, in trying to cope with the gap between signifier and signified. Of course, this awareness of the incommensurability of the textual fabric and the existence of a reality preceding language is indebted to surrealist ideas around which artists like Buñuel and Magritte built their artistic worlds. Surrealism has never quite disappeared in Magritte's country Belgium and it still permeates political and cultural thinking. This surrealist mindset opens up the opportunity for a reading of Beckett's work that differs from elsewhere. Belgium, a country divided in two alienated parts, often called two juxtaposed democracies that are still bound together by a federal government though, finds a remarkable metaphor in the Irish playwright's depiction of pseudo-couples. Nationalist outcries to separate from one another are countered by fear for the unknown and the fear of being turned down by the Other, be it the federal state or Europe.



# Nicholas Johnson

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Nicholas Johnson is Assistant Professor of Drama at Trinity College Dublin, as well as a performer, director, and writer. Recent projects include *Enemy of the Stars* by Wyndham Lewis (co-adaptor/director), *The Machinewreckers* by Ernst Toller (translator/director), *The Brothers Karamazov* (adaptor/director/performer), the *Journal of Beckett Studies* special issue on performance (23.1, 2014) (co-editor), the Samuel Beckett Laboratory (co-founder/facilitator), and *Ethica: Four Shorts* by Samuel Beckett (director) at Áras an Uachtaráin and Enniskillen Beckett Festival in 2013. His research has been published in edited collections including *The Plays of Samuel Beckett* (Methuen, 2013), as well as journals such as *Theatre Research International*, the *Journal of Art Historiography* and *Forum Modernes Theater*. He is a co-director of the Beckett Summer School and artistic director of Painted Filly Theatre, both based in Dublin.

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## International Becketts and the Politics of Production

### Working Group: Samuel Beckett

This working group paper seeks to develop a theoretical framework for discussing the production legacy of Beckett across the numerous international contexts in which his works have been produced. Much has already been written about how Beckett's own politics and ethics emerge from his writing, and several books and special journal editions exist which have assessed the legacy of Beckett's international reception. Emphasizing production over reception, his paper will seek to examine the angle of some of the concrete and practical issues that arise when Beckett is performed under different political systems. This analysis will draw partly on the historical record during Beckett's lifetime, but with particular emphasis on the contemporary conditions of Beckett's legacy across national contexts. The paper will investigate how Beckett's depictions of power and its operation dovetail with elements of theory broadly viewed as "postcolonial" or have been used in the applied context of human rights discourse, and also examine comparative cases where Beckett is produced within democracies and non-democracies. This work-in-progress, offered by the working group convenor, would form a portion of a book or journal introduction to the future publication that arises from the current cycle of working group meetings, which is focused on the broad theme "International Becketts."

# David Pattie

University of Chester

David Pattie is Professor of Drama at the University of Chester. He has published extensively on Samuel Beckett, contemporary British drama, contemporary Scottish theatre; contemporary popular music, and contemporary popular culture. He is the author of *The Complete Critical Guide to Samuel Beckett* (2001); *Rock Music in Performance* (2007); and *Modern British Playwriting: the 1950s* (2012). He is a Co-Investigator on the AHRC-funded Staging Beckett project.

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## **The Whitelaw Archive: a preliminary reading.**

### **Working Group: Samuel Beckett**

Arguably, the professional relationship between Billie Whitelaw and Samuel Beckett was the most important of all Beckett's relationships in the English-speaking theatre. Beginning with the first UK production of *Play* in 1964, Whitelaw became a key interpreter of Beckett's texts, and an important source of information on Beckett's working methods; her performances in the later texts (*Mouth in Not I*, *May in Footfalls*) have become iconic moments in Beckett's theatre. Drawing on archival material recently acquired by the University of Reading, I propose to analyse the relationship between Whitelaw and Beckett in the context of the British theatre from the 1960s through to the end of Beckett's life. This paper will be part of the AHRC-funded Staging Beckett project.

# Graham Saunders

University of Reading

Graham Saunders is Reader in Theatre Studies at the University of Reading. 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*. He has contributed articles on contemporary British and Irish drama to journals including *Modern Drama*, *Journal of Beckett Studies*, *Contemporary Theatre Review*, *Theatre Research International*, *New Theatre Quarterly* and *Studies in Theatre and Performance*.

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## **Contracts, Clauses and Nudes: Breath, Oh! Calcutta! & the Freedom of Authorship**

### **Working Group: Samuel Beckett**

For many Broadway audiences between 1969-70, first-time exposure to Samuel Beckett's drama came not from works such as *Waiting for Godot* or *Endgame*, but a 'dramaticule' lasting less than forty seconds. The piece, entitled *Breath*, was the opening for an erotic revue, *Oh! Calcutta!* devised by the English theatre critic Kenneth Tynan. Beckett's contribution was amongst sketches by luminaries from the period, including John Lennon and Sam Shepherd. *Oh! Calcutta!* is widely associated as a show that espoused the new freedoms of the so called 'permissive society' during the late 1960s, and it spawned many productions world-wide. Drawing extensively on archival sources including the Kenneth Tynan, Michael White and Harold Pinter collections at the British Library and the University of Reading Beckett archive, this paper aims to present a fresh account on what has always seemed an unlikely collaboration. It will make a case for Harold Pinter, rather than Kenneth Tynan being responsible for Beckett's contribution, and will provide new perspectives relating to the genesis of the dispute over *Breath*, one that pre-dates the familiar account of the non-scripted inclusion of nude bodies on stage (Knowlson, 1997, 566) being the cause of Beckett's withdrawal from the production. The paper will demonstrate that the dispute first arose over the attribution of authorship, with Beckett's chief objection coming from Tynan's deliberate removal of each dramatist's names from the title of their sketches.

# Jane Collins

University of the Arts, London

Jane Collins is a writer, director and theatre maker. For The Royal Court, in partnership with the National Theatre of Uganda, she co-directed Maama Nalukalala N\_dezze Lye (Mother Courage and her Children) by Bertolt Brecht, with a Ugandan cast in Kampala. The production toured to America and South Africa in 2001. The Story of the African Choir, researched and developed with the Market Theatre Laboratory in Johannesburg was staged at the Grahamstown International Festival in 2007. Recent work in India has resulted in a Thematic Partnership with the University of Hyderabad through the UK-India Education Research Initiative (UKIERI). Selected publications include, co-editor of Theatre and Performance Design: a Reader in Scenography (Routledge March 2010), a chapter in Performing Site-Specific Theatre: Politics, Place, Practice (Palgrave Macmillan 2012). Editor, Aesthetics of Absence, the collected writings of Heiner Goebbels (Routledge March 2015) and co-editor with Arnold Aronson of Columbia University of a forthcoming (June 2015) Routledge journal, Theatre and Performance Design.

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## Performing Romani Identities; Strategy and Critique.

### Working Group: Scenography

Seminar Proposals or Provocations for focused discussion: 'The other half - the deeper meaning - lies in what is not being said, but is being fantasized, what is implied but cannot be shown. (Author's italics)Stuart Hall The Spectacle of the 'Other' in Representation, p. 253 (eds.) Hall S., Evans J., & Nixon S., London, Sage/The Open University 2013. This provocation will be a synthesis of the findings of a six month AHRC funded research network, Performing Romani Identities; Strategy and Critique. The research network, led by Collins and Dr Ethel Brooks of Rutgers University, one of only a handful of Romani academics in the world, is based in four European cities where there are large Romani communities. Romani culture is marked by a history of critical performance and performativity. Romani survival in Europe, over the course of a millennium, has been contingent upon the adoption and practice of a number of performance strategies, including oral history, storytelling, music, dance and theatre, as well as upon everyday narratives that perform intelligible Romani identities for both the community itself and for non-Roma. One of the foci of this research will be to catalyze the 'space' opened between the way Romani communities represent themselves through performance, and the politics of Romani representation in the media. Conducted through a series of workshops the project looks at the visual, spatial and material manifestations of Romani performance and the predominantly negative and/or romanticized representations of Romani culture in the mainstream. Additionally, as a collaborative working process, re - presentation of this project at an international conference strikes at the heart of the politics of inclusion, exclusion and 'democracy'. The project is jointly authored but only one person will present, calling into question who has the right to speak and for whom?

# Nick Hunt

Rose Bruford College of Theatre and Performance

Nick was a professional lighting designer and technician before starting to teach lighting design at Rose Bruford College, where he is now Head of the School of Design, Management and Technical Arts. Nick's research interests include the performative potential of light, digital scenography and performance, theatre technology history, and the roles and status of theatre-making personnel. Nick is an Associate Editor of the International Journal of Performance Arts and Digital Media, and a co-convenor of the Scenography Working Group of TaPRA 2010-2013. He is currently a co-convenor of the Scenography Working Group of IFTR.

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## A Commanding View: the scenography of the production desk and the technical rehearsal

### Working Group: Scenography

In the Italian court theatre the monarch, as the principal spectator, was ideally located to have the optimum view of the false-perspective scene on stage. Other viewers were hierarchically grouped, with higher status spectators located closer to the central sightline. The bipartite theatre, with the stage at one end separated from the audience at the other by the proscenium arch serving as picture frame, and in many regions is still normative, even though ideas of what constitutes the 'ideal' theatre space have changed substantially. During the technical rehearsal processes of mainstream Western theatre production, the 'production desk', located in the auditorium, acts as a command centre. Sound, lighting, video, set and costume designers, directors and choreographers, as well as their associates and assistants, use the production desk as a base; it provides them with a working surface, light in the otherwise darkened auditorium, electronic communication with other production personnel such as stage management, and information about and control of the digital performance systems such as lighting, sound, video. In the proposed paper, I examine the role of the production desk, arguing that it in part mimics the historical role of the Royal Box of court theatres, locating production personnel such as designers in a position of synoptic oversight and control of the production and the processes of its making. I argue that the conception of the 'production desk' arises not only from a practical need for technical services, but also from the need to take command of a complex series of technical and artistic processes. The technical rehearsal therefore has its own scenography, and the temporary intervention in the auditorium of the production desk is a crucial part of how the 'performance' of the technical rehearsal process, with its command structures, networks and hierarchies, is 'staged'.

# Francesca Peschier

CCW Graduate School University of The Arts London

Previous to her more recent work in research and education she worked as a scenic painter and model maker for many designers and companies including Miriam Bueher, The Royal Opera House, Shunt and the Paralympic Ceremony. Recent Employment History 2014 November – Ongoing Royal Holloway University Guest Lecturer Theatre and Drama Department 2013 December – Ongoing CCW Graduate School Administrator (A) Performance Research Network 2013 September - Ongoing SUARTS Creative Opportunities Assistant 2012 August – Ongoing Intellect Publishing Editor in Chief of JAWS, The Journal of Arts Writing by Students JAWS is an international academic arts journal written and peer reviewed by current students and first year graduates. 2012 March – January 2014 Wimbledon College of Art Associate Lecturer BA Theatre Design & Technical Theatre Arts Awards and Publications November 2014 Elected to the committee for the Society of British Theatre Designers (SBTD) November 2014 'Designers in Academia' published in SBTD Journal Blue Pages September 2014 'Preserving the Process' presented at TAPRA Scenography working group 2014 February 2014 Research profile and interview published in 'Design Jungle' (Seoul, Korea) July 2013 Shortlisted for Creative Enterprise Award for JAWS (Student Enterprise and Employability) July 2013 Shortlisted for National Enterprise in Education award June 2013 Winner White Square Teaching Award at University of Arts London

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## Visual Identity on Small Stages: Cultural Nationalism in The Global Context

### Working Group: Scenography

Drawing on contemporary studies (Amstrong 2010, Wilmer 2004) on the identities and aesthetics of European National theatres and my own research into the scenographic identity of Liverpool theatre, this paper addresses the visualization of national and local identity on 'small' stages (Hoogen & Wilders 2009). By examining the scenography, I shall discuss the democratic negotiation made by theatres regarding who and what is represented and therefore inevitably excluded. Within our glocalised context, the perception of 'national' and 'local' space is deterritorialized whilst paradoxically there exists a fear of hyper-localization where 'being local in a globalized world is a sign of social deprivation and degradation' (Bauman 1998: 2). However Bauman also argues that to be conscious of national identity is a crisis of belonging (2004: 20) where we create boundaries to protect ourselves from global troubles. This can be seen as particularly strong in regional theatre where the visualization of being 'from here' (rather than national) can generate a localized patriotism within an audience. Yet, as Canning has stated: 'Whether it is because the performances are perceived as 'from here' or 'from away...local is revealed as a very unstable concept.' (Canning 2014: 81) The scenographic representation of these physical/cultural boundaries and the socio-political reflection (or interrogation) present on the small stage indicates how that community (or even nation) perceives, or wishes their cultural identity to be perceived. The presentation of these identities may place the geographical and abstracted space a theatre occupies on the cultural map.

# Astrid von Rosen

University of Gothenburg Department of Cultural Sciences

Astrid von Rosen is senior lecturer in Art History and Visual Studies, at the University of Gothenburg, Sweden, and a research coordinator for the Staging the Archives cluster, within Critical Heritage Studies. A former classical and contemporary dancer, Astrid is interested in the intersections between artistic and academic research, particularly in the fields of dance, scenography and art history, and has written widely on these subjects. Among other texts, her article "Ambulare: to Walk, to Keep Walking" (2014) can be mentioned. As part of an interdisciplinary research group she works on "Turning Points and Continuity: the Changing Roles of Performance in Society 1880–1925", a three-year project financed by the Swedish Research Council. Currently Astrid is leading the trans-disciplinary project "Dream-Playing: Accessing the non-texts of Strindberg's A Dream Play in Düsseldorf 1915–18", and she is also initiating a project exploring non-institutional dance culture during the 1980s.

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## Scenographing' Democracy: Exploring Dance as Critical Heritage

### Working Group: Scenography

This paper will examine the capacity of scenography – theorized as a web of translations – to serve as a flexible methodological tool for historical inquiry into dance performances and their contextual settings. In exploring this theme, the paper will draw on recent research conducted at the University of Gothenburg as part of the Critical Heritage Studies initiative 'Dance as Critical Heritage'. More specifically it will look into a series of urban outdoor performances held by the dance company Rubicon during the 1980s. Part of an international movement in which a broad range of artists challenged and abandoned traditional institutions, Rubicon's three female choreographers operated on a locally specific and politically and artistically charged stage. The 'taking of the city' not only attracted immediate attention, it also firmly established non-institutional or 'free' dance in the region. Moreover, because it was accessible to a potentially large number of spectators of all ages, free to come and go as they pleased, the dancing in the city enacted democratic figurations resonating with the cultural policies of its time. Despite their obvious significance, Rubicon's interventions have received surprisingly little scholarly attention, a fact which highlights the hierarchical and gendered exclusionary operations of academic canon production, as well as the conceptual tools we use when activating archives and writing history. Recognizing this, the paper aims to examine the multi-dimensional registers of Rubicon's city performances from the perspective of scenography. While it is relatively easy to point out that the ordinary surroundings became an active, affectively charged participant in the events, it is nevertheless quite a challenge to explore these unstable complexities, and translate them into a scholarly coherent text. As argued by Victor Buchli (2014, 171): 'The incommensurability of the translation is not a formal problem, but a productive one: the conditions by which new mutualities are established, ones based on the forgiveness of debt towards the establishment of new expanded relationships and merciful bonds.' Hence, the paper will argue that a scenographic web of translations provides a theoretically coherent as well as practical way of reviving the polymorphous registers of past performative events.

# Adela Bravo Sauras

Universität der Künste, Berlin / Institut für Angewandte Theaterwissenschaft, Gießen

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](http://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, Acudkunsthau, 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.

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## **Architectonic theatre: new interdiscipline born from Architectonic and theatrical signs and its deviations.**

### **Working Group: Theatre Architecture**

Architectonic theatre: new interdiscipline born from Architectonic and theatrical signs and its deviations. A third reality arising from the joining together of two disciplines -- theater and architecture. Arising, not from their respective boundaries but from the blurred area in which they cannot be distinguished one from another. Theatre, the art of the event par excellence, together with the special character that architecture brings to it, transforms into a non static, free walkable, explorative, spatial and surrounding artistic practice of the momentary event in which the fourth wall seems just not possible anymore and that ultimately breaks with the traditions of the proscenium stage, thrust stage or theatre in the round. This new interdiscipline, the architectonic theatre (AT) is a participatory event in the here and now for all involved that constitutes the ideal context in which is possible to put into practice the arising of a new model for life in community. AT could offer the possibility of articulating collective experiences being commonality the essence of aesthetic genres that recognizes itself via the collectively experienced form. If theatre and architecture want to reach beyond a non-committal engagement, they have to seek other ways to find transindividual points of contact. They can find them in the theatrical realization of freedom: freedom from subjection to hierarchies, freedom from the demand for coherency. The community that arises is not one of similar people, but instead a common contact of different singularities who do not melt their respective perspectives but at most share or communicate affinities in small groups. The strategy of the withdrawal of synthesis means the offer of a community of heterogeneous and particular imaginations. Despite of the artistically questionable tendency towards an arbitrary and solipsistic reception, perhaps this suspension of laws of sense formation heralds a more liberal sphere of sharing.



# Thea Brejzek

University of Technology Sydney

Thea Brejzek is Professor for Spatial Theory at the University of Technology Sydney. Her interdisciplinary research is concerned with constructions of performativity in spaces of social, cultural and political engagement. Professor Brejzek was the Founding Curator for Theory at the 2011 Prague Quadrennial for Performance Design and Space (PQ), Prague, and publishes and lectures widely on the history and theory of space. In 2014, Thea Brejzek has been appointed to the scientific advisory board of the Bauhaus Foundation Dessau where her portfolio includes Scenography, Spatial design, and international relations. She is the author and co-author of 4 edited books: Thea Brejzek (ed): *Expanding Scenography. On the Authoring of Space*. Prague: Theatre Institute 2011; T. Brejzek/W. Greisenegger/L. Wallen (eds): *Monitoring Scenography 3: Space and Desire. Scenographic Strategies in Theatre, Media and Art*. Zurich University of the Arts, Zurich 2011; T. Brejzek/W. Greisenegger/L. Wallen (eds): *Monitoring Scenography 2: Raum und Wahrheit / Space and Truth*. Zurich University of the Arts ZHdK, 2009; T. Brejzek/W. Greisenegger/L. Wallen (eds): *Monitoring Scenography 1: Raum und Macht / Space and Power*. Zurich University of the Arts ZHdK, 2008. Recent publications include: *Experts of the Every-Space: On Critical space-making Strategies in Rimini Protokoll*

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## Scenographies of State: The Staging of Democracy in the Performative Spaces of National and Transnational Parliaments

### Working Group: Theatre Architecture

This paper looks at the staging of democracy in national and transnational parliament buildings. It identifies the parliament as a performative space that evolves continuously in the live and mediated interaction between actor, spectator and setting. The international comparative study of both established and emerging parliaments will show that the totality of material and immaterial elements comprise a scenography of state that both allows for and excludes distinct levels of access, viewing, participation and interaction. This paper reframes existing sociological, political science and architectural research into the "theatrical" nature of parliamentary proceedings and the symbolic architecture of the parliamentary building through a scenographic perspective and adds an interdisciplinary performance design perspective to the contemporary discourse on the established and emerging spaces of democracy at its potential turn from a parliamentary to a performative democracy (Weibel 2011). In existing research into the nature of the relationship between architecture, political identity, and power from a sociological or political science perspective, the use of theatrical terminology is evident. Typically, politics and parliament are described as political stages or theatres of state (eg Vale 1992/2008), its proceedings as acts and scenes (eg Goodsell 1988) and its participants as actors (eg Edelman 1964) while the focus of the research lies on the architectural symbolism of the static, built form and its social and political meaning. In contrast to research in this area from the perspectives of political science, interaction and communication theory, and architecture, this paper employs a scenographic perspective – a dual perspective positioned between performance studies and spatial design. This paper contends that while parliament comprises a staged or 'scripted space' (see Klein 2001), its performative quality arises from the interaction between politicians (actors), visitors (spectators/media) and the exterior and interior spaces (environment).

# Nimit Gandhi

School of planning and architecture

An architect and a contemporary dancer; a deep resonance in these two artistic fields is seen in his work. An alumnus of School of Planning & Architecture he is currently engaged in architectural consultancy through his firm Design Craft based in New Delhi. He was the recipient of the international young designer's award 2014 for architecture from Indian Architect & Builder magazine. He has also participated in an international conference on Urban Spaces organized by Kamla Nehru College, New Delhi. He was nominated for the Gold Medal Award for the Bachelor Degree in Architecture for the badge 2005-2010 from School of Planning and Architecture, New Delhi. He was the only Indian contingent in Choreographic laboratory, World Dance Alliance, France, 2014. He was also selected among the finalists in Prakriti Excellence in Contemporary Dance Awards 2014. He has been a participant in Gati Summer Dance Residency 2013.

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## Urban space as stage for performance

### Working Group: Theatre Architecture

The paper categorically comprises three aspects; 'why', 'what', and 'how'. The first part investigates the purpose of reading urban space from the point of view of performance, with a retrospect on the present state of our cities; the challenges we face today and why turn to performativity as a solution. The second part 'what'; analyses architecture and performance separately; their meaning and relationship to the urban context. The third part 'how' suggests guidelines and policies as a reflection of the former domains of research with the aim of providing practical answers towards urban theories and policies for design development. For reference the urban context for this research refers to the present state of New Delhi and performance takes contemporary dance as an area for understanding body movement. The character of our present day cities is usually distinguished by monotony. There is an urge to realize that urban life is gradually tending towards becoming meaningless and ever more passive due to an absence of poetics in the phenomenon of dwelling. There is a general poverty of stimuli. The performative exploration therefore sets out in search of meaning of 'being in city'. To be in an urban space is a constant mode of being in performance. Architecture becomes the tangible reality of 'being' in performance and 'being' the performer. How then such interrelations between movement and urbanism can actually be brought to reality? What should be the process of enlivening the daily experience of our urban spaces? How should we bring about such interventions that may in turn inform the urban policies and guidelines? To consider the body in an urban syntax would mean to explore the dimensions of city space from a single perspective. It's an interrelation of a single body within the huge scale of a city space.

# Minakshi Kaushik

Ph.D Scholar at School of Arts and Aesthetics, JNU

Minakshi Kaushik has completed Honours and Masters in English from Hindu College, Delhi University, and M.Phil (English) from Jamia Millia Islamia. She is currently enrolled for Phd at School of Arts and Aesthetics, JNU. She taught as Assistant Professor, English (ad-hoc), at Lakshmibai College, Delhi University from July 2012 to July 2014. Her area of interest is women in Indian theatre.

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## Reconceptualising Aesthetics: Scenography by Select Women Directors in Indian Theatre

### Working Group: Theatre Architecture

In a theatrical context, the construction of a scenography aids the conceptualisation and materialization of space. More often than not, the aesthetic experiment is tied up with the political. As Augusto Boal contends, "all theatre is necessarily political ... But the theatre can also be a weapon for liberation. For that, it is necessary to create appropriate theatrical forms." Antonin Artaud has expressed the desire for a Theatre of Cruelty and of signs where the staging can be "the starting point for theatrical creation" and can dismantle the difference between author and producer. Critics on scenography such as Pamela Howard and Roland Barthes have shown how theatre semiotics complicate time and space. In this light, this paper intends to study the creation of scenography by two women directors in Indian theatre: Anamika Haksar (NOT from NSD) and Anuradha Kapur. Haksar's experiments in works such as *Antaryatra* create unexplored geographies and externalise the internal aspects of character and subjectivity. Kapur's directions such as *Antigone* utilise elements like video projections, journalistic commentary etc. to diffuse the narrative. This enables an interdisciplinary analysis combining videography and visual arts with theatre. The dispersal and expansion of stagecraft liberates the performance from a scripted text and brings out latent elements. Parallel narratives, musical and visual, disrupt the singularity of interpretation and the linearity of form. The study shall raise questions about methodologies and paradigms of direction: How have these experiments reconceptualised direction techniques in Indian theatre? Have the aesthetic aspects of such scenography been able to align with politics or do they dwindle in a self-referential exercise of theatrical form? What transitions do such experiments imply for the role of the director as "author"? The paper shall thus address contexts, aesthetics as well as ideologies of scenographic innovations.

# Robert Lewis

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Mr. Robert Lewis is a graduate of NIDA (Grad. Dip. Voice), University of Tasmania (BPA, PhD), Monash University (BA, Honours) and RMIT (Grad. Dip. Ed). Robert has published theatre and performance training films through Contemporary Arts Media (Artfilms) and has also published various articles on the subject of voice and movement. Robert is the director of the Voice Theatre Lab and its associated company, Persona Collective, a performance group focusing on Physio-vocal practice and research. Some of the company's productions include *Dr Faustus*, *5*, *Iam Nocte* (films distributed through Contemporary Arts Media), *Alchemy*, *The Oedipus Project* and the site specific performances *Tetractys* (Arts Alive), *Two Houses* (as part of *Iteration: Again*) and *Savages* (as part of *Junction Arts Festival*). Lewis's voice and movement training film *The Third Space* features a comprehensive booklet of practical exercises and his e-book, *The Active Centre* examines multitasking muscles in voice and movement training. He has directed and performed in many productions and is currently Head of Discipline (Theatre) at the Tasmanian College of the Arts, University of Tasmania.

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## Space, Shape and the Physio-Vocal Instrument

### Working Group: Theatre Architecture

This paper discusses ways in which the Physio-Vocal element of the performer can be trained through Laban's Shape Qualities and Effort Factors such as Weight, Space, Flow and Time using architecture as a major influence in both training and performance. How do we train performers in order for them to respond genuinely, and organically with (and to) the space around them? At times, a disconnection between voice and body (the Physio-Vocal) and space are evident. The process should be instigated from the physical space using spatial and architectural language. Architecture and spatial relationships have long played an important role in actor training. Rudolf von Laban studied architecture, and developed an interest in the relationships between the body and the surrounding space. Elements such as Architecture, Spatial Relationships and Topography from Viewpoints also stem from this notion. Methods in which voice can integrate seamlessly with these factors will be discussed, using it as a framework for voice, speech and text work. Voice and body are often practiced separately; however, the language used in Laban Movement Analysis can be applied to voice work, and proves to be an effective way to consolidate the Physio-Vocal instrument. Persona Collective's physically and vocally demanding production of Patricia Cornelius's *Savages*, a dangerous, new Australian play examining the pack mentality of men, was performed at a car park as part of Tasmania's Junction Arts Festival in 2014. For the actors to be both a part of and from the public space, a rigorous training method was developed. A combination of Laban Movement Analysis was used alongside the Space elements borrowed from Overlie's Viewpoints in order to seamlessly merge bodies with space. A vocal texture was also developed using movement language. The result was a production that seamlessly merged architecture, body and voice.

# Maria Nieto Sánchez

University of Valladolid

Ms. María Nieto Sánchez (Ávila, Spain; 1988) is a doctoral Student at University of Valladolid. She is an architect and holds a master's Degree and research in architecture from University of Valladolid. Her master's research work is titled "Architecture and performing arts in post-avant-garde". This research continues with conferences and other activities: "Quarries of light. The legacy of Josef Svoboda" (International Conference "Dramatic Architectures: places of drama, drama for places", Porto, November 3-5, 2014); "The floating space: Svoboda and The Eames" ("Fotograma 2014. Architecture and Cinema". University of Valladolid, 2014); "Shapes, colour and cinema" (Public Centre for Innovation "La Encarnación", 2014). She received a scholarship in collaboration with Dpto. Teoría de la arquitectura y Proyectos Arquitectónicos for her research work titled "Temporal representation of architecture" (Research Group of University of Valladolid "Architecture and cinema", 2011-2012).

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## Two Unrealised Dreams- The Symbiotic Relationship between Scenography and Architecture in the work of Josef Svoboda.

### Working Group: Theatre Architecture

Josef Svoboda was one of the most important scenographers of the second half of the twentieth century, although he labeled himself as an architect. His scenographies are well-known all over the world, but as an architect he only designed two theatre buildings neither of which was built. He designed them as someone who was simultaneously inside the stage as scenographer and outside it as architect. In this way, these two theatre spaces show the interdisciplinary practice of Svoboda. His architectural training enhanced his scenographies such that the space is always one of the main elements taken into account in his settings. Conversely, the requirements (lighting, technology, etc.) for his powerful stage designs encouraged him to solve the problem of a new theatre building. Rethinking his proposals for these theatres is the aim of this paper. His ability to draw from different disciplines such as science, philosophy, technology and architecture made his theatre work brilliant and it is also the main reason why his architectural designs are really interesting for our contemporary research about performance space. A flexible space capable of evolution, transformable, maybe not permanent; a space where the stage and the audience have a different relationship according to each production is what Svoboda desired and maybe is an objective that we still seek today.

# Juliet Rufford

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Ms. Juliet Rufford holds an honorary associate research fellowship at the University of Exeter. Her work in the fields of theatre, performance and architecture focuses on the politics of space, the performativity of architecture and the object-world, and ideas about composition, construction and critical un-building in performance. An artist contributor to the 2011 Prague Quadrennial of Performance Design and Space, and curator for parts of the 2012 Venice Architecture Biennale and the Architecture Section of the 2015 Prague Quadrennial, she has written academic articles for journals including *Contemporary Theatre Review*, *Journal of Architectural Education* and *New Theatre Quarterly*. Together with Andrew Filmer, she is co-editing a volume of essays entitled *Performing Architectures: Contemporary Projects, Practices and Pedagogies* for the Bloomsbury Engage series. Her short book *Theatre & Architecture* (Palgrave Macmillan) was published earlier this year.

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## Towards a Performance-led Model of Theatre Architecture

### Working Group: Theatre Architecture

In Western cultures, major critical studies of theatre architecture such as Marvin Carlson's *Places of Performance* (1989) and David Wiles' *A Short History of Western Performance Space* (2003) have revolutionised the way scholars analyse theatrical events. From these, we have learnt why the theatre's stages and social spaces have taken the forms they have, how the theatre building 'signifies' within the urban text, and how it acts as an aestheticising environment, conditioning acts of performance and spectatorship. But these, and other recent works, have called the typology into question (e.g. Pearson: 1998, and Hannah: 2008). This paper takes seriously the widespread criticisms of mainstream Western theatre architecture - including its over-reliance on technologised solutions, its tendency to uphold the disciplinary codes and social stratification of past eras, and its deferral to the politico-economic agendas of civic leaders. However, it sees a way forward in a less intractable, more politically-resistant approach to theatre building. In particular, it considers how concepts drawn from performance theory and practice (e.g. temporality, narrative, embodiment and improvisation) might help theatre architects achieve a critical and creative dialogue between building type, performance, public and place. Examples from recent practice are drawn from the work of 2014 Stirling Prize winners: Haworth Tompkins Architects; these include the radical rehabilitation of a late Victorian proscenium-arch theatre (Royal Court, 1996-2000), a low-cost pop-up theatre (Almeida, King's Cross, 2000) and the phased re-development of a 'found-space' arts centre set inside a former town hall (Battersea Arts Centre, 2006-2015).

# Edvard Santana

Universidade Federal da Bahia (Federal University of Bahia), Brazil

Mr. Edvard Passos de Santana Neto is an architect. He graduated from Federal University of Bahia and is the playwright and director of plays: Wacky Boy's Adventures, The Voice of the Champion and Compadre de Ogum (Ogum's Pal). Passos attends the academic Master at Program in Performing Arts and searches the poet Castro Alves and his relationship with theatre, oriented by Professor Cleise Mendes. He integrates research groups: Dramatis and Pé na Cena, led by Cleise Mendes and Luiz Marfuz respectively. Passos coordinates the university extension theatre course The Agora's Occupation, at Neighbourhoods Programme and is the director of the Alafia - Cia de Teatro de Salvador.

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## **Compadre De Ogum (Ogum's Pal): A theatre play based on Jorge Amado's novel in dialogue with a historical building in the city of Salvador**

### **Working Group: Theatre Architecture**

O Compadre de Ogum (Ogum's Pal) is the second of the three stories in the novel *Shepherds of The Night*, written by the Brazilian novelist Jorge Amado. In his book, Amado chooses the district of Pelourinho, in Salvador, in the early 50s as a backdrop- a golden period, before the population increase and its consequences and before the military coup establishing a landmark and behavioural change in Brazil and in its cities. O Compadre de Ogum is the story of Negro Massu, a handyman whose riches are restricted to bohemian friends, grandmother and reputation, and whose mission is to organize the baptism in the Catholic church of his little white boy, whose godfather is an African deity. It is a brilliant and entertaining synthesis of Salvador's soul condensed by Jorge Amado in a short story. The play *Compadre de Ogum*, in celebration of the anniversary of Salvador, had the First Church of Santana as the stage. The little church is a building with strong historic and symbolic value, located in the traditional neighbourhood of Rio Vermelho, Salvador's bohemian epicentre of today and where Jorge Amado chose to live by over thirty years. The text and scene solutions were created in dialogue with symbolic and physical-spatial aspects of the district and the building, as well as the Largo de Santana, in which the church is inserted. The influences that the city and the building exert on the dramaturgy and staging of the play *Compadre Ogum* are the subject of this article.

# Shilarna Stokes

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## **Margin, Dump and Passage: Performing Queer Nationality in Tina Landau's Stonewall: Night Variations (1994)**

### **Working Group: Theatre Architecture**

Commemorative performances of revolutionary events ideally take place at sites where victories have been won and celebrated. Yet in the summer of 1994, Stonewall: Night Variations, an enormous pageant celebrating the twenty-fifth anniversary of the Stonewall rebellion, was relocated by New York city authorities from its original warehouse space near the Stonewall Inn to Pier 25, a derelict pier littered with scrap and refuse. Despite feeling "rejected and banished, with her art form, to the margins of the city" writer-director Tina Landau, supported by En Garde Arts producer, Anne Hamburger, rose to the challenge. Rather than trying to disguise Pier 25, Stonewall deployed a range of spatial strategies designed both to foreground the marginal status and decaying condition of the pier, and to reclaim its historical significance as a landing dock for early twentieth-century immigrants arriving from nearby Ellis Island. This paper discusses how Stonewall's exploration of Pier 25 as margin, dump and passage sought to negotiate broader concerns about the visibility of queer communities at the height of the US AIDS crisis. In doing so, it aimed to initiate its own critical relocation—of queer subjectivities from the sphere of the individual and private to that of the collective and public.



# Lawrence Wallen

University of Technology Sydney

Mr. Lawrence Wallen is Head of School of Design at the University of Technology Sydney (UTS). From 2002 to 2012 Lawrence was Professor of Scenography at the Zurich University of the Arts. Lawrence publishes and exhibits widely with current research focused on Scenography and Performativity through spatial models and prototypes influenced by diverse forms of digital cultural production in the narrative and interactive elements of performance, visual art and urban space. His recent Publications include: Wallen, L. & Brejzek, T. 2014, 'Artistic Research - Collateral Damage or Epistemological Tool?' in Ravelli, L. & Paltridge, B. (eds), *Doctoral Writing in the Creative and Performing Arts*, Libri, Faringdon UK, pp. 219-234; Wallen, L. & Brejzek, T., 2013, 'Subject, Site and Sight: Freud and Tschumi on the Acropolis', *Reverse Projections*, Broken Dimanche Press, Berlin, pp. 52-57.

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## **A Theatre of State: The Futuring of India in Le Corbusier's Palace of Assembly, Chandigarh 1953-63**

### **Part 2 of Scenographies of State**

#### **Working Group: Theatre Architecture**

This paper is a case study situated in our current research into the Scenographies of State, which looks at the staging of political ideas through the symbolic architecture of parliament buildings from a scenographic perspective. Taking Le Corbusier's Palace of Assembly in Chandigarh, India (1953-63) as a point of departure we examine the performativity of its political space as dynamic and co-authored through the consideration of material and immaterial elements encompassed in the interior, urban and national context in which this actor sits. Chandigarh is sited at the intersection of European utopic high modernism and the prospective utopia (Moos-1968) of India's newfound independence. The Palace of Assembly with its core space, the Forum is located at the head of an ensemble of monumental building. Corresponding to Corb's Modulor concept, the head is situated out of the body of the city, which is comprised of the residential, and business precincts in equal sized blocks and connected via a ceremonial boulevard. The Open Hand, a recurring image in Le Corbusier's work, and the Trench of Consideration complete the cluster of symbols that directly refer to the spatial organisation of both Greek amphitheatre and Athenian pnyx, the meeting place of the democratic assembly (ekklesia). The ensemble of monuments in Chandigarh, thought of in abstract compositional terms as analogous to the Acropolis (Jencks-1973), are scattered throughout the body of the plan with the Forum conceived as the democratic centre of the utopic schema. This paper shows how the core theatrical convention of the double act of looking, from the stage into the auditorium and from the auditorium onto the stage lie at the centre of Corbusier's formal language and spatial composition as expressions of the staging of democracy in Chandigarh, both in the individual buildings and the overall urban planning.

# Dinesh Yadav

**Birla Institute of Technology and Sciences (BITS)**

**Pilani**

Mr. Dinesh Yadav graduated from NSD (2007) and LAMDA (2010) specializing in Direction, Design, Stage Craft and Stage Management and has been involved in theatre making for last 9 years. He has also completed his Ph.D. in Chemistry from University of Rajasthan. He has worked, in various capacities, in the media of theatre and films. Some of his directorial works in theatre include Aab E - Zindagi, Ali Baba and Forty Thieves, Seagull, Holi, The Miser, Juta Abishkar, Geet Govind, The Story of Ram and Sita, Mukhyamantri, Pagadi Project and Andha Yug. Musical Productions are his forte. His design works vary from Sonet lumie're to scenography and theme based design. He has exhibited in the World Stage Design 2013 (Cardiff UK), Prague Quadrennial (Czech Republic) in 2007 and 2011 respectively. Presently he is working as an assistant professor in the Department of Humanities and Social Sciences in BITS Pilani.

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## **Forts as space, form, event and action in site-specific performance making**

### **Working Group: Theatre Architecture**

The term 'Site-Specific' refers to a staging and performance conceived on the basis of a place in the real world (ergo, outside the established theatre). A large part of the work has to do with re-searching a place, often an unusual one that is imbued with history or permeated with atmosphere. The insertion of a classical or modern text in this 'found space' throws new light on it, gives it an unsuspected power, and places the audience at an entirely different relationship to the text, the place and the purpose for being there. In architecture, man and not the building should be the departure point from which to create the "right" space. A building is experienced by people from within themselves. The study of architecture opens up the enjoyment of contemplating building with an appreciation of their purpose, meaning and charm and every structure conjures up the conditions of past ages. The history of architecture is a record of continuous evolution. Architecture striding down the ages evolved and adapted to meet the changing need of nations in their religious, political and domestic development. Forts are repositories of history. They stand witness to great events of valour and sacrifice, treachery and cowardice; they have a charm and beauty. The forts have held out a great attraction for everyone – the local who stands in awe of the past glory and the person from far away, who comes to see, understand, admire and then become a part of that history. Site-specific performance can be especially powerful as a vehicle for forming a community for, first, its location can work as a potent mnemonic trigger, helping to evoke specific past times related to the place and time of performance and facilitating a negotiation between the meanings of those times.

# Vicki Ann Cremona

University of Malta

Ms. 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 as 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 '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).

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## Cultural conflict in the Maltese Carnival under Colonial Rule

### Working Group: Theatrical Event

Malta, one of the two Mediterranean island countries that was part of the British Empire, has a Carnival tradition which was already being celebrated in 1527. It continued to be celebrated under British rule (1800-1964), when it became a stage for power relations. The cultural reality of the celebrations produced by the Maltese higher and lower social strata became a domain where the colonial rulers tried to exercise control by imposing forms of celebration. This situation was more or less tolerated by the locals, but flared up on particular occasions, where the impositions were perceived as 'scandalous'. The first such recorded occasion was the 1846 Carnival, forty-six years after the beginning of British rule, when public celebration was forbidden on Sunday; this was followed by the imposition of a particular dress code at the Governor's ball in the last quarter of the century. Almost a hundred years later, in the early 1960s, when the political situation was judged unacceptable by the Maltese, one of their "shock tactics" was non-participation in a Carnival celebration upheld by the British. In my analysis of foreign perception of the 'scandalous' behaviour of the Maltese vis-à-vis the colonial power, and Maltese perception of 'scandalous' imposition, I shall be examining underlying power relations that were expressed through the unfolding of the theatrical events. I shall be adopting a historiographical approach in order to bring out the different perceptions of the 'scandal' within the framework of cultural conflict. The different documents that 'narrate' the events will be examined in order to draw out the aspects that rendered them significant in their particular socio-political contexts. The events, which span the period just after the beginning and practically at the end of British rule, will be examined also in the light of a possible continuum of response.

# Peter Eversmann

University of Amsterdam

Mr. Peter Eversmann (1955) studied a year at the Wittenberg University, Ohio, USA and after that completed his studies in History of Art and in Theatre at the University of Amsterdam in 1982. His dissertation *De ruimte van het theater* (The Space of the Theatre) was defended in 1996. He is currently associate professor at the department of Theatre Studies, University of Amsterdam. He teaches and has published on the theory and history of theatre architecture as well as on empirical audience and reception research. His current research interests include the theatrical experience of the spectator as a specific form of the aesthetic encounter, theatre iconology and the use of information technologies for education in the performing arts. He is editor in chief of the Themes in Theatre series (Rodopi).

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## An epidemiological perspective on theatre scandals

### Working Group: Theatrical Event

This paper explores the analogy between contagious diseases and theatre scandals. The potential of a scandal is present in many theatrical events, but under what conditions does this potential come to fruition? And once the break-out of a scandal is a fact: how does it spread, what -if any- containment strategies are employed, how does it (eventually?) die out and are there any longer lasting effects - like immunity, scars, heightened susceptibility, and so on? The paper starts from the assumption that any derogatory statement on a (planned or actualized) theatrical expression, pronouncing it to be scandalous and denying its right to be performed, might become a full-fledged public scandal. The dynamics of this process are described by applying concepts employed by epidemiology. Using concepts and models from the medical world in the context of theatre reception is not without problems. Think only of questions like 'what is/are the organism(s) that are affected?'; 'in what way can a theatre scandal be considered a disease?'; 'can a deliberate provocation be compared with involuntary infection?' etc. Nevertheless, as will become clear from several examples, the analogy can heighten our insights in the ontology, origins, development and classification of theatre scandals.

# Julie Hudson

Warwick University

Ms. Julie Hudson is a PhD student with Warwick University, where her main research interests include the environment and cultural change, eco-theatre and audience research. She is also a Trustee of the theatre company Cardboard Citizens. As a part-timer, she continues to head up UBS's ten-year-old Global ESG & Sustainability research team for the Investment Bank. With UBS's support, Julie is a Visiting Business Fellow of the Smith School of Enterprise and the Environment, Oxford University, where she was a catalyst for the TORCH-Smith School 'Mind the Environmental Gap' humanities seminars (2012), and the associated Symposium (2013). Julie holds a BA in Modern Languages from Oxford University, a London University (SOAS) MSc. in Financial Economics, a City University MSc. in Economic Regulation and Competition, and a Warwick University MA in English Literature. Her publications include "'If you want to be green hold your breath": Climate Change in British Theatre', NTQ 111 (2012); From Red to Green? How the Financial Credit Crunch Could Bankrupt the Environment (Earthscan, 2011); Food Policy and the Environmental Credit Crunch: From Soup to Nuts (Routledge 2013), both co-authored with UBS economist Paul Donovan.

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## **Natural Disasters and Theatrical Events: Exploring Eco-theatrical Responses in the Form of Selected New Plays, New Productions or Interpretations of Certain Plays, and Activism through Subversive Theatrical Playing.**

### **Working Group: Theatrical Event**

The ecosystem is believed to be invisible in the context of theatrical events by a number of eco-critics. Considering the cultural and contextual prominence of major natural disasters (such as the Boxing Day 2004 tsunami, the August 2005 tropical cyclone known as Hurricane Katrina, the April 2010 Deepwater-Horizon oil spill and the March 2011 Fukushima Daiichi nuclear disaster), is it still true to say that the ecosystem is largely invisible on stage? Seeking answers to this question, this paper explores several theatrical responses to such disasters: new plays; new productions of certain plays that regularly appear at such times; and new meanings thrust upon existing theatrical events for all involved. In its final section this paper explores an effective subversive theatrical reaction to a specific instance of environmental cognitive dissonance in Sauter's 'contextual theatricality'. This took the form of impromptu scenes enacted by the UK's Reclaim Shakespeare Company just before selected Royal Shakespeare Company performances of *The Tempest*, *Twelfth Night* and *The Comedy of Errors* (the 2012 World Shakespeare Festival productions referred to as the shipwreck 'trilogy'). Taken as a whole, the evidence explored here suggests that major natural disasters are clearly visible in certain theatrical events in certain contexts. Sometimes they retreat into the wings when other dramatic political or social happenings become more dominant. However they tend to return, woven through narratives of deracination, injury, homelessness, habitat loss, lost ways of life, loss of life, human error and heroism, sometimes for many years after the original catalyst event.

# Anneli Saro

University of Tartu

Ms. Anneli Saro is Professor of Theatre Research at the University of Tartu (Estonia) and the Editor-in-Chief of Nordic Theatre Studies. She has been a convener of the international working group Project on European Theatre Systems (2004-2008) and is presently convener of the Theatrical Event working group. Saro is also a member of the executive committee of the International Federation for Theatre Research. She has published articles on audience research, performance analysis, Estonian theatre history and systems.

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## Censorship as prevention of scandals

### Working Group: Theatrical Event

In this paper, I am going to investigate how the state's cultural politics has influenced Estonian theatre through censorship and how theatre has addressed this state politics at different historical periods. I am concentrating on events, when state representatives have directly intruded or reacted to theatre activities. The history of Estonian theatre politics can be divided into four periods, according to the supreme power: theatre politics of Czarist Russia (approx 1865-1918), the (first) Republic of Estonia (1918-1940), the Soviet Union (1940-1991) and the Republic of Estonia (1991 until the present). In these different periods different issues – political, moral or aesthetic – have seemed scandalous or dangerous through the eyes of state authorities. Censorship can be implemented as a tool of prevention of scandals but censorship also has caused scandals. In my paper, I am going to concentrate more on the first topic – what was considered dangerous or amoral in theatre especially when compared to general cultural and political background of a particular period.

# Beate Schappach

University of Berne

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 convener 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", 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 am Main (Germany).

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## Why Rainer Werner Fassbinder's Play "Garbage, The City, and Death" Could Not Be Performed in Germany

### Working Group: Theatrical Event

The paper presented at the IFTR conference in 2014 explored the phases of the scandal around the play "Garbage, the City and Death" ("Der Müll, die Stadt und der Tod") by German playwright, theatre and film maker Rainer Werner Fassbinder in the 1970ies and 1980ies. In 2015, the analysis focuses on the historical background of the theatre scandal. The paper sheds light on the controversy over the play that was accused of reproducing anti-Semitic stereotypes and, therefore, could not be performed on stage. The paper argues that the scandal shows a disturbance of the German post-war society and, thus, allows an insight into the structures of this society: The national identity of post-war Germany as a Western democracy was considered unstable, because Germany had no tradition as a democratic country. In addition, the movement of 1968 criticised the continuity of the Nazi past in West Germany. The controversy over the play turned into a scandal, because two democratic values were at stake: anti-racism and freedom of art. Those, who argued for the performance of the play, as well as those, who argued against it, claimed to protect one of these values and with it the young German democracy.

# Janne Tapper

Independent scholar

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 2012-2014 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 and at the Finnish broadcasting company (YLE).

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## God's Theatre: Scandal as an Infection

### Working Group: Theatrical Event

In January 1987, during the Nordic Theatre Meeting at Oulu City Theatre, students of the Finnish Theatre Academy, God's Theatre, stripped naked, harmed each other by whipping and by razor-blades, spread twelve kilograms of white dry powder that smarted spectators' eyes and throats, and threw shit and other extremes to the auditorium. Aspects of a scandal were: public outrage arising from the event; disgrace and damage of the reputation of the performers; libelous actions and statements; the affair was reported as a scandal in newspapers. From the perspective of Peter Eversman's (2014) analogy between a theatre scandal and an infection of a disease, the above reverberation proceeded like an infection. The actio appears as a pathogen; the audience was infected by outrage. The epidemic was transported by infected individuals and by media. The outrage was cured later through public personal testimonies. It seems not given, that God's Theatre was the original pathogen. Metaphorically, people were affected by two social infections in 1980s Finland like epidemics: new liberalism and ecological movement. For God's Theatre consuming was an infection; the actio aimed at curing it. The rector of the Theatre Academy, Jouko Turkka, had been inciting his students to make extreme psychophysical, personal performances in public. In this light, theatre critic Juha-Pekka Hotinen appeared as a resistant individual, as he observed the single-minded behavior of journalists as a disgrace, and the actio as an artistic representation. Who was infected, and by what? I will employ Antonin Artaud's metaphor, the plague, and Michel Foucault's (1964) analysis concerning attitudes on mental illnesses when analyzing the cultural stakes and motives involved in the affair, and Gilles Deleuze's and Felix Guattari's (1987) philosophy of immanence, affecting and being affected in relation to the concepts of infection and theatre.



# Patrick Campbell

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Dr. Patrick Campbell is a theatre practitioner and academic, and is Senior Lecturer in Drama at Manchester Metropolitan University (UK). His research is both theoretical and practice-based, and focuses on the ways in which artists working within a post-dramatic theatrical paradigm in Europe and Latin America are challenging monolithic, phallogocentric framings of subjectivity, representability and heritage through performance and training. Patrick's teaching focuses on developing the tacit knowledge of the actor-performer, and explores the ways in which psychophysical training – understood as an on-going “work on the S/self” - can enable the subject to access and embody the archetypal layer of the psyche and allow this content to feed into and inform her creative work. As an artist, Patrick has directed and performed in site-specific and immersive theatre performances that explore the liminal space between myth, biography and autobiography, working in close collaboration with companies and institutions such as the Contact Theatre Manchester (UK), Triangle Theatre (UK), COSmino Theatre (Germany), and the Teatro Vila Velha (Brazil).

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## A Handful of Dust: the Praxis and Diasporic Legacy of Odin Teatret

### Working Group: Translation, Adaptation and Dramaturgy

The central theme of this proposal is to critically evaluate notions of legacy as a politics of process, with specific reference to the impact and legacy of Odin Teatret. Odin Teatret's theatre performances and research laboratory has developed theatre training and dramaturgical strategies that have inspired numerous art practitioners world-wide for 50 years; in addition, Eugenio Barba and the company have significantly developed the field of theatre anthropology (especially through the work of the International School of Theatre Anthropology) and featured in academic debate on intercultural performance; however, while there are numerous books, journal articles and recordings that document this work, there is no examination of Odin's legacy and the nature of their impact on the international theatre community. This paper will outline a project that is:

- Addressing the legacy of Odin Teatret from a cosmopolitan, diasporic perspective, looking at the transmission/transformation of Odin's legacy across three continents (Europe, Asia, Latin America) with a focus on three specific countries (UK, Bali, Brazil). Legacy here might include the transmission and adoption of a language and/or aesthetic; however, it may equally manifest in the emergence/restoration of an indigenous performance practice. Thus, we will explore how Odin Teatret have not only influenced groups but have also empowered artists to reaffirm their own cultural identity and legacy.
- Contributing towards a greater understanding of the important transformative role that the performing arts in general can play in intercultural dialogue. This project documents a living legacy that will be defined by an analysis of the ongoing interchange between Odin and its successors, with an emphasis on the ways in which the latter have transformed and adapted Odin's poetics and methodological approaches to suit their own varying pragmatic needs and cultural material contexts.

# Larissa Elias

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Larissa Elias is Adjunct Professor (performing arts) and Researcher at Fine Arts School – EBA – at Federal University of Rio de Janeiro – UFRJ. She has a Master and PhD in Theatre at UNIRIO – Federal University of State of Rio de Janeiro, with research on Peter Brook and Anton Chekhov. She is a member of ABRACE – Brazilian Association for Research and Post Graduate Studies in Performing Arts. At UFRJ, she coordinates the LABATOR – Laboratory of Actor's Process of EBA, and the research project "Works-in-confrontation: the scene's processes, the actor's processes". She has developed performing workshops for various educational institutions of Rio de Janeiro: UERJ – University of State of Rio de Janeiro; Language Centers of the State Department of Education; DEGASE – Socio-educational Actions Department of the State. She has been an actress and director, member of the theatre group Os Cênicos Cia. de Teatro, since its creation in 2000. As an actress, she worked with the theatre group Mergulho no Trágico and with the actress and director Silvia Pasello, is member of Fondazione Pontedera Teatro. She authored the book "The Cherry orchard is on sale – Peter Brook via Anton Chekhov", which will be released in June 2015.

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## The Two Chekhov – Memories and Mediations: Performative and Dramaturgical Experiment

### Working Group: Translation, Adaptation and Dramaturgy

The Seagull – Arkadina – Nina – Masha and The Two Chekhov are performative and dramaturgical exercises based on the play The Seagull, written in 1895 by the Russian playwright Anton Chekhov (1860-1904). These experiments were developed in the period 2012-2014, in LABATOR – Laboratory of Actor's Process of Fine Arts School – EBA – at Federal University of Rio de Janeiro – UFRJ. The first exercise was focused specifically on Chekhov's dramaturgy and on Stanislavski's notes for his staging of The Seagull, performed in 1898. In the second exercise – that incorporated the first, the idea was an approach of the Chekhov's play mediated by Enrique Diaz's staging of the same text, called The Seagull – theme for a short story, and performed in 2007. Different principles and methodologies were used in both exercises. However, in The Two Chekhov, it was added to those principles, the filmed record of the spectacle of Enrique Diaz. This filmed record was experienced as scenic device, and as narrative and dramaturgic element. From this starting point, and making use of the intersection between the theatrical and the filmic, the intention was to create a series of duplications and layers of meaning. It was also intended to intensify the ideas of handling the scene, of repeating the theater within the theater, and of the game with time and memory. This paper focuses on a brief critical account of the second experience, which produced a kind of scenic dramaturgy based simultaneously on Chekhov's play and the shooting of the staging of the play.

# Katja Krebs

University of Bristol

Katja Krebs has been the newly elected co-convenor of Translation, Adaptation and Dramaturgy working group at IFTR since 2014. She is Senior Lecturer in Theatre and Performance Studies, University of Bristol and has been the founding co-editor of the Journal of Adaptation in Film and Performance since 2007. Her publications include (forthcoming 2016) joint editor (with Cutchins and Voigts), Routledge Companion to Adaptation, London & New York: Routledge. 2014 (ed), Adaptation and Translation in Theatre and Film, London & New York: Routledge (2012), 'Translation and Adaptation: Two Sides of an Ideological Coin?', Laurence Raw (ed.), Translation, Adaptation and Transformation, London & New York: Continuum, pp.42-53. (2012), 'A Portrait of a European Cultural Exchange: The Deutsches Theater in London at the turn of the twentieth century', in Angermion, pp. 119-134

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## Children's Theatre and the (Ghostly) Authority of Adaptation

### Working Group: Translation, Adaptation and Dramaturgy

This paper proposes an investigation of four relatively recent theatrical adaptations of children's literature - Not Now Bernard, The Gruffalo, The Secret Garden, and Luna - in order to investigate the different kinds of adaptive and theatrical authority present as well as the kinds of spectatorial authorities displayed. These forms of authority range from the canonical status of the various source texts, to the adaptors as well as the different kinds of audience members where spectatorial authority can range from adult/parent member of the audience to child member of the audience, with or without prior knowledge of the source text. This paper investigates the authorities involved and displayed in the various adaptive processes which are visible through the performances themselves and examines to what extent adaptors - and translators for that matter - are occupying a liminal yet authoritative space: whether rendered invisible or deemed not-quite-writer, not-quite-director, they nevertheless commit acts, dramaturgical in nature, on the words of another (see O'Thomas 2013: 62). Such an enactment of authority is arguably located within a dialectic.

# Rindon Kundu

Jadavpur University, India

Mr. Rindon Kundu is presently working as a Junior Research Fellow at the Department of Comparative Literature, Jadavpur University, India and also pursuing Ph.D in Translation Studies from the same. He has recently completed M.Phil on "Rethinking 'anubad' and 'rupantar' in Bangla in the Context of Adaptations of Plays by Ajitesh Bandyopadhyay" from Centre for Applied Linguistics and Translation Studies, University of Hyderabad, India.

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## Mapping the Translator as the Gardener:

### Working Group: Translation, Adaptation and Dramaturgy

Exploring the etymological origin of the term 'adaptation' will demonstrate the fact that it has been derived from the French word adaptation (came directly from the Late Latin word adaptationem), which around 1600 means "action of adapting" and from 1670s changes into "condition of being adapted". The sense of "modification of a thing to suit new conditions" comes from 1790s. This etymological exploration will remind us of Darwin who in his seminal work Origin of Species (1859) first recorded the organic sense into it. Adaptation, therefore, in the biological sense means the current state of being of an organism in a particular habitat or environment and also to the dynamic evolutionary process that leads to the adaptation. With this understanding of the term "adaptation", the proposed paper will turn towards the Bengali/Sanskrit word "rupantar" - often used synonymously with the word "adaptation" and investigate how the term and the practice 'rupantar' in Bengal has been equated with the term and practice of 'adaptation'. Rupantar is constructed by combining two Bengali/Sanskrit words rup (means 'form' as well as 'beauty') and antar (means 'change'). Therefore rupantar would mean 'transformation of a text' and would be equivalent to words like 'rendition', 'adaptation' and 'version'. A great many scholars i.e., Harish Trivedi, Maria Tymoczko have seen rupantar as 'change of the form' and/or 'change in beauty'. But this proposed paper will try to explore the semantic domain of rupantar by analyzing nineteenth century Bengali dictionaries. This etymological exploration will focus on the evolution and interrelationship of a few other key terms like ropa (the act of raising or setting up) and ropona (the planting of trees) with which the term rup has been equated which immediately brings to our mind Shelley's metaphor of 'transplanting the seeds' to denote the process of naturalization.

# Andrea Pelegri Kristic

Faculty of Arts, Pontificia Universidad Católica de Chile

Ms. Andrea Pelegri Kristić is an actress, translator, associate professor and PhD candidate (Arts) at Pontificia Universidad Católica de Chile. She holds an MA in theatre from the University of Ottawa, Canada. Her thesis, *Approche fonctionnaliste de la langue au theatre. Pour une version chilienne du Chant du Dire-Dire de Daniel Danis* has been nominated for two prizes (Humanities award and Rene Lupien award). In 2006, she co-funded the theatre company Tiatro, which has been awarded in different Chilean festivals in 2006 and 2008. She has published scholarly articles and translations in Chilean and Canadian journals. She is currently Senior Editor of the theatre journal *Apuntes de Teatro*. In 2012, she was part of the organizing committee of IFTR conference in Santiago.

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## The Invisibility of Theatre Translation in Chile. A Preliminary Analysis On Ibsen's *An Enemy of the People* (Colectivo Zoológico)

### Working Group: Translation, Adaptation and Dramaturgy

In his groundbreaking and controversial work, *The Translator's Invisibility, A History of Translation*, Lawrence Venuti points out that translators seem to be invisible. Their work is not properly acknowledged and limited by cultural and social conventions of the target culture's literary system. However, this idea of invisibility could also be applied not only for translators themselves, but also to the very idea of translation. In the case of the Chilean culture, most of our classics in literature are translations, but people seem to be unaware of that fact. Something similar happens with theatre translation in the Chilean context. Many directors and actors do not acknowledge that translated theatre texts have specific problems that differ from Chilean plays. What are these specific problems? How do translators, actors and directors relate to them? What are the political implications of the aforementioned problems? In this paper, and as part of my ongoing PhD research on Theatre Translation, I intend to address some issues regarding the relationship between directors and translated theatre texts, in the context of rehearsals. As a case study, I have chosen Ibsen's play *An Enemy of the People*. Nicolás Espinoza and Laurene Lemaitre directed this particular version, and it was rewritten by Chilean playwright Bosco Cayo. Both Cayo and the directors used a Spanish version of the play from 1914, and a contemporary French version, without being able to revise the original one. They believed the play needed to be rewritten for contemporary Chilean audiences, in terms of language and characters. The dramatic structure, however, was preserved. I would like to examine the strategies of writing and directing in order to make the play more "contemporary" and appropriate for Chilean audiences, and show how all participants seem to be unaware of all the mediations that are taking place between the original

# Daniel Ruppel

Brown University

Mr. Daniel Ruppel is pursuing PhD at Theatre and Performance Studies - Brown University, USA. He has completed his MA Theatre and Performance Studies - Brown University, BA Joint Honors History and Middle East Studies - McGill University, Canada. He has been an instructor at Brown University Providence, RI -Persuasive Communication (TAPS 0220) -Senior Seminar in Theatre Arts (TAPS 1520) TA -Theatre Historiography (1500-1850) Theatre Management -co-founder, 'recipe specialist,' productions of the forest -Secretary, Listening Laboratory at Brown University -Literary Intern, Trinity Repertory Theatre. He has presented papers in several conferences: American Society of Theatre Research (Baltimore, MD, 2014) "Childish Spectators, Bestial Actions: Responsible Reception through Negative Dialectics"; American Comparative Literature Association (NYU, NY, 2014) "Reading Capital, Watching Darstellung"; Performance Studies International (Stanford, 2013) "Authoring Appropriate Bodies: Rhetoric, Oratory and Reading Aloud through Tacitus' The Annals"; Theatre and Performance Research Association (Queen Mary, London, 2013) "No Pretending: The Outside-In's of Pearl D'Amour's How to Build a Forest" (TaPRA working group on Performance and the Mystical Experience) ;American Society of Theatre Research Nashville 2012 Mirar, Mirror: Regarding Fair Translation in El Nuevo Mundo of Lope de Vega. His select production history is: director/creator/co-creator 2014 Desiring Simone, Listening Laboratory at Brown University; Sibiu International Theatre Festival (Romania) "Oh! Deer!," The Salon @ 92 Willow Providence, USA "The Mary-Lou Ouija Board," Brown Aerial Arts Showcase 2012 "authenticity" workshop/Leaders Only Training For Leaders, The Salon @ 92 Willow {games}.  
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## "Reenactors, Readers and Redface: Redding Translations of the First Canadian Play"

### Working Group: Translation, Adaptation and Dramaturgy

This paper is about a 2006 YouTube video in which an Anglophone man covers himself in red paint and acts like an Indian. The video is a performance document from a verbatim theatre piece staged to protest the proposed reenactment of Marc Lescarbot's *Le Théâtre de Neptune dans la Nouveau Monde*, widely known as "Canada's first play," which was purportedly "produced" in 1606 on the shores of modern Nova Scotia. Lescarbot's Neptune is a short piece of French verse, attached to the historian-lawyer's *Histoire de la Nouvelle France*. This paper tests the tension between the representational claims made by the two documents, and the ontological claims made by their receivers, translators, heritage nostalgists and activist critics. What does it mean to say that some short French verses are Canada's first play? How does this assertion change as the verses are translated not only across the official languages of Canada, but also through Canada's complex, competing discourses of liberal and/or "radical" pluralism, and the conservationist assertions of an international Anglo "Heritage" movement? More importantly, how do these discourses persist and transform in their translation across the bodies of the (re-)enactors? In other words, what does it mean to bookend a video-clip of a man donning redface with grotesque (ironic?) glee with the captions "Canada's first play..." "...is a redface show" (emphasis mine)? Arguing that Lescarbot's text must be read as part of the Renaissance historiographic genre of "festival books," this paper will explore how this peculiar genre persists in performance documentation today, suggesting that it continues to trouble seeming simple claims that live original precedes translation as/of text, and that "literal" truth exists outside of "virtual" description.

# Ann-Christine Simke

University of Glasgow

Ms. Ann-Christine undertook her undergraduate and postgraduate studies in Theatre Studies, French Philology and Comparative Literature at Freie Universität Berlin, Université Marc Bloch Strasbourg and University of Glasgow. Her Bachelor thesis, completed in 2009, was entitled Seeking the Ideal Spectator, Conceptions of Audiences in the Theatre of Bertolt Brecht and Richard Schechner. In 2012, she finished her Master's thesis entitled Dramaturgy Without Drama, The Role of the Dramaturg in Contemporary Performance Theatre. Since October 2012, Ann-Christine is a PhD candidate and Graduate Teaching Assistant in the Department for Theatre, Film and Television Studies at University of Glasgow. Since 2013 she is involved in the dramaturgy working group of the German Gesellschaft für Theaterwissenschaft and since 2014 she is part of the IFTR working group Translation, Adaptation and Dramaturgy. In addition to her academic work, Ann-Christine has a range of experiences in theatre practice. Since 2012, Ann-Christine is a permanent member of the German performance collective Dramazone.

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## **An Audience of Dramaturgs – Collective Dramaturgy at the Schaubühne am Halleschen Ufer Berlin**

### **Working Group: Translation, Adaptation and Dramaturgy**

In my paper I will explore the dramaturgical work at the theatre Schaubühne am Halleschen Ufer during the first two decades of its existence. Founded in 1962 by students in West Berlin as a private enterprise with a limited budget, the Schaubühne quickly gained a reputation as being particularly attuned to issues put forward by the political protest movement of the 1960s, such as a critique of capitalism, imperialism and the questioning of Germany's Nazi past. This particular profile became manifest in the interest in contemporary political plays and an effort to share this interest with an audience, for example via educational programme notes. In 1970, Peter Stein, a young director, who had become known as a politically engaged and artistically progressive theatre-maker, took over the artistic directorship of the Schaubühne. The Schaubühne became nationally and internationally famous for its implementation of fundamentally democratic and participatory working structures and above all, for its artistic achievements. Both during the precarious founding years and the following successful decade, the role of dramaturgy was a crucial one when it came to the internal realisation and the external communication of the political profile of the Schaubühne. Dramaturgy developed into a profoundly politicised practice that played a pivotal role in shaping the relationship with the Schaubühne's audience as well as in facilitating participatory and democratic rehearsal processes. I will demonstrate how the Schaubühne's political claims, as articulated in the content and form of production processes as well as performances, were realised in the dramaturgical work. At the heart of my paper features an analysis of the repeatedly underrated production "Shakespeare's Memory" in December 1976, which exemplified the theatre's dramaturgical and with that its aesthetic and collective approach in a far more compelling strategy than previous performances had done.

# Jane Turner

Manchester Metropolitan University

Jane Turner is Principal Lecturer in Contemporary Arts at Manchester Metropolitan University. Her research engages with ethnography, spectator experience and dramaturgy. She has published work a monograph on Eugenio Barba, as well as articles and book chapters on theatre anthropology, Balinese and intercultural performance, performer training and embodiment, as well as 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 network project examining the components of legacy and intercultural dialogue with specific reference to Odin Teatret.

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## Handful of Dust: the Praxis and Diasporic Legacy of Odin Teatret

### Working Group: Translation, Adaptation and Dramaturgy

The central theme of this proposal is to critically evaluate notions of legacy as a politics of process, with specific reference to the impact and legacy of Odin Teatret. Odin Teatret's theatre performances and research laboratory has developed theatre training and dramaturgical strategies that have inspired numerous arts practitioners world-wide for 50 years; in addition, the company have significantly developed the field of theatre anthropology (especially through the work of the International School of Theatre Anthropology) and featured in academic debate on intercultural performance; however, while there are numerous books, journal articles and recordings that document this work, there is no examination of Odin's legacy and the nature of their impact on the international theatre community. This paper will outline a project that is:

- Addressing the legacy of Odin Teatret from a cosmopolitan, diasporic perspective, looking at the transmission/transformation of Odin's legacy across three continents (Europe, Asia, Latin America) with a focus on three specific countries (UK, Bali, Brazil). Legacy here might include the transmission and adoption of a language and/or aesthetic; however, it may equally manifest in the emergence/restoration of an indigenous performance practice. Thus, we will explore how Odin Teatret have not only influenced groups but have also empowered artists to reaffirm their own cultural identity and legacy.
- Contributing towards a greater understanding of the important transformative role that the Performing Arts in general can play in intercultural dialogue. This project documents a living legacy that will be defined by an analysis of the ongoing interchange between Odin and its successors, with an emphasis on the ways in which the latter have transformed and adapted Odin's poetics and methodological approaches to suit their own varying pragmatic needs and cultural material contexts.



# General Panel

# Satomi Abe

Waseda University (Japan)

Ms. Satomi Abe has been a dance critic for 18 years. She contributes a monthly dance review to Tokyo News Paper, which has history of 130 years. She has studied theater studies at School of Theater and Film Arts, Waseda University, Tokyo, Japan. She has completed her doctoral coursework and is writing her dissertation on traditional Japanese dance. She has several publications in bulletins of Japanese institutions and has also contributed a chapter of Takarazuka Dance and Kabuki Dance in edited book Kabuki and Takarazuka Kageki (Tokyo: Kaisei shuppan, 2014.)

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## Takarazuka Dance as a Result of Democratic Desire

### Curated Panel: Western modes and Democracy in Japanese Performance

The most significant example of novel theatrical culture in modern Japan is Takarazuka, an all-female theater troupe based in the city of Takarazuka. Founded a century ago, Takarazuka boasted an epoch-making style in terms of show-business practices, tourism strategies, and theatrical performance. In 1913, a businessperson got the idea to organize an all-female performance to entertain visitors at the hot-spring resort of Takarazuka. The businessperson was Ichizo Kobayashi, founder and president of Hankyu Railways. His company operated in the northern part of the Kansai region. His plans concerned not only the railway network but also the revitalization of the whole district. He developed and sold building lots along the Hankyu line. He also established several popular centers, one of which was the hot-spring resort at the terminal. There, he produced a troupe of singing and dancing girls. The project doubled the company's profits by selling not only performance tickets but also train tickets to transport spectators to the theater. Kobayashi sought to create new family entertainments for common people, not for the privileged classes who had been patrons of the entertainers. His ideas were developed within the cultural and political climate known as "Taisho democracy." He opened up recreation to the public. He aimed for harmony between Japanese traditional entertainment and Western music, without directly importing from the West. Naturally, Takarazuka presented new performances originating from Kabuki theater. Such performances would have been familiar to those who had enjoyed classical performance, but they were also experimental in several aspects. In my paper, I will discuss how Kabuki performance was transformed into a new performance, using the example of Kagami-jishi, a representative Kabuki dance performance created in the classical manner.

# John Andreasen

Aarhus University, Denmark

Dr. John Andreasen is associate professor in dramaturgy at Aarhus University in Denmark, where he teaches theatre production and cultural policy. In 1970 he wrote the libretto to the first beat opera in Danish, Emanuel, en dröm (Emanuel – a dream). In 1983 he initiated ÅrhusSpillet (The AarhusPlay) with 11 first nights in 9 days as a director of 3 productions, and in 2002-3 he sketched 7 new set designs for "A Doll's House". Among others he has published Teaterproduktion (Performance Production) in 1982, Teaterplanlægning (Planning for Theatre) in 1993, and Drama Teaching & Mnemonics in 1995. In 1983 he published "Third manifesto: We shall come to see" in NTQ, and in 2007 and 2012 he published Multiple Stages I and II. One of the 2007-articles was "Director's Double Brain & Seven Fingers".

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## Aarhus Cultural Association – a Democratic Do-it-yourself Kit

Democracy has many faces and shapes – almost covering forms from authoritarian to laissez-faire. Aarhus Kulturforening (Aarhus Cultural Association) was founded in Denmark in 1976 as an attempt to create and develop a 'direct democracy', where artists and political grassroots collaborated. ACA created or participated in more than 100 artistic actions – often site-specific and often outdoor. Most outstanding was their "Wandering Christmas Calendar" with new events every 24 days in December, where an exhibition was enlarged day by day showing or commenting on the activities in the community. Everyone was free to join ACA anytime to participate or even create activities themselves. Due to the ideas and co-operations the amount of members could vary from a few to a couple of hundred and back again. As an attempt to create an overview of potential actions and in order to train persons in coordination they invented "The Flat Pyramid". Aarhus Cultural Association only flourished for five years. Where did the basic inspirations come from? Why did it end so soon? What may we learn from it in 2015? An illustrated speech.

# Gigi Argyropoulou

University of Roehampton (U.K.)

Dr. Gigi Argyropoulou is a researcher, artist, curator and theorist working in the fields of performance and cultural practice based in Athens and London. Gigi has initiated and organised cultural programmes, festivals, performances, conferences, and cross-disciplinary projects both inside and outside institutions. She is a founding member of Mavili Collective, Institute for Live Arts Research, Kolektiva Omonia and F2 Performance Unit/Mkultra. As a member of Mavili Collective, she co-initiated the reactivation/occupancy of Embros Theatre and a series of other activist/cultural critique actions in Greece during the crisis. Gigi received the Routledge Prize for PSl 18 and publishes regularly in academic journals, magazines and edited collections. She recently completed her PhD research at Roehampton University and is a research fellow at Birkbeck College. Currently, Dr. Argyropoulou is a co-editor for the upcoming issue of Performance Research 'On Institutions' (August 2015).

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## **Democratic Fictions in Times of Austerity: Reclaiming the 'Theatre', Reconfiguring the 'Public Sphere'**

Theatre and democracy both appear in the West during the 5th century BCE and today both seem to have reached a point of crisis. Participation in representative democracy is repeatedly questioned through a series of events ranging from riots to occupations and insurrections. For Mouffe artistic practices can play a critical role in today's political closures but this requires a thorough understanding of democratic politics. Such politics operate both inside and outside of the artistic work and through the situatedness of performance practice within a wider economic/social context. In places of economic and social crisis, occupied theatres in Italy and Greece bring to the fore both the challenges and potentialities of cultural and political participation. As the cultural workers that occupied Teatro Valle in Rome state: 'We are here to become protagonists in the political decisions that affect our industry, our work, our lives. Lacking any form of dialogue and having witnessed every principle of representation ignored, we want to reclaim the places that belong to us'. This paper will examine the relationship between theatrical and democratic structures and forms in the production of a public space through a close reading of an occupancy of a disused theatre building, Embros, in Athens. Embros' evolution spatialised debates regarding political participation and collective decision-making both in the organization of a theatre space as well as the artistic programmes and work. This paper aims to confront questions of political participation and artistic agency in order to theorise the potential role and forms that theatre might institute in the coming years within the changing socio-political landscape.

**Jayashree B.M.**

**Bangalore University, India**

Prof. B.M. Jayashree is the Head of the Department of Performing Arts, Bangalore University, Karnataka. She is one of the seniormost music professors of the state and has presented numerous papers in international and national level conferences and seminars.

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### **Moodalapaya Yakshagana and its Identity in Democratic Society**

**Joint Paper: Jayashree B.M. & Geetha B.V.**

Moodalapaya Yakshagana (or Dodatta) is one of the forms of Yakshagana which originated in Bayaluseema, North Karnataka. Moodalapaya means 'the tradition followed by previous ages'. In the course of India's democratic development and industrialization, art forms such Moodalapaya/ Doddata started fading out gradually due to the influence of growing cities and their multilingual cultures, scientific developments and the emergence of cinema theaters and televisions. Efforts are being made to identify senior and elderly Bhagawathas of Moodalapaya Yakshagana and to conduct seminars to inquire into how this art form can be taught to the young generation. At another level, the objective is to conduct workshops for musical accompanists and students learning music to enable them to adopt new technologies with instruments and sounds. For example, the 'Mukha Veenae' was an instrument frequently used in Moodalapaya but is rarely used by performers today. It is on the verge of extinction. The new audience of the modern era is unaware of these traditional performances. It is necessary both to rejuvenate the Moodalapaya artists, giving them a productive stage on which to enact the art form and to create new audiences to appreciate the art form. The proposed paper presents research on this traditional form of Yakshagana and the attempts being made to provide a valid and rewarding stage for the folk artists to showcase their talents, in order to help perpetuating the legacy of our Indian folklore for the future.

# Geetha B. V.

Bangalore University, India

Dr. Geetha B.V. has a Ph.D. in dance and is presently post-doctoral fellow at the department of performing arts, Bangalore University, Bangalore. She has authored three books: Thungae Madila Janapada, Janapada Kalegalu and Indian Dance Drama Tradition. She has presented research papers at international and national conferences and seminars and is a teacher, performer, choreographer and actor.

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## Moodalapaya Yakshagana and its Identity in Democratic Society

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# Michael Bachmann

University of Glasgow, U.K.

Dr. Michael Bachmann is Lecturer in Theatre Studies at the School of Culture & Creative Arts, University of Glasgow. Previously he was Junior Professor at the University of Mainz, Germany (2010-2014).

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## **Wanna Play? – Involuntary Participants in the Public Sphere?**

In October 2014, Berlin's Hebbel Theater organized a theatre festival to explore, through means of performance, whether "a communication between people [...] worthy of the name" was still possible in late global capitalism. One of the performances, *Wanna Play?*, specifically commissioned by the theatre, featured openly gay Dutch artist Dries Verhoeven in a glass container on a public square in Berlin. Using the popular mobile dating app Grindr, Verhoeven engaged in on-line chats that were simultaneously projected onto a LED screen, making the conversations and the—slightly distorted—profile pictures of his 'dates' visible for everyone at the square. Without telling them that they were part of a theatre performance located in public, Verhoeven invited his chat partners to meet him "in order to mutually fulfill non-sexual longings," thus turning them into unwittingly participants in a very public theatre performance. While for Verhoeven the rationale behind this move was a criticism of digital culture and the forces of neoliberalism, one of the men invited to the public glass container punched the artist in the face and threatened legal action when he found out that the—in his understanding "private" conversation with the artist—had been put on display. Soon after, the performance was cancelled. My paper takes Verhoeven's *Wanna Play?* as a case study to explore the ethical, aesthetic and juridical limits of participatory theatre, examining how artistic claims to foster 'freedom' may become oppressive and come into tension with the liberatory potential of participatory theatre.

## Ranjeet Singh Bajwa

Prof. Ranjeet Singh Bajwa worked as a Professor of Folkloristics. He is actively engaged in research and is an active member of Studies for Theatre Research in India (STR).

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### **Punjabi Folk Drama: Innuendo, Humour and Satire as Legi Signs/Vital Signs in Democracy (Discourse as Performance)**

A large portion of human intellectual and social life is based on the production, use and exchange of relevant meanings in verbal discourse. The background of the project in hand posits that all modern theatre theory is based on the semiotic project. The purpose of this study is to put forward a schema/framework for studying the traditional theatre/folk drama of Punjab in the context of semiotic flow shaped by a chain of signifieds. The folk theatre of Punjab exhibits a 'unique poetics' of performance, a pioneer movement which unveils the legi signs/vital signs conforming to social reality and politics of a specific ethnea. The research approach in this paper is based on intersection of performance, dramatic form, practice and audience formation. The Naqqaals/performers reveal cultural encoding through signifieds hidden under innuendo, humour and satire. The semiotic ethnography that controls the connotations of myth and religion shifts towards the politics of desire and the aesthetic realm in the process of productive reception. The emphasis on material transformation of signs from tradition to modernity speaks about the process from production to reception as a central concern of semiotics of theatre. In the final analysis we have tried to build an interconnective paradigm of performance and semiotics of theatre through 'Naqqaals' as a form of folk drama. The folk theatre of Punjab has so far not been interpreted from a semiotic viewpoint.



# Dr. Sruti Bala

University of Amsterdam

Dr. Sruti Bala is Assistant Professor in Theatre and Performance Studies at the University of Amsterdam, where she coordinated the MA International Performance Research Programme for five years. Her research interests are in the fields of participatory art, pedagogy and performance, art and activism and feminism. She is currently Fellow at the International Research Centre "Interweaving Performance Cultures" at the Free University in Berlin, Germany, working on a book-length study of contemporary participatory art.

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## **Unsolicited gestures of participation in performance and public life Intervening in mnemonic public spaces with dramaturgies of humour**

### **Curated Panel: Dramaturgies of Humour in Artistic Activism**

The work and thought of Mikhail Bakhtin form a crucial link between humour theory and theatre/performance theory, not only in analysing medieval drama or in terms of a theatre sociological approach, but also in understanding contemporary forms of artistic activism and protest. This paper will revisit some of Bakhtin's influential concepts, such as 'dialogic imagination', 'outsideness', 'grotesque realism' or 'heteroglossia', in terms of their relevance in analysing the dramaturgies of humour in artistic activism. Whereas most humour theories in the social sciences focus on the diverse functions and effects of humour, the idea of diverse dramaturgies of humour, inspired by a Bakhtinian insistence on the contingent, allows for paying attention to the highly ambivalent characteristics of humour in the context of artistic activism. Whereas Bakhtin's analysis of humour in the literary ultimately claims a unity of the text, the paper will argue that humour leads to the heterogeneity of dramaturgies in contemporary artistic activism, rather than a unity.

# Sarah Balkin

The University of Melbourne, Australia

Dr. Sarah Balkin is a lecturer in English & Theatre Studies at the University of Melbourne, Australia.

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## Monist Modernity and the Democracy of Objects

Levi R. Bryant's *The Democracy of Objects* posits an ontological rather than political democracy that decenters but does not exclude the human. Drawing on Bruno Latour's scholarship, Bryant sees conventionally anthropocentric, undemocratic understandings of objects as the legacy of modernism. My paper posits an alternate modernist materiality as it relates to theatre objects. During his Inferno period (1894-1897) August Strindberg studied Ernst Haeckel's monism, which sought to bring the divine back into Darwinistic natural science and proclaimed the unity of matter. Strindberg's study of monism coincided with his alchemical investigations into the transformability of matter. I argue that Strindberg's study of Haeckel altered his approach to human and nonhuman stage matter, particularly the affective relations among characters, settings, and props. My paper posits Strindberg's dramaturgy as an inverse predecessor to present-day new materialisms. Strindberg's final and least performed chamber play, *The Black Glove* (1909), invokes and rejects Haeckel's monism. The play follows a lost glove around a modern apartment building. It posits an affective economy that includes human and nonhuman characters, settings, and props—from the glove of the title, to human actors, to an invisible child, to occult spirits, to an elevator and electrical wires. The apartment's attic houses an Old Man, a taxidermist whose life's work is dead matter. The Old Man tries to solve the "riddle of life," a reference to monism via Haeckel's *The Riddle of the Universe* (1899). But in the end the Old Man returns to the dualistic belief "that life is spirit imprisoned in a body, in matter." After the Inferno period Strindberg's interest in monism is notable for its impact on his dramaturgy rather than as belief in a universal substance. If the affective relations among Strindberg's human and nonhuman theatre objects are not democratic, neither are they dualistic.

# Trina Banerjee

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Dr. Trina Nileena Banerjee did her MA in English Literature from Jadavpur University, and proceeded to complete a Masters of Studies (M St.) in English at the University of Oxford. For her PhD she worked on a history of women in the group theatre movement in Bengal between 1950 and 1980. Between 2011 and 2013, she taught at the Theatre and Performance Studies Department at the School of Arts and Aesthetics in Jawaharlal Nehru University. She is currently Assistant Professor in Cultural Studies at the Centre for Studies in Social Sciences, Calcutta. She is also working on a monograph on *Embodying Suffering: Interface(s) between Women's Protest Movements and Women's Performance in Contemporary Manipur (1980-2010)*. Her research interests include gender, performance, political theatre, theories of the body, postcolonial theatre and South Asian history. She has also been a theatre and film actress, as well as a journalist and fiction writer/poet.

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## The Art of Staging: Spectacle, Realism and the Idea of the 'Minimal' in Left Theatre Aesthetics in Calcutta

### Curated Panel: What's left of the Left: Affective Geographies of the Left

The paper proposes to unpack the tensions between minimalism and the element of spectacular in stage design conventions operational on the Calcutta proscenium since the early days the Indian People's Theatre Association in the 1940s. Rather than attempting a comprehensive historical overview, the paper wishes to hinge itself on the artistic and ideological notion of 'Realism', and its effects on scenographic practices in the city. The paper will focus on certain key moments in this history – as watersheds or turning points – elaborating on the ideological tensions between a minimalist aesthetic and visual extravagance, as well as the relationship of these predilections with the demands of leftist politics. Beginning with the debate around the 'necessity' of the revolving stage in Nabanna (1944) where director Sambhu Mitra and the IPTA leadership found themselves at loggerheads, the paper will go on to discuss 'spectacular' staging in Utpal Dutt's plays in later years. The creation of an underground coal mine, in Dutt's play Angar (1959), and the visually stunning spectacle of its flooding in the climactic scene, followed by the overwhelming presence of the ship Khyber on stage in his revolutionary play Kallol (1965) – caused much controversy in conservative leftist circles. Dutt was accused of trying to overwhelm people with formal tricks and technical brilliance. Such aesthetic/financial extravagance was seen as antithetical the notion of an authentic 'people's theatre' which somehow seemed to bear the ideological burden of a certain aesthetic austerity. The broader question this paper will try to address is the relationship between the paradigms of Realism, the concern with the representation of the 'masses' and the visual politics of minimalism on stage.

# Paul Bavister

**Independent Architect**

Mr. Paul Bavister graduated from The Bartlett School of Architecture in 1999, where a lifetime interest in sound, acoustics and interaction was consolidated. Following a series of architectural apprenticeships, he joined Foster + Partners working on academies projects in Peterborough and Corby. Now an Associate Director at Flanagan and Lawrence, Paul was project architect of the Royal Welsh College of Music and Drama, winner of 4 RIBA awards, was project architect of Soundforms, the bandstand at the London Olympic Games 2012, and most recently was project architect on the award winning 'Stage by the Sea' acoustic shells in Littlehampton. Paul is a faculty member at The Bartlett, UCL and has lectured on acoustics and architecture in universities across the UK.

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## **Acoustics, Landscape and Experience.**

Sited in a sunken garden beside the beach in Littlehampton, West Sussex, UK, the 'Stage by The Sea' acoustic shells act as both stage and shelter for the local community. Prompted by a desire to reinvigorate Littlehampton with its gentility of the early 20th century, the shells materially enhance the experience of the public open space of the adjacent greensward and satisfy an essential social need that is not provided elsewhere in the area. However, the two shells act as an experiential piece of theatre / architecture by its own design. One shell is acoustically optimised to project sound, whilst the other is optimised to focus sound, engendering a more intimate and reflective experience. The two shells offer opposing acoustic conditions whilst being part of a singular whole. The two shells are linked and unified by raised landscaping and form an experience for the user, as they are navigated. The concept for the shells is derived from, and expands upon the notion of a traditional bandstand; following the industrial Revolution and worsening conditions in urban areas, bandstands were conceived as a response by local authorities to an increased need for green open spaces where the general public could relax. However, the new world of social media has further democratised the production and distribution of music and listening. No longer the preserve of elite musicians, music is now being made by anyone, and played anywhere. The acoustic shells are a response to this context, bringing back an old ideal, an architectural theatre that can represent 'sound', and the people that made it. This paper seeks to place the shells in to the context of existing notions of theatre, embodied experience, and landscape design, such as the picturesque, and the experiential ideas essayed at Katsura Palace in Kyoto.

# Nagesha V. Bettakote

**Bangalore University, India**

Prof. Nagesha Bettakote is professor of Drama at the Department of Performing Arts, Bangalore University, Bengaluru. He is also a director, translator and actor and has convened several national and International theatre conferences. He has presented at and participated in more than twenty-five national and international conferences, including IFTR conferences (Helsinki, Lisbon, Munich, Barcelona etc.) He is Cultural-Coordinator at Bangalore University and has organized several University youth festivals. Presently, he is General Secretary, National Karnataka Theatre Research Association. He is also Executive member of Indian Society for Theatre Research (recognized by the IFTR).

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## **Participatory Theatre in Karnataka, India**

Popular theatre is intended to empower the common man with a critical consciousness that is crucial for the struggle against the forces responsible for his poverty. Theatre for development can be a kind of participatory theatre, which encourages improvisation and spurs audience members to take up roles in the performance. In India it is called as 'theatre of the oppressed' or 'community based theatre'. Kannada theatre, which has earned distinction in the Indian theatre scene, has contributed immensely to the development of Indian theatre as well the world theatre. After the 1970's, there was a spurt of activities in Kannada theatre which have had an immense impact on the political, social and cultural spheres of the society. Kannada theatre has witnessed offbeat experiments while trying to meet the global challenges. Samudaaya and IPTA have been successful in raising awareness about social, environmental and developmental issues. This paper tries to analyse the role model plays create by the deploying local anecdotes and conditions, enabling them to raise awareness and bring about considerable change as activist theatre, with special reference to recent efforts put in by the theatre troupes, NGOs and other social organizations.

# Aruna Bhikshu

University of Hyderabad, India

Dr. Aruna Bhikshu works as an Associate Professor in the department of dance, SN School, University of Hyderabad. She holds a Doctoral degree in 'Sattvikabhinaya and Psychosomatics with special reference to Kshetranya Padams' from the University of Hyderabad. As a choreographer, she carries a body of work which spreads across the various frontiers of movement vocabulary, right from traditional Kuchipudi to theatrical and folk forms: to name a few, 'Rudrama Kalapam', the first work in Kuchipudi on a historical character, 'Parikatha', a dance ballet on the evolution of Kuchipudi, funded by ESRC, Great Britain, 'Triology of Dance Dramas', funded by TTD, 'Oka Oralo Nalugu Nijalu', a stage adaptation of Akira Kurasowa's 'Roshomon', 'Andha Yugam', a Telugu adaptation of Dharamveer Bharathi's Hindi play, 'Sakti Puranam', the caste legend of Chindu Bhagavathulu, 'Peerynt' in Chindu Bhagavatham. 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.

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## Dancing Negotiations with the Erotic

The rhetoricians of India have acknowledged Sringara/ Eroticism as the king of sentiments. Treatises of dramaturgy starting from Bharata explicated the relation of the cognitive and physical manifestations associated with this sentiment/rasa. Many a Vaggeyyakaras/ lyric composers have contributed immensely in this regard. Sringara enjoyed the prime position in the dance repertoire for centuries. The dancing negotiations with this content reflected in more than one dance tradition. The socio-cultural practices associated with the community of dancers served both as a motive and purpose for the significant status of Sringara in Indian dance, at the royal courts in particular. The intervention of colonial intelligentsia in the labeling of Indian arts, dance in particular had led to the 'censoring' of the content of dancing. This formulated the 'restructuring' of Indian dance in 20th century. De-contextualization of dance from temples and courts and the resurrection of the same on the proscenium stage have shaped the 'body' and 'mind' of performers within a more or less stringent framework of 'performance'. Sringara/ the erotic, which spoke of the sensuous shades of human nature was nullified in the mainstream dance repertoire, more so in select forms. Padams, the core compositions of Sringara, bore the tag of illicit literature. A deep insight into such literature reveals that it does not just bring forth 'the physicality' of the erotic but figures the very cognizance of the same, thus helping in the realizing of the relationships, emotions and characters involved. Depiction of these aids in the evolution of a more 'subtle body culture'. Has the 'purification' of Indian dance, as it was worked out in the Renaissance, imposed a certain restraint on the mind? If dance is a reflection of imagination, emotion and aesthetics, are the dancers not being deprived of expressing the sensuous self? Where did the hesitation begin? And should we still be relentless about it? This paper attempts at a few deliberations on this issue.

# Tove Johanna Bjoerk

Faculty of Liberal Arts, Saitama University (Japan)

Dr. Tove Bjoerk earned a doctorate in Japanese literature from St Paul's Rikkyō University in March 2014 and is an associate professor in the Faculty of Liberal Arts 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). Her publications include such works as "Danjūrō II and the Staging of Buddhist Images in the Edo Period: The Case of the Fudō Myōō Deity" 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).

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## The Edo Audience –A Study of Early Modern Japanese Theatregoers

### Curated Panel: The Popularity of Traditional Japanese Theatre: Its Place in Public Sphere

This paper will analyze the exposure of kabuki theatre in the public sphere during the early modern period in Japan. By investigating historical documentation on the kabuki audience, I discuss the role that popular and commercial theatre forms can have in feudal and non-democratic societies. Previous research has stated that visitors to the early modern popular theatres consisted mainly of wealthy merchants. However, this has only been partly documented in the case of the theatres in Osaka and Kyoto during the Genroku period (1688-1704) and Edo (Tokyo) from the early 19th century, leaving the 18th century a blank. This paper presents information on the gender ratio, social status and professions of the early modern theatre audience from three groups of sources. First, various paintings, folding screens and woodblock prints, and second, the actor's reviews will be considered. These two sources deal with fictional visitors to the theatres, but are produced to please actual theatre fans - which are described in the last group of sources, namely, diary records. The diaries of kabuki actors Kaneko Kichizaemon and Ichikawa Danjuro II will be contrasted with the diary of the retired feudal lord and theatre lover, Yanagisawa Nobutoki. The presentation will discuss how the image of the theatergoers changed over time, and how the discrepancies between the image and reality of the audience can be explained, eventually leading to a deeper understanding of how kabuki developed as a theatre art, and what the function of popular theatre in pre-democratic Japanese society was.

# Neilesh Bose

St. John's University (USA)

Dr. Neilesh Bose, is Assistant Professor at St. John's University Department of History. His research interests are empire, decolonization, performance studies, theater criticism, transnational performance and diasporic theater. His publications include *Recasting the Region: Language, Culture, and Islam in Colonial Bengal* (Oxford, 2014), *Beyond Bollywood and Broadways: Plays from the South Asian Diaspora* (Indiana, 2009), *Maanusher Adhikare (Of Human Rights)* (co-edited and co-translated with Sudipto Chatterjee) (Seagull, 2009). His articles and reviews have appeared in *Theatre Survey*, *TDR: The Drama Review*, *Modern Asian Studies*, *South Asian History and Culture*, *South Asia Research* and the *Journal of Colonialism and Colonial History*.

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## Muslim Voices in Colonial Indian Theatre History: Mir Musharraf Hussein's Jamidar Darpan

### Curated Panel "Of Bards and Poetics of Politics"

This paper provides a close reading of Mir Musharraf Hussein's 1873 *Jamidar Darpan*/The Landlord Mirror, a landmark play critiquing the abuses of landlords in colonial Bengal. The play was written partially as a response to the peasant riots directed at landlords in Sirajganj in eastern Bengal in the 1860s as well as comprises a complicated negotiation of personal biography and political action, as Hussein lived and worked on various landlord estates in his life. It follows from other plays written in the *darpan*/mirror tradition, critiquing social relations in the form of melodrama, such as *Nil Darpan*/Indigo Mirror, written in 1860. Furthermore, the text signals the rise of the newly ascendant form of dramatic literature, comprised a major form of writing for Bengali nationalists from the 1860s to the 1940s. Issues of form, content, and audience, with the goal of situating the play in the larger history of nineteenth century colonial India, will be addressed in turn. Was Hussein writing for a Hindu audience? How does his text compare to other *darpan* plays? To what degree are his choices reflective of his location as a Shia Muslim in predominantly Sunni and non-Bengali Muslim public sphere and to what degree are the choices manifested in the text a part of an evolving regional Bengali literary history? I probe the internal and intra-lingual, and intra-cultural elements present in the text and its role in history. Through the case of Hussein and Bengali nineteenth century history, the paper also comments on the larger process by which the formation of regional literary traditions engaged submerged, and marginal, voices along lines of religion, caste, and class.



# Alexander Boyd

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University of California

Davis Lishi International

Dr Alexander Boyd is an independent scholar who graduated from the UC Davis Performance Studies PhD programme in June 2014. His dissertation entitled 'The Sustainability of Traditional Knowledge Systems' draws on 20 years of professional practice and coaching in 'Lishi': a Chinese Daoist system of training in alignment, breath and energy. The central practice of his dissertation was to develop the first ever degree programme in the West that values the learning inherent to Eastern embodied practices. Dr Boyd has worked with leading performers and directors in Chinese opera and he regularly visits China for phenomenological research and field work. He is currently working with Prof. Peter Lichtenfels to research how Asian training in energy enhances acting within theatre. Dr Boyd lives in The Netherlands and teaches regular weekly workshops in Amsterdam and London as well as working as a visiting lecturer to Leeds Trinity University and the University of California, Davis. He is a trustee and teacher for the UK based charity Lishi International.

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## Form and Energy in Theatre Practice

### Joint Paper: Peter Lichtenfels & Alexander Boyd

[Revised] Peter Lichtenfels (theatre director) and Alex Boyd (Lishi movement practitioner) have collaborated through workshops over the past three th century by insights into alignment and breathing from energy systems in various parts of the world (in particular: Africa, Latin America, Asia, Asian subcontinent). This presentation is following up the work with alignment and breath to its logical next step with energy-work, in a conversation that we hope will contribute to other work in this field. 1) Energy rather than power opens many different pathways to thinking about participation by moving energy and giving presence to things in the world that are often ignored by power. 2) To lead/follow energy differently in every moment is an embodied theatre practice of finding form that presences, and is central to both rehearsal and performance. 3) In theatre training, energy work enables finding the form that activates the rehearsal space and the performance space (giving presence to all their elements), with carefully trained and practiced techniques. These are techniques that are familiar to theatre training traditions that foreground alignment and breath – what energy work adds is the skill of ensuring that they are used to activate form and the skill of knowing when this is needed, and when the form has to be re-formed. 4) The process of energy work in theatre is tied to articulating new modes of being and living into cultural value and therefore into political recognition.

# Carmin Salvatierra Capdevila

University of Barcelona, Spain

Prof. Carmina Salvatierra Capdevila is Professor of Performing Arts History at the University of Barcelona. Her research interests focus on the process of creation in theatre and the training of the actor; the relation of physical work, play and the imaginary. Her approach is inspired by the teachings of Jacques Lecoq which forms the subject of her doctoral thesis. In 2007 she created, with Monika Pagneux, a laboratory of experimentation in Barcelona, formed by a stable group of professional directors, actors and pedagogues who attend the annual meeting from all parts of the world. The result of this experience is edited in the DVD Inside-Outside/theatre-mouvement-being (<http://goo.gl/ZnGru>). From this apprenticeship, she has continued to study the work of the actor's performance through the history of theatre and theatre in the present with the aim of intuiting what is to come.

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## **Livestream Performance: corporeal and transcultural scenes for a connected and global live environment, the Internet, within the work of Maria de Marias and Andrew Colquhoun**

From 2001 to 2006, María de Marías and Andrew Colquhoun produced, directed and performed Teatre Virtual with the objective of establishing relations between the scenic arts and the Internet. Teatre Virtual was first presented at the Mercat de les Flors theatre in Barcelona and at the Digital Olympiad of Athens in 2002; and in a second cycle, in co-production with CICV Pierre Schaeffer, France, at the Gaité Lyrique, Paris, and the Centro Nacional de las Artes in Mexico City, where a major residency was conducted during 2004 and 2005. Teatre Virtual is documented online at: <http://www.teatrevirtual-mercatflors.net> and <http://www.teatrevirtual.net>. The approach to the Internet was founded on a thesis put forward by the cultural theorist and urbanist Paul Virilio, who describes the online environment in terms of an implosion of times and spaces: a disincarnation that subverts the very reality of the present. In relation to the corporeal body of the actor, the thinking of the philosophers Henri Bergson and Gilles Deleuze resonates. For Bergson virtuality is an "ontological memory". For Deleuze, "Duration is essentially memory, consciousness and freedom. It is consciousness and freedom because it is primarily memory", or indeed a virtual coexistence of cultures and eras. Integral to the performances of Teatre Virtual was the construction of durations and presences of the body for an online environment as an Imaginal Anthropos "to explore and create ways of being human". This dialogue with other traditions, knowledges and temporalities equally refers to the notion of the "telluric body" created by the performance artist Albert Vidal. At its core the play, revealing the human imaginary, transgresses the principles of Cartesian rationalism, of the closed system, as a non-determined process or motion, a "flow in continuous change, and transition, and becoming", sharing both – play and imaginary– pleasure, lightness and freedom.

# Marcia Martinez Carvajal

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Dr. Marcia Martinez Carvajal has an MA in Hispanic Literature and is Doctor en Literatura Latinoamericana from the Universidad de Concepción, Chile. Her researches is based on theater studies and she specializes in Chilean theater. She has published several articles in journals and has participated as a speaker at conferences in Chile and abroad. She is currently a professor at the Pontificia Universidad Católica de Valparaíso, Chile.

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## Theatre, educational and political scenes in Latin America: The Case of Chile

The similarity of the processes and strategies of theater and education has made both disciplines share scenarios, work materials and objectives. The dialogue with the reader/spectator in a learning context and construction, help us test possibilities and open questions and answers about the aesthetics of education as a scene of proliferation of meanings in a political context. In Latin America since colonial times, theater has been used as a mass, educational and political art, taking on various forms, objectives and practices. This includes outreach through theatrical performance, the proliferation of patriotic speech an time of Independence and war, or education in social processes in the context of the class struggle or Latin American dictatorships. The most important example is the work done by Augusto Boal and his Theatre of the Oppressed. Currently, theater as a weapon of legitimating discourses is jeopardized when we do not know which the big fights or grand narratives are, when the procedures and experiences of representation put us in dangerous places that teach us and show us fractures in the educational scene, veiled political speeches, new questioning of historical moments of oppression and the subject (and art) in the current historical situation, the thinking that both theater and education share the trait of being the practice of freedom, when the freedom is a question too. These questions will be researched in the history of Latin American theater to try to locate and analyze current practices in Chilean theater, through the writing of Guillermo Calderón, Alexis Moreno and Tryo Teatro Banda, among others.

# Biplab Chakraborty

University of Calcutta, India

Prof. Biplab Chakraborty is currently attached to the department of Comparative Indian Languages and Literature, University of Calcutta as a Guest Faculty. Professor Chakraborty has published more than 60 books and 90 papers. He was awarded Dr Sukumar Sen Memorial Gold Medal by the Asiatic Society in 2010. He has attended and chaired many national and international seminars.

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## Chandragupta and Chanakya: Authority and Power in Indian Historical Plays

Different Indian playwrights in different Indian languages have dramatized history of Chandragupta Maurya and his Guru Chanakya. Sudraka first wrote *Mudra Rakshasa* in Sanskrit. This was the earliest example of an Indian play written against a political background and dialogues reveal the multi-cultural representation of authority. The rise of Chandragupta by the overthrowing of the Nanda dynasty is confirmed as Guru Chanakya succeeds in his game plan of winning Rakshasa, the Prime Minister of Nanda, the king of Magadha. Later Indian playwrights like D. L. Roy in Bengali (1912), Jayshankar Prasad in Hindi (1932), Janardan Thakur in Assamese (1952) and G.P. Deshpande in Marathi (1987) have taken up the same historical material in order to depict the same story from a different angle with the help of history and the imagination artistically presented in each case. It is pertinent to ask what are the differences in portraying the representation of power and the conflict of personality in a game of power politics? There are various reasons that well up from within. First, later playwrights have not followed the same storyline. Secondly, the problems related to power and authority have been depicted in multi-cultural perspective, depending on the interpretation of history concerned. Thirdly, portrayals of the conflict between Chanakya and Chandragupta or between Chanakya and king Nanda have been presented from different angles. This paper throws new light on the topic with a focus on cultural.

# Ivy I-Chu Chang

National Chiao Tung University, Taiwan

Prof. Ivy I-chu Chang is currently a professor at the Department of Foreign Languages and Literatures and the former provost of National Chiao Tung University. She received her Ph. D. in Performance Studies from New York University with distinction. Her research interests focus on theater, films, gender studies, and globalization theories. Her major books include *Remapping Memories and Public Space: Taiwan's Theater of Action in the Opposition Movement and Social Movements from 1986 to 1997*, and *Queer Performativity and Performance*, which are in the collections of the most prominent universities in the United States. Her articles and essays have appeared in such A&HCI journals like *The Drama Review*, *Research in Drama Education*, and *Concentric*.

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## **Negotiating Identities in Postmodern Time-Space Compression: Golden Bough Theater's Taiwanese Operatti and Musicals**

The rejuvenation of traditional Asian theater often appropriates elements from Western popular culture to attract a young audience. Focusing on Golden Bough Theater's Taiwanese operatti and musicals, *Sayonara 1945* (2010) and *Pirates and Formosa* (2011), I will investigate how the directors and performers hybridize elements of Taiwanese vernacular opera and Western and Japanese popular culture to reconstruct Taiwanese popular memories and subaltern histories; how they mobilize and mix the desires of Sinophone, Americo-philia and Japanophilia to negotiate national and cultural identities. Playfully and sensually appropriating a Ulysses-style journey and the performance of a Taiwanese travelling drama troupe at the end of Japanese colonization, they re-enact Taiwanese settlers' stories by tracing their history to the great seventeenth-century voyage of and encounter among Chinese, Dutch and aboriginal Taiwanese or the Taiwanese cultural ambivalence towards Japanese colonizers in the mid-twentieth century. In particular, I will analyze how they create multiple temporalities in the past, the present and the future as well as multiple trans-localities with diverse performance genres to cause a "Déjà Disparu" performative experience in postmodern time-space compression, keeping pace with a subject that is always on the point of disappearing.

# Sudipto Chatterjee

Centre for Studies in Social Sciences, Calcutta

Prof. Sudipto Chatterjee is a Professor in Cultural Studies at the Centre for Studies in the Social Sciences in Kolkata, India. With a PhD in Performance Studies from New York University, Chatterjee is the author of 'The Colonial Staged: Theatre in Colonial Calcutta' and many other academic articles, reviews and encyclopaedia entries. He is also a playwright, director and performer. His solo-performance, 'Man of the Heart', on the life and times of the nineteenth century Sufi-Baul saint and songmaker Lalon Shah from Bengal, continues to be performed globally. He is the Artistic Director of Spectactors, an activist theatre group and training centre, based in Kolkata.

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## When Text is Song: Lalon Shah's Songs and its Problematic Textualisation

### Curated Panel: Of Bards and Poetics of Politics

Man of the Heart is a performance-as-research project (see [www.lalon.org](http://www.lalon.org)) on the life and times of the nineteenth century Sufi-Baul saint-songmaker, Lalon Shah Phokir, from Bengal, who preached his body-based practice by means of orally transmitted songs. While the project covers a large breadth of issues, this paper shall restrict itself to the question of oral practice and transmission of knowledge/discourse as it intersects with issues around textuality and the colonial project of hegemonic textualisation. Lalon Shah's songs were transcribed, despite his own directive against it, after his death in 1890 by some of his own semi-literate disciples and subsequently picked up by urban-educated Bengali intellectuals, studied, 'corrected' and published. What do such so-called 'rescue acts' do to oral transmission of philosophic and hermeneutic discourse?

# Ravi Chaturvedi

Central University of Rajasthan, India

Prof. Ravi Chaturvedi is Professor and Head of the Department of Culture and Media Studies at Central University of Rajasthan. He is former Head of the Dept. of Theatre and Film Studies, Mahatma Gandhi International Hindi University, Wardha, and Department of Dramatics at the University of Rajasthan. His several publications include the World Encyclopaedia of Contemporary Theatre published by Routledge, 'Ethnicity and Identity: Global Performance' co-authored with Brian Singleton, Theatre & Democracy, etc. He was member of the Editorial Team of Theatre Research International and the South African Theatre Journal. He organized the first conference of the IFTR in Asia in 2003 at Jaipur. He is Founder President of Indian Society for Theatre Research since 2004.

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## Democracy, Consumerism and Experiment: The Politics of Indian Cocktail Theatre

There is no point of disagreement with the fact that the basic conflicts under the type of democracy that India has witnessed for the past six decades are between wealth and wisdom, brain and brawn, knowledge and ignorance, indeed more often than not between sense and nonsense. Ask any person what he would prefer between wealth and wisdom. The reply comes in an obvious manner that he could give up anything in exchange for wealth. India prides itself on being the largest democracy in the world. But it is also a reality that the dividing line between democracy, the rule of the people and mob-rule is very thin. It does not take much of time to convert into a state of democratic chaos. Such a kind of situation is always an ideal for the consumerism and its cultures, which meticulously operate behind the mask of classics and traditions juxtaposed with the modern, under a very intelligently wrought guise of experiment. It is not surprising that in the contemporary political set up of India, this 'experimental' theatre is accepted as a 'safe theatre' which is nothing but a 'cocktail' theatre in its crudest form. "Safe" theatre is safe as long as it remains a supporter of the government and its authorities. In order to remain safe it must become an active arm of authoritarian propaganda as a producer of the innocuous, the bland and the popular, even if it is vulgar. This paper is an attempt to underline the various levels of the politics of consumerism and cocktail culture, popularly known as experimental theatre or, the 'safe theatre' in other words.

# Jose Batista (Zebba) Dal Farra Martins

Universidade de São Paulo, Brazil

Dr. José Batista (Zebba) Dal Farra Martins is a director, musician, teacher and researcher at Universidade de São Paulo, Brazil, in the field 'Body, voice and interpretation'. He is currently the educational coordinator of the Departamento de Artes Cênicas. His theatrical learning is based on the experience with various artists, including Augusto Boal, Marcio Aurelio and Alcides Nogueira, Flavio Império and Myriam Muniz, with whom he had close and deep association from 1984 to 2004. From 2000 to 2010, Dal Farra directed the Grupo dos 7, a musical theater troupe, with whom he recorded the DVD *Caixotes no Caixote*. In 1981, he recorded the album *Um palco é preciso* with *O Outro Bando da Lua*. In 1995, he produced the CD *Boca* with the singer and actress Maria Simões. With a degree in civil engineering and mathematics, he completed his postgraduate studies at the Escola Politécnica (USP). At the University of Barcelona, Zebba Dal Farra did his post-doctoral research on 'Language, experience and memory: poetic voice of the narrator and singer as possibilities for the actor', under the supervision of the philosopher Jorge Larrosa (2011). Currently, he directs the *Ausgang de Teatro*.

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## Narrator, Democracy, Capitalism, Theatre

"The democracy we live in is an abducted democracy, conditioned, amputated (...). Major decisions are taken in another sphere. And we all know what it is. Large international financial organizations, the IMF, the World Trade Organizations, the World Banks, (...) none of these organisms is democratic. How can we talk about democracy, if those who effectively govern the world are not elected democratically by the people?" The speech of the Portuguese writer José Saramago denounced the contradiction between democracy and capitalism, although, in the contemporary world, the senses of these words often harmonize in a contaminated field, as if capitalism hid itself behind democracy. Nowadays, democracy is the mask of capitalism. In the theatrical process, this semantic tension appears in the relations of the narrator and the narration with a listening community. Driven by these issues, this paper proposes a brief reflection on the polynomial 'narrator, democracy, capitalism, theater', through the presentation of three experiences on theatrical creation and listening, developed in São Paulo: *Teatrosamba do Caixote* (Grupo dos 7, 2002-2006), *Speechless Rhapsody* (*Ausgang de Teatro*, 2013-2014) and *Mestre Inácio* (SESC Piracicaba, 2014); and supported by the texts "The Storyteller", by Walter Benjamin, and "In Praise of Profanation", by Giorgio Agamben.



# Poulomi Das

Jawaharlal Nehru University, India

Ms. Poulomi Das is currently a research scholar at the Theatre and Performance studies department in the Jawaharlal Nehru University, New Delhi. She is researching the ritualistic and performative traditions of the Sundarbans in West Bengal. Her areas of interest include performance studies, inter-lingual and inter-semiotic translations and indigenous performances of India. She has participated in numerous translational workshops conducted by the Centre for Translation of Indian Languages (CENTIL) of Jadavpur University, West Bengal, from where she obtained her degree in translation skills as well as her Mphil degree. The title of her M. Phil. thesis was Source, Filter, Target Texts: A Case Study of Two Badal Sircar Plays in Translation. She has also been involved in English Language Training (ELT) for over two years.

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## **The 'Bonbibí Pala' of Sundarbans in West Bengal: A democratic performative horizon.**

This paper attempts to reveal how the belief system and the performative horizon of the Bonbibí Cult of Sundarbans in West Bengal operate on democratic principles. Their indomitable faith in the sovereign deity of the forest, Bonbibí, spans pan-religion, across castes and creeds of her believers. She not only presides the perilous spaces of the forest but also the calm spaces of the household. The performances—everyday and occasional related to this cult voice the neglect, the helplessness of the people of Sundarbans, their search of identity and livelihood, their everyday struggles with nature, their rights over the inaccessible terrains and their dissent at being considered as mere “Tiger-food” (Jalais) for the Royal Bengal tigers who have become “Citizens” of the land, at the wake of this exponentially increasing awareness about wildlife conservation. Life in the mangroves is difficult but people draw their strength from their faith in Bonbibí. The script of the performances related to this cult, the performance spaces, the performers and the audience—all seem to be flexible; changing according to the need of the hour. During a performance ordinary village folks (who usually have other occupations) take turns at acting, even enacting multiple roles, and playing the instruments or becoming part of the chorus; thus erasing the hierarchy of actors over instrumental/vocal accompaniments of a performance. Interestingly the audience is equally acquainted with the lyrics and tunes of the songs sung during the pala; as if drawing their knowledge from the same mnemonic reservoir as do the actors/ singers. This paper traces how this cult and its performances are conceived, configured and communicated along democratic lines. communicated along democratic lines.

# Boris Daussa-Pastor

Institut del Teatre de Barcelona, Spain

Prof. Boris Daussa-Pastor is a performer, director, and theatre scholar from Barcelona. He is currently professor and Head of the Theatre Theory and History Department at Institut del Teatre in Barcelona, as well as Head of Graduate Studies leading an expansion into new certificate and masters programs at this institution. He earned a Theatre MA degree from Hunter College, and taught at Hunter College and Brooklyn College for four years. He started a Theatre PhD at The Graduate Center-CUNY (New York), still unfinished. He has published several articles in academic journals and is a training guide for kathakali body-exercise routine. He is currently serving at the Executive Committee of the International Federation for Theatre Research (FIRT/IFTR). Boris is an active practitioner in Barcelona and abroad. He is assistant director and movement assistant for the Catalan award-winning theatre company Dei Furbi. He trained in a number of physical theatre techniques including Kathakali, Corporeal Mime, and Margolis Method. He currently leads a project with Master teacher Kari Margolis to open a Margolis Method school in Barcelona and he keeps working in several projects with his Kathakali teacher, Kalamandalam KM John.

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## Margolis Method and its Pedagogy of Spiral Learning for Theatre Artists

Theatre making and theatre pedagogy often replicates a hierarchical structure of power. Theatre directors and acting teachers often leave their artists questioning why a particular choice or result is better than some other. Theatre training and creative process often lacks a specific language and reason that justifies exactly why one choice works and the other one doesn't. Margolis Method provides specific working principles for the theatre artist to make informed choices and be empowered in the creative process. There is no mystique in the reasons why a particular acting or dramaturgy choice is stronger than the rest, since each action can be subject to a clear scrutiny based on a number of basic principles based on the laws of physics. These principles can be practiced and developed by each theatre artist on their own, and once understood they don't need the validation of an outside observer to assess their theatrical value. Thus, trained artists can track their own progress and work on the aspects that seem weaker in their craft. In addition, the system of training and learning process allows for people at many levels to work at the same time in the same studio, using the same exercises and working together regardless of their level of expertise. This fairly democratic form of learning is what Kari Margolis calls spiral learning. This paper provides background on Margolis Method, explains its work ethics and presents the basic principles of its work. These principles apply to acting, scripting a piece, directing and playwriting, and they can be practiced at different levels of complexity.

# Peter Davis

University of Illinois at Urbana-Champaign, USA

Dr. Peter Davis is Associate Professor 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 author of *From Androboros to the First Amendment: A History of America's First Play* (University of Iowa Press, 2015) and *Stage in Crisis: The Business of Theatre in Nineteenth Century America* (Palgrave/Macmillan - under contract).

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## **Peisistratus as Thespis: The Origin of Tragedy as Performative Democracy in Ancient Athens**

The origins of tragedy have been the source of debate among theatre scholars for centuries - from organized ritual to performed oral history to Else's "creative leap". But recent research shows that the development of the dramatic form in the mid-6th century BCE may have been a calculated act of political performance by the Athenian tyrant, Peisistratus, in an effort to seize power and expand the nascent democratic movement underway at the time in Greek society. Using microhistorical analysis and current politico-economic research, this paper explores what may well be the motivational source for tragic performance and the origin of theatre in ancient Greece as a deliberate political tool directly related to the rise of democracy and the installation of Peisistratus as tyrant. The implications of performance as political persuasion addressed in this paper have direct bearing on the use and misuse of theatre throughout the last 2500 year history of western civilization, and most especially in the modern world. In short, this paper presents an entire new theory of the origins of tragedy based on the rise to power by Peisistratus at the moment of the birth of Athenian democracy in the mid-6th century BCE

# Petra Dotlacilova

Department of Culture and Aesthetics, Stockholm  
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Ms. Petra Dotlacilova is doing her doctoral programme in Dance Studies at the Academy of Performing Arts in Prague. Her research focuses on the practice of ballet pantomime in Europe during the second half of the 18th century. She was Erasmus student at the Université Blaise Pascal Clermont-Ferrand, Université Paris X Nanterre in 2009/2010. In 2013, her MA dissertation was published in Prague under the title *Vývoj baletu-pantomimy v osvícenské Evropě* (The Development of ballet pantomime in Enlightenment Europe). In February 2015, she commenced her doctoral research at the University of Stockholm with a project titled *The Characters of the 18th Century Stage: Libretto-Costume-Representation*. From March 2015 she also started a collaboration with 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.

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## Accessing the Role: Theatre Costume in the Age of Enlightenment

### Curated Panel: Theatres of Enlightenment

"Costume est la chose du monde la plus important au succès de nôtre théâtre", stated the choreographer Jean-Georges Noverre in his treatise *Théorie et Pratique de la Danse simple et composée* (1766). He dreamed about an ideal theatre costume that would reflect 'nature', which he understood very broadly as that of "the character, the morals, the religion, the taste, the nation". In the second half of the 18th century the art form of theatre underwent considerable changes influenced by the ideals of the Enlightenment. The reformers – dramatists, choreographers and painters, but also performers– desired characters to be more 'natural' and 'true'. And since the visual arts were central to the art form, the 'true character' should be reflected in the costume as well. The clothes of the actors, singers and dancers should no longer be tied to the social conventions of the period, but should represent the uniqueness of the characters. In my presentation I will focus on the writings and thoughts of two important personalities of 18th century theatre, choreographer Jean-Georges Noverre and actress Mlle Clairon, who can be seen as "pre-reformers" of the theatrical costume before the establishment of the neo-classical era. I will argue that the transformation of the costume went hand in hand with the actors' more 'natural' way of acting, and therefore improved the ability of the audience to identify with the characters on stage, to sympathize with their plight, etc. In this way, because it appealed directly to the sensibility of the spectators without making specific demands on their knowledge or education, the reformed costume may also have helped a larger audience to gain access to the art form. The extensive iconographical will illustrate these developments.

# Bishnupriya Dutt

Jawaharlal Nehru University, India

Prof. Bishnupriya Dutt is Professor of Theatre and Performance studies, in the School of Arts and Aesthetics, Jawaharlal Nehru University, India. Her area of research includes colonial and post colonial histories of theatre, feminist readings of Indian Theatre and contemporary performative practices and popular culture. She has also been an actress and director in the theatre in India. Her publications include *Engendering Performance, Indian Woman Performers in Search of an Identity* (Sage Delhi 2010), 'Actress Stories : Binodini and Amal Allana' (in Aston and Case, eds.: Palgrave Macmillan, 2007), 'Historicizing Actress Stories : English Actresses in India (1839-42)', (Singh, OUP 2009), 'Jatra and the Marginalization of the Mythological theme', (in Chaturvedi, ed. Rawat, 2008), 'In Dialogue with Histories : The Dancer and the Actress' (in Sarkar and Burrige, Routledge 2011), 'Theatre and Subaltern Histories, Chekov Adaptations in Post Colonial India' (in Clayton and Meerson, eds. ,Routledge, London, 2012), 'Unsafe spaces of Theatre and Feminism in India; Identity Politics Forum', TRI Issue 37.1, March 2012 . She is part of an ongoing research collaboration (UGC and UKIERI sponsored) with the School of Theatre and Performance Studies, University of Warwick on 'gendered citizenship'.

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## European performers in Indian circus and impact on 'citizens'

### Curated Panel: Gendered Citizenship: Performance and Manifestation

The Circus, regarded as a genre of popular culture is suffering massive economic losses, shrinking audience and problem in the performance repertoire, in light of recent laws banning performance of animals and employment (consequently training) of children under the age of fourteen. To counter the crisis, the star attraction of Indian circus today has become Russian, Eastern European and Central Asian performers. They come under fixed contracts for a limited period of time, publicized extensively in the billing and exhibiting a very different performance technique reminiscent of gymnastic standards set by the East European bloc in the cold war period. The paper intends to explore a methodological approach which positions itself within the neo-liberal socio-economic forces in view of transnational employment and labour network in the age of globalization. I would like to look at the performances of the Grand Royal circus in 2014-15, through a gendered intervention and feminist critique where the circus performance and mnemonics centre around women performers and an innate graded hierarchy between the International and Indian performers. By foregrounding the politics of the performance and exhibiting the International bodies through new aesthetics of performance I would like to explore pertinent issues which are often regarded as the *mise-en scene* of performance, relating to the sexual lexicon and pornographic vocabulary of commodification. The impoverishment of the circus cannot afford to camouflage the erotic connotations within the larger discourse of respectability and growing conservatism in the country.

# Serap Erincin

University of South Florida, USA

Dr. Serap Erincin has a B.A. in English and M.A. in Translation Studies, Boğaziçi University, Istanbul, Turkey and received a Ph.D. in Performance Studies from New York University in 2003. She was Visiting Research Fellow at the University of London between 2013 and 2014. She is the recipient of numerous awards including the Dwight Conquergood Award in 2014, National Communication Association best paper award, Mellon Summer Fellowship for 2008-2012 and the Robert Corrigan Fellowship. She is editor of *Solum and Other Plays from Turkey* (Seagull Books/University of Chicago Press, 2011) and has authored numerous articles including "Dance in Translation: Subjectivity, Failed Spectatorship and Tolerance" in *Word and Text*, 2012; 2011 "Performing Rebellion: Eurycle's Cry in Turkey" *Antigone in the Contemporary World Stage* (Erin Mee, Helene Foley eds. OUP, 2011)

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## **Just State Violence in Turkey: Performing Legitimacy through Criminalization of Disobedience and Peaceful Protests**

The Occupy Gezi protests started in the spring of 2013 when a small group of eco-activists resisted the demolition of a park in the middle of Taksim Square, the heart of the city. Turkey's then prime minister, Recep Tayyip Erdoğan remained rigid throughout. Overwhelming police presence, use of tear gas, and water cannons has been the ways through which Turkish prime minister has demonstrated his power in Turkey. Erdoğan's party won a third term as the majority party in 2011 with nearly 50 percent of the popular vote. Since then Erdoğan has claimed legitimacy for his actions by saying he has a mandate. Erdoğan's party maintains a majority despite the lives lost during the Gezi protests, his schism with US-based Islamic leader Fethullah Gülen, the leaked wiretap recordings of his orders to his son to hide millions of cash upon an investigation, he considers these as further justification of his actions and words. In this paper, I discuss how Erdoğan, the State, and the State's police criminalize anyone, any statement, and any action that is perceived as in opposition including peaceful protests, performances of disobedience, or random victims of violence including children, to justify their oppressive rule as democracy.

# Denise Espirito Santo

Estate University of Rio de Janeiro

Dr. Denise Espirito Santo is Associate Professor of art education at Arts Institute of the University of Rio de Janeiro State. She is a playwright and theater director whose work in the recent years involves the expanded field of art, education, youth, body and the city. She coordinates the Contact Zones project since 2012, which focuses on the relationship between body/city/education in the context of with different interventions such as courses, residencies, performances, seminars and publications.

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## Arts in the city

This paper intends to present the partial results of a project being carried out since 2012 in some cities in the interior of Rio de Janeiro. This work brings together a very diverse group of artists, teachers, students, educators and local leaders, creating a link between universities and groups/collectives of theater, dance and performance. This approach is justified by identifying the presence of these groups in cities with little or no presence of the state in promoting cultural activities, initiatives that ultimately constitute spaces of intense artistic production that end up involving one end work done in schools and other institutions between this "art - city - citizenship" interface. The Contact Zone project begins with an artistic training and cultural exchange proposal aimed at strengthening the artistic, theoretical and pedagogical research that supports the work of actors, directors, researchers, choreographers, students and city theater groups in the state of Rio de Janeiro. It intends to expand the debate on the interfaces that theater has been producing with other artistic languages, such as the visual arts, performance and video art. In this sense, we are interested in discussing the project activities of Contact zones, where the city appears as a setting for aesthetic productions that reveal only youth leadership. The city is reinvented from places and situations that resignify traditional ways of belonging, of use, frequency and participation; the city shifts its gaze to what is happening outside the "jurisdiction" and the reach of bourgeois hegemony.

# Patricia Faleiros de Oliveira

CUNY - Brooklyn College, USA

Ms. Patrícia Faleiros de Oliveira (Patrícia Faolli) is an MFA candidate in Performance and Interactive Media Arts Brooklyn College, expected to graduate in spring 2015. Her bachelor's Degree is in Performance Art (Comunicação das Artes do Corpo) from the Pontifícia Universidade Católica de São Paulo, Brazil. She was part of the Independent Dance Program Martha Graham Contemporary Dance School 2011 – 2013. Her recent work includes *Opulence and Decay* (2014) in collaboration with Eva Peskin, Magali Wilensky, Justine Williams, Eleni Zaharopoulos and Tegan B Roberts. She presented *Meta-verses* in collaboration with Jason Schuler, Vanessa Gilbert and Justine Williams at the Brooklyn College, at the Metropolitan Museum of Art, *Bursting Concrete* in collaboration with Dóra Eldjárn at Livestream Studio: Bushwick Open Studios 2013 Urban Camping Project Experiment #3 in collaboration with Raquel Mavecq and the *Glandettes Performance* developed by artist Linda Montano Presented at JACK Gallery 2011 "Boxing" in collaboration with Raquel Mavecq (website: [www.patriciafaolli.com](http://www.patriciafaolli.com))

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## No Loitering: The Rhetoric of Public Space

The public space can often be the subject of restraint. Even though we want to believe the public space belongs to all of us, we are often told what we can and cannot do in these collective areas. The public space is restricted to certain prescribed ways instead of offering a shared free environment to the population. "Teatro da Vertigem" (translated: Vertigo Theatre) uses places overloaded with social significance, to propose a new public perception of the city to its audience. By considering the dramaturgy of the city when performing in a hospital, church, prison, river, and specific sites from the city of Sao Paulo, Brazil, the group re-signifies the position of spectator and reassigns the space as a character. Using the concept of Heterotopias by Michel Foucault, *Walking Rhetoric* by Michel de Certeau, and Susan Haedicke's *Beyond Site-Specificity: Environmental Heterocosms on the Street*, I want to examine the space as an active element of Teatro da Vertigem's performances. I will analyze two moments of the group's history. The first is during the Biblical Trilogy where their performances happened in a more contained setting, dialoguing with interior public spaces. The second moment happens with BR-3 and Bom Retiro 958 Meters, where the outdoor space, the direct approach and live exchange to some of the cities "landmarks" create a whole new interchange. I want to look at their choice of location not just as being site-specific, but also as a proposal to dilate the city's social and political symbols, inviting the people that inhabit its core to embody its spatial contradictions and discomfort. I want to prove that by occupying and having the audience witness performances in those spaces, they reactivate and make apparent contradictions that were once silenced.



# Kristin Flade

Freie Universität, Berlin

Ms. Kristin Flade is a Ph.D. student at Freie Universität Berlin. Her research is often concerned with the political and ethical implications of self and other in public spaces and in the visual and performing arts. She is interested in post-structural continental theory and philosophy, Phenomenology, Gender and Queer Studies and Performance Analysis. She is also interested in (political) theories of justice, in Human Rights discourses in/and performance. Important to her academic practice is the continued reflection and development of a form of writing and academic thought that bears justice to its site-specific conditions of becoming. Kristin is conducting her research within the European Research Council project The Aesthetics of Applied Theatre under the direction of Matthias Warstat. Her PhD project investigates applied theatre and politically engaged artistic practices in the Palestinian and Israeli societies.

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## **Counter|Publics of Engaged Performance|Research: Challenging Boundaries of Political Intervention and Intent.**

In October and November 2014, the biennial event Qalandiya International II – Archives, Lived and Shared took place across the fragmented geography of Palestine and was comprised of visual art shows, performances, panel discussions, workshops and so on. On October 29th, Mapping Procession took place, a procession through the vibrant city of Ramallah to mark, commemorate and bring to life in and through performance the spirit of the first Intifada. The organizers wanted to “intervene and re-appropriate public space and the citizen’s relationship with it”. One archival index of the first Intifada is the iconographic image of an elegantly dressed woman in the Palestinian city Beit Sahour, throwing stones during one of the weekly demonstrations after church on Sundays. For Mapping Procession this image and its historical context was used as an inspirational reference for performance artist Riham Isaac. Dressed like the photographed woman, Riham, amid the group of procession participants and bystanders, pushed a heavy stone through the streets of Ramallah: A clear and strong reference to the street blockades of 1987, to women’s involvement in the fighting, to Palestinian memory and identities. I want to think about how performances such as this engage with different publics and challenge boundaries of political intervention and intent. Following this, I would like to discuss the means and responsibilities our academic work brings about when dealing with representing politically charged and engaged performances: A stone is a stone is a stone? How to delineate limits of representational violence? And how in turn to delineate limits of violence represented? How to address intended and implied publics that might be present, aesthetically distanced, or absent? How, in my writing and talking about this performance do I contribute to the creation of a counter|public that finds itself engaged with this performance?

# Jason Flanagan

Independent Architect

Mr. Jason Flanagan is the Design Director for Flanagan Lawrence and leads teams on a diverse range of projects including rural and urban masterplans, hotels and spas, residential projects, performing arts centres and sound shells. He has an extensive track record of working on public buildings for the performing arts, and is currently leading the schemes for Wembley Theatre and Riverside Studios. He was responsible for several competition-winning projects including the Acoustic Shells in Littlehampton, as well as the Royal Welsh College of Music & Drama in Cardiff which comprises a concert hall, theatre and gallery space. Having studied architecture at the Bartlett School of Architecture at London University and at the Royal College of Art, Jason then worked for Conran Roche Ltd and Armstrong Associates. He joined Foster + Partners in 1991 and in 1995 Jason was made Associate, delivering designs for a 3,000-seat conference centre at the Scottish Exhibition and Conference Centre in Glasgow. In 1997 he became Project Director for the Sage in Gateshead, a music centre comprising two performance spaces, a rehearsal hall and a music school. He was made Partner at Foster + Partners in 2004.

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## **The Theatre and the City. The role of cultural spaces in urban regeneration and renewal**

Wembley theatre and Liveworks are two projects that investigate theatre's role in the regeneration of their surroundings in the city and community. Wembley theatre is a temporary structure containing a rotating auditorium. It is the first of a series of cultural interventions in an emerging cityscape. Movement to and from the theatre, within the vast theatre itself, and the movement of the theatre itself are key themes being explored. The building itself is in fact a large stage design capable of simulating the experience of being within the city -. It's temporary nature as an urban catalyst and as a meantime use during the evolution of the city are inherent in its architectural manifestation as an industrial structure. Liveworks is an urban expansion of the activities of Live Theatre in a historic part of the quayside of Newcastle upon Tyne. Unlike Wembley theatre with its absence of urban context, the Liveworks project is a series of urban insertions designed to re activate an historic gap in the quayside frontage. Its social and didactic focus mirrors the socio-realistic nature of much of the work Live theatre produces. Liveworks essays the creation of an outdoor public space which can vary in function from oasis in the city to an outdoor theatrical space where theatre merges with the city, form the centre piece of this analysis. Liveworks represents an evolution of Live Theatre as an organisation living in symbiosis with a host urban quarter. The paper will compare Wembley theatre as an industrial scale theatrical insertion into a currently empty city scape with Liveworks, which carefully knits a permanent theatrical sequence of spaces and activities into a rich historical cityscape. Both projects are to be explored through the pedestrian's experience of the cityscape and the reading of the theatre within that framework.'

# Eva Fotiadi

Institute for Theatre Studies, Free University,  
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Dr. Eva Fotiadi is a postdoc fellow in Theater Studies at the Free University Berlin/Dahlem Research School. Her current research evolves around artists' practices in public space and the public sphere, as well as the aesthetics and performativity of political actions and events in public space in Athens since 2000. In 2014 she was a visiting fellow in Hellenic Studies at Princeton University. Prior to that she was a lecturer in contemporary art and theory at the University of Amsterdam, where she also completed her PhD in 2009. Her dissertation aimed at producing theoretical concepts for the analysis of long-term participatory art practices in public space and was published in 2011 under the title *The Game of Participation in Art and the Public Sphere* (Maastricht: Shaker). She has also taught at Utrecht University and the Gerrit Rietveld Academy Amsterdam.

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## **History into the present: Interdisciplinary performative acts in public space and the politics of memory in Athens, Greece.**

In 2003 two performances took place as contributions to citizens' mobilization about the future of eight refugee housing blocks at Alexandra's Avenue in Athens, Greece. The buildings' history is well-known in Greece and has been the reason behind their present existence as modern ruins - standing but rather derelict. Initially erected for homeless Greek refugees of the last Greek-Turkish war (1919-1922), they became a battle stage in 1944 during 'Dekemvriana', the armed clashes that count as beginning of the civil war (1946-1949). Bullet traces are still visible on their walls. Since the 1960s local and national authorities have promoted their demolition for ideological or financial (gentrification) reasons. The Greek state owns 60% of the apartments, officially vacant and unrenovated, they are occupied by foreign migrants, the crisis' newly poor, homeless, drug addicts etc.. The choreographer Konstantinos Michos with dancers and visual artists developed in situ, over a few weeks, the performance *First Residence*. Audience members were taken for a tour around the buildings, experiencing spaces, listening to stories, looking at sites where the artistic interventions and real inhabitation traces were sometimes difficult to distinguish. In December the artists and architects' group 'Urban Void' organized an action of forming queues in front of the locked entrances of empty blocks. The first person of each queue peered silently through the door's window for a few moments, and then return to the end of the queue waiting again for her turn. This paper will discuss why and how the performative acts were considered as relevant ways of engaging with the incongruous (physical) ghosts of political past and present histories of suppression and exclusion (Greek refugees were often treated as problematically as contemporary African and Asian ones; Left partisans were pushed to exile in USSR after 1949).

# Keiko Furuki

Kyoto Gakuen University, Japan

Dr. Keiko Furuki is presently Professor of English at the Kyoto Gakuen University, Kyoto, Japan. She did her master of arts in English from the Boston College School of Arts and Science where she specialized in 20th Century American Drama and a Ph. D. in English from Kansai University, Osaka, Japan. The title of her doctoral dissertation was *Tennessee Williams: Victimization, Sexuality, and Artistic Vision* (1991). Her publications include "The Establishment of American Realism" in *James A. Herne's Hearts of Oak: English Studies* (Society of English Studies) Vol. 44 (March, 2014) (in Japanese), "'Masking' and 'Unmasking' Korean Adoptees: On Rick Shiomi's Mask Dance" *EurAmerica* (Institute of European and American Studies, Academia Sinica, Taipei, Taiwan) Vol. 41. 4 (December, 2011) (in English), *Tennessee Williams: Victimization, Sexuality, and Artistic Vision*. Osaka, Japan: Osaka Kyoiku Toshō, 2007, (in English) and many others.

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## Narrative and Memory 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 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.

# Kumara Swamy G.

IIIT-Hyderabad, India

Dr. G. Kumara Swamy is currently working as a Lecturer in Theatre Arts at IIIT-Hyderabad (Deemed University), Telangana. Born in a traditional folk Theatre family (Oggu katha) from Koppur Village, Karimnagar, Telangana, Kumara Swamy completed his Ph.D. in Theatre Arts from Hyderabad Central University. He has acted and directed numerous theatre productions and short films and four feature films and was an active member of Indian Society for Theatre Research (ISTR) and Asian Theatre Working Group (ATWG). He participated in UNESCO- International and European Symposium on Art and Cultural Education in Paris (2007) and Inter-Asia Summer Camp at Seoul (2008). With the Chinese Government Scholarship he has undergone training in Beijing opera Physical at National Academy of Chinese Theatre Arts (NACTA) in Beijing. As a practitioner and researcher he was presented papers in several International and National Conferences and also performed in China, Singapore, Malaysia. Giving guest lectures and conducting theatre workshops with reputed Institutions in India and abroad, having won several awards, his areas of Interest are Acting Theory/Practice, Application of Theatre arts in Technical Institutions, Theatre in Education, Applied Theatre/ Theatre for Development and Asian Performance studies.

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## **Performance, identity and politics: A study of the theatrical performances of Telangana Separate Statehood Movement**

People in Telangana the newly formed Indian state are unique in their way of expression and content. Because, this region was never under direct British rule, unlike Coastal Andhra and Rayalaseema regions of Andhra Pradesh, which were part of British India's Madras Presidency. So the cultural aspects of different theatrical performances are very specific in nature and each form has a different background and history of its own. These forms belong to different types of castes of certain communities like Yadav's are having Oggukatha, Oggu dolla Vinyasam and Madiga's are having Chindu Bhagavatham etc., The other performance forms of Telangana Culture like Bonaalu, Bathukamma Yakshaganam, sharada Kathalu, Pittala Dora, Budabukkala, Moharram, Peerlu and Dhoom Dham etc., have become symbols for people's protest during the peoples agitation for the Telangana statehood movement. The proposed paper is trying to critically analyze the function and status of a select number of these theatrical genres in the two phases (i.e., during the phase of peoples struggle and the presence of being in the new state) with an aim to understand the nuances of inter-linking factors which make the changes in the identities and ideologies of these performances in the Public sphere. The method of research can use participant observation and interview based, it also consult some of the particular media reviews. The paper also gives particular focus into the kind of new social status found by the artists, changes and the transformations in the form and content of selected number of theatrical performances after the birth of the Telangana state

# Aastha Gandhi

Independent Performance Researcher

Ms. Aastha Gandhi is an independent performance researcher and a dancer, currently pursuing studies in Law. She is a practitioner of Guru Surendranath Jena style of Odissi. She researched on Odissi dance, its historiography, practice and problems within the established parampara, as part of her M. Phil dissertation (2006-2008), Jawaharlal Nehru University, New Delhi. Her subsequent work has been published in Conference Proceedings of WDA- Global Summit, "Dance Dialogues: conversations across cultures, artforms and practices" Brisbane (2009) and WDA's Journal of Emerging Dance Scholars (2013). She is a member of Indian Society for Theatre Research and the World Dance Alliance and has participated in its various festivals in different capacities; master class trainer, paper presentation and performance at its various festivals in Hong Kong (2006), Australia (2008) and France (2014). She also performed in Japan (2008) as a part of a month- long cultural exchange programme. Her current area of research engages with city space and its evolving metaphors of performance, at scholarly as well as performance level and locating performance within the framework of law and corresponding role of state policy.

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## Statutarization of Art and Culture ; a Search for the Performative Body in Law

### Curated Panel: Gendered Citizenship: Performance and Manifestation

The paper would look at three primary areas; it attempts to search for the notion of "performative body" in the formal legal discourse; secondly, the notion of "art" and "culture" as demarcated under the cultural policy of the state vis-à-vis their definitions under the existing laws and thirdly, it would engage with the resulting legal constructs which address the notion of the "body" in marginalized/ popular performance forms. The paper would probe into the idea of 'body' as it exists in formal legal rationality. The legal language perceives the notion of body through the lens of the body of the "victim"; of the "child"; of the "animal". How does one place the body of the "performer" within this gamut of definitions. Is there any scope of recognizing the body beyond these strict parameters under the law? Does there even exist a basic intelligible legal discourse of the "performative" body? How does the body then negotiate between the discourse of "labour" and a "performer/artist"? The paper would look into the definitions of "art", "culture", "entertainment" and "performance" which exist within the same purview under the laws. These would be further examined vis-a-vis the policies of the state in relation to "art" and "culture". The negotiations between the statutory notions and legal discourse further shape the dominant norms about the notion of "body". This works as a primary factor in formation of laws that address the performance practices, largely those that have escaped the State's definition of culture and thus its protection and nurturing. The paper would draw on marginalized forms such as circus and street performances which do not propagate a traditional, customary system of guru-shishya parampara, unlike classical dance forms, and become seeming of legal constructs and constrictions.

# Heike Gehring

Rhodes University, South Africa

Ms. Heike Gehring is lecturer at the Drama department of Rhodes University where she specialises in Contemporary Performance, Acting and Voice Studies. She is also a theatre director with a particular interest in collaboration and devised theatre and is the director of the Rhodes University Theatre Complex. Gehring's productions are mostly interrogations of cultural and gender identity in which she mixes historical and current events. The productions are recognisable for the integration and fusion of multiple languages, performance styles, artistic disciplines and multimedia. She is currently working on her Ph.D. which is an investigation of multi-cultural theatre at Afrikaans arts festivals.

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## Shifting Identities: Afrikaans theatre in a multicultural society

An important cultural development in South Africa, post- 1994, was the equal and official status granted to all eleven South African languages, resulting in the ANC government committing itself to the equal financial support of cultural practices in all these languages. This was in contrast to the privileged position previously given to the development of English and Afrikaans by the National Party during the apartheid era. This shift had a significant impact on the development of cultural practices in Afrikaans which shifted from co-official language with English to one of many. English, on the other hand, has been increasingly used as lingua franca despite the official discourse of fostering diversity. In Afrikaans the shift in status resulted in a "new language struggle [since] the Afrikaans-speaking population (like the English in the 1970s) began to fear the extinction of their language and culture" (Hauptfleisch, 2007: 84). This fear resulted in the rise of Afrikaans arts festivals of which some have become examples "of cultural restructuring within a post-apartheid society" (Brett Pyper, 2007:11, trans. H. Gehring). These festivals want to act as bridge builders between diverse cultures, yet also nurture and develop the Afrikaans language. Within such attempts at inclusivity, the question can be asked in what manner theatre can be language specific on the one hand, where language is often regarded as a "tonguing of identity", yet accessible to a broad spectrum of audiences, some who cannot speak the language. How does one translate productions and yet retain the language at the same time? This paper will address this matter and will give examples of productions in which such attempts have been made.

# Pujya Ghosh

School of Arts and Aesthetics, Jawaharlal Nehru  
University, New Delhi

Ms. Pujya Ghosh is a research scholar doing her PhD at the Jawaharlal Nehru University, New Delhi. Her research is titled *Permutations of Politics and Performance: Activism, Space and the Ethos of 1960s and 70s*. She completed her M.Phil in Theatre and Performance in 2011. She has done amateur theatre and has been a political activist since 2004. Her research interests lie in the relation between politics and performance, the spaces of political and performance interventions, civil society, spectatorship and citizenship. Pujya is especially interested in the period of 1960 and 70s and the way it marked the cultural, intellectual and political shift, in contemporary Maoist movements and their representation through performance. She is trying to develop a critical methodological approach to the political and theatrical event, working with oral history, cultural memory and Badiou's philosophy in order to create an apt theory-history interface.

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## Artists and Activists: The Tale of Japen Da and Paltu Da

### Curated Panel: What's left of the Left: Affective Geographies of the Left

The political climate in Bengal during the period of 1960s and 70s, marked by the Naxalbari Movement, managed to transform itself into a cultural impulse which I argue, together generated an affect which reverberates into contemporary politics, especially in the way Left politics is understood in Bengal. It is therefore crucial to assess how that moment within the history of the Left movement in Bengal framed the idea of 'the political' in terms of performative expressions and what it means for contemporary forms of political action. To strengthen this premise, in this paper I would like to open the question of the artist's position as an intellectual and an activist-individually and collectively through their expression in 'political theatre'. More precisely, to what extent can an intellectual/artist with a left political ideology perform his 'political' role under the constantly growing capitalist order? In order to do that I would be sparking off a conversation between Japen Da, the main protagonist of a compilation of essays by Utpal Dutt titled *Japen Da Japen Ja and Paltu Da*, a very similar character created by Debesh Chattopadhyay through his work *Paltu Da Bolen Ja*, juxtaposing them to some of their theatrical productions. Both these texts are concerning the artist's and theatre's relationship to politics in relation to its specific moment in history and provide an excellent way to see how the performance of politics and the category of political theatre have changed over the years. Both the authors' relationship to their created characters is varied and hence becomes a potential tool for reflecting on the thought behind the theatre created by them. Intellectual.



# Milija Gluhovic

University of Warwick

Dr. Milija Gluhovic is Associate Professor of Theatre and Performance at the University of Warwick. His research interests include contemporary European theatre and performance, memory studies, and discourses of European identity, migrations and human rights. His monograph *Performing European Memories: Trauma, Ethics, Politics* and an edited volume titled *Performing the 'New' Europe: Identities, Feelings, and Politics in the Eurovision Song Contest* (with Karen Fricker) were published by Palgrave in 2013. He is currently working on two edited collections for Palgrave: *Performing the Secular: Performance, Religion, and the Public Sphere* (with Jisha Menon, Stanford), which explores the itineraries of "the secular" within the modern world and considers the ways "the secular" has translated into the theatre and performance studies perspectives, and *International Performance Research: The Unconditional Discipline?* (with Sruti Bala, Amsterdam, et al.), which explores the critical link between the discipline of Performance Studies and Humanities education in the contemporary university in the context of globalisation. Milija is also the director of an MA in International Performance Research, which is taught collaboratively at the University of Warwick, Trinity College Dublin, and the University of Arts in Belgrade.

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## Rethinking the Secular: Performance, Religion, and the Public Sphere

Drawing on my ongoing book project with Jisha Menon (Stanford) entitled *Performing the Secular* this paper explores the itineraries of "the secular" within the modern world. While much has been said about the co-imbrication of religion and performance, the category of "the secular" circulates unmarked within the disciplines of theatre and performance studies. Even a cursory look at recent world events such as the storm over the sex abuse scandals within the Catholic Church, the ire over the Danish and French cartoons of Prophet Muhammad, the demolition of the Babri mosque in India by right-wing Hindu groups, the hijab (headscarf) controversy in Europe exposes the fragility of claims of a secular public sphere. The increasing public contestations of the secular ideal mobilise passionate performances through claims and counter-claims that confirm the importance of religion in public life. How is secularism aesthetically, ethically and politically configured in relation to discourses of nationalism and globalisation? How are "progressive" sexual politics in Western democracies instrumentalised to discriminate against religious minorities? This paper will address these and related questions with reference to diasporic Arabo-Islamic theatre and performances and other contemporary performances coming from Europe.

# Jean Graham-Jones

City University of New York, USA

Prof. Jean Graham-Jones is a Professor of Theatre and Hispanic and Luso-Brazilian Literatures and Languages at the City University of New York's Graduate Center, where she currently serves as head of the Ph.D. Program in Theatre. Among her publications are three translated and edited volumes of Argentine plays and two monographs: *Exorcising History: Argentine Theater under Dictatorship* and *Evita, Inevitably: Performing Argentina's Female Icons before and after Eva Peron*. Currently a member of ITFR's Executive Committee, she was recently elected the Federation's incoming President (2015-2019).

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## **Cristina as/and Evita: Rethinking the Intersections of Argentine Politics and Iconic Performance**

I concluded a recent monograph about the myriad performances of Argentina's female icons with a consideration of the country's current president, Cristina Fernández de Kirchner, and her political use of Argentine "femiconic" symbolism. I focused there on the President's especially masterful and effective employment of images of her country's leading icon, Eva Perón, in art commissions, press conference settings, and public appearances. In the few months following my book's publication, however, Cristina (as she's popularly known) appears to have lost control of the image, and, at this writing, her government is in a state of extreme crisis. What roles do the President's political performances play in this national predicament? What has happened to Cristina's cultural repoliticization of Evita's multiple iconic representations? This paper reconsiders my earlier conclusions in light of Argentina's current sociopolitical climate, reassessing Cristina's carefully calibrated representations of Evita and, ultimately, the limits of political performances of our cultural icons.

# Milena Grass

Pontificia Universidad Católica de Chile

Dr. Milena Grass Kleiner is a translator and theater scholar with an M.A. in Latin American Studies (Universidad de Chile) and a Ph.D. in Literature (P. Universidad Católica de Chile). She has published Spanish translations of English, American, and French plays, as well as books on Chilean history and theater studies. Her main field of research is theater and ritual. Her longstanding work in practice as research methodologies was rendered in the book *La investigación de los procesos teatrales. Manual de uso* (Santiago: Frontera Sur / Ediciones Apuntes, 2011).

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## Chilean theatre in the 1980's and the construction of theatrical canon

Since theatre historiography has not yet been developed as an autonomous research field, the canon plays in Chile a fundamental role in the transmission of theatre tradition. So far, the main agents in the construction of Chilean theatrical canon are scholars working in the Academy. Their selection of plays and productions is usually based in either the innovative aesthetical value in terms of theatrical language or the political value in terms of the relationship between the proposed theme and national contingency. These criteria tend to strengthen the old division between high and low culture, to the extent that those plays and productions corresponding to genres traditionally considered "minor", like comedy, family theater, object theater or circus are often excluded. Taking the example of Chilean productions premiered between 1983 and 1995, this paper discusses how the theatrical canon for this period has been built, what features of cultural hegemony operates in this case, and how the selection can be broadened to include previously excluded works that enlarge our understanding of Chilean theatre development. Thus, we seek to challenge the ancient idea of the canon as a "universal" and immutable category, to understand it as a dynamic system which operates according to particular objectives, i.e., teaching playwriting, analyzing the development of theatrical language, understanding the social imaginary in particular historical moments. Thus scholar's work can play an important role in rescuing from oblivion plays and productions that have been marginalized by intellectual elites.

# Maria Gullstam

Department of Culture and Aesthetics, Stockholm  
University

Ms. Maria Gillstam is a doctoral student in Theatre Studies at Stockholm University. She is writing her dissertation on Jean-Jacques Rousseau under the (working) title "Rousseau's Performance Aesthetics: The Search for an Antidote to the Poison of Shadows".

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## Rousseau's Quest: Performing Humanity and Curing Inequality

### Curated Panel: Theatres of Enlightenment

Much has been written about Rousseau from the perspectives of philosophy, literature, the history of ideas and musicology. Rousseau has however been largely neglected in the area of theatre studies, due to his reputation as an antagonist of the theatre. My research will draw on both Rousseau's own work for theatre (plays and operas) and on his philosophical texts concerning theatre, music and art. Jean-Jacques Rousseau's *Lettre à d'Alembert sur les Spectacles* (1758) has often been seen as purely anti-theatrical among theatre scholars. However, if we compare Rousseau's critique of the theatre in the *Lettre* to his own works for the stage, the contours of an alternative understanding of his theatrical theory take shape. His intention was not to ban the theatre, but to encourage new forms of dramatic art that, instead of poisoning the humanity and virtue of the audience, might relieve the people of the pain caused by society, perhaps even serving as an antidote to the poison of inequality. My focus will be on Rousseau's demand in the *Lettre* that theatre should show us more "simple suffering humanity". Plays should be about real people to whom the audience can relate, and not about ancient heroes. In this way everybody, through their humanity, has the chance to get access to the core of the piece. According to Rousseau, our humanity is a product of our *amour de soi-même* (the love we have for ourselves) – not to be confused with its opposite, *amour-propre* (self-love/vanity), which is a source of inequality. Through a reading of Rousseau's comedy *Narcisse ou L'amant de lui-même* (1753), its preface and Rousseau's description of a performance of the piece in *Les Confessions* (1782) – which all deal explicitly with the curing of *amour-propre* and with the potential effect of art on society – I will argue that Rousseau, in his works for the stage, both tried to create awareness of the dangers of deceptive art, and to give life to his ideas about theatre as a cure for the inequality among people.

# Katerina Hala

University of Lausanne, France

Dr. Katerina Hala is a researcher, translator and director and the author of a doctoral thesis, *The sixties: the golden age of Czech theatre?* presented in 2009 at the Université de Paris IV-Sorbonne in co-operation with the Charles University in Prague. She is the author of a number of articles on Czech and central European theatre and has translated and/or directed for the French stage several Czech dramatists (V. Havel, I. Vyskočil, P. Zelenka, R. Sikora, P. Kolčko, D. Drábek) and is now translating the works of French playwrights into Czech (F. Bégaudeau, M. Visniec). Since teaching at the University of Pardubice (Department of Women's History) she is currently working as a post-doctoral researcher at the University of Lausanne where her research centres on theatre and gender. She has contributed to the *Dictionnaire des créatrices* (Editions des Femmes, 2013) and she is co-author of *Ženy, divadlo, dějiny* (Women, Theatre, History, 2015) the first monograph on theatre and gender in the Czech Republic.

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## The democratic process and Václav Havel's "premonitory" plays

This talk will be devoted to two little-known plays by the dramatist, dissident and Czech president, Václav Havel (1936-2011): *A butterfly on the aerial* (*Motýl na anténě*, 1968) and *It is for tomorrow* (*Zítřka to spustíme*, 1988). These plays announced, in an almost premonitory way, the end of the process of democratisation in 1968 on the one hand and on the other, the Velvet Revolution of 1989.

# Masumi Harada

Japan Society for the Promotion of Science,  
Waseda University

Ms. Masumi Harada holds a Research Fellowship for Young Scientists of Japan Society for the Promotion of Science, and is an instructor at Waseda University. She earned her Master's degree in 2005, and completed her Ph.D. program at Waseda University in 2013. Her research focuses on the Japanese traditional puppet theatre of the Edo era called Bunraku, especially dramas based on records of the 16th century warlord Toyotomi Hideyoshi. Her recent presentations are "Sekai dans ses particularités à travers les différentes productions autour du Taikôki" at CEEJA's Colloque international Théâtralité(s) Orient – Occident (Strasbourg, 2014), and "Femme Fatales in Joruri Puppet Theater: The Image of "Yodo-gimi" in Nippon Kenjyo Kagami" at the Association for Asian Studies (Philadelphia, 2013). Recent publications include "Warlords Yukinaga Konoshi's image in Bunraku drama based on Japan's Korean War", in *Asia Yugaku (Intriguing Asia, vol.173, 2014)*.

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## The Difference in Popularity of Historical Characters in Eastern and Western Bunraku Drama

### Curated Panel: The Popularity of Traditional Japanese Theatre: Its Place in Public Sphere

Bunraku is a traditional Japanese puppet theatre first developed in Osaka in western Japan in the 17th century. Plays dealing with the lives of ordinary people, the so called "Sewamono" by Chikamatsu Monzaemon, are world famous, but most of the major repertoires are in fact historical dramas, the so called "Jidaimono". Historical persons appearing in Bunraku drama reflect the taste of the common people at the time of the first performances, contributing to the popularity of the play. In particular, the people in Osaka, which was the home of Toyotomi Hideyoshi favored him, and plays describing him and his family or his allies as the hero were frequently staged. What is poignant is that persons on the opposing side of the conflict were described as villains, even Tokugawa Ieyasu, the founder of the Tokugawa shogunate, during which political rule these plays were staged. However, open regime criticism was not allowed, and Bunraku dramas avoided criticism against the Tokugawa shogunate on the surface, but in dialogues of secondary characters or through Bunraku-specific directing style, Tokugawa Ieyasu was clearly represented as a villain. On the other hand, Bunraku drama performed in Edo (Tokyo), the capital of the shogunate in eastern Japan, described Tokugawa Ieyasu as a wise and courageous hero. Such regional differences in the popularity of historical characters appeared significantly in dramas based on the Battle of Sekigahara and the Siege of Osaka. This paper will analyze Chikamatsu Hanji's dramas *The Battle of Sakamoto Castle (Oumi Genji senjin yakata)* and *The Three Generations of Kamakura Shoguns (Kamakura sandai ki)*, and reveal the regional differences in popularity of historical characters and the mechanism of how Bunraku puppet theatre could express regime criticism in feudal pre-modern Japan.

# Takayuki Hioki

Shirayuri College, Tokyo

Dr. Takayuki Hioki is Assistant Professor of Japanese Literature at Shirayuri College, Tokyo. He received his PhD at the University of Tokyo in 2014. His research interests include the modernisation of kabuki and the relationship between theatre and society in the Meiji era (1868-1912). His recent publications are "A Study on Kawatake Mokuami's Tokyo Daily News", in *Kokugo to Kokubungaku* (Japanese Language and Literature, vol. 90 no. 9, 2013) and "Tokyo Style in Osaka theatre in early Meiji era", in *Nihon Bungaku* (Japanese Literature, vol. 62 no. 10, 2013).

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## Dramas of Shintomi-za and the Society of the Early Meiji

### Curated Panel : The Popularity of Traditional Japanese Theatre: Its Place in Public Sphere

Shintomi-za was the first kabuki theatre to modernize into a Western style theatre. After its re-opening in 1878, it turned into the most prestigious theatre not only in Tokyo but also elsewhere in Japan. Previous studies have shown that Shintomi-za played an important role in the modernization and improvement of the social status of kabuki through means such as the aforementioned Westernization of the building, securing attendances of honoured guests from foreign countries and the appearance of foreign actors on its stage. On the other hand, few studies have focused on the relationship between the dramatic contents of the works staged at the Shintomi-za, and the society of early Meiji era. This paper aims to analyse the works by Kawatake Mokuami, the chief playwright of Shintomi-za, and to point out the elements which reflect social circumstances during this period. Finally this paper will show that these dramas had intentions to praise the new country and promote national integration after the Boshin War (a civil war between shogunate and imperial forces, which ultimately ended 268 years of Tokugawa rule) and provide an example of how theatre worked in the public sphere during a period which Japan began to change to a democratic country.

# Rikard Hoogland

Stockholm University, Sweden

Dr. Rikard Hoogland is senior lecture in Theatre studies at Stockholm University. He received his PhD in 2005. He also teaches Cultural policy. He has published in peer reviewed journals – Perepeti, the Nordic Journal of Culture Policy – and in anthologies published by Rodopi, Cambridge Scholars, Ohlms and Cambridge University Press. He is now part of a research project about Swedish stage art in the period 1880-1925, financed by the Swedish Research Foundation.

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## **To expand the theatrical event into the political sphere - example Teaterrepubliken**

In the city of Malmö, placed in the southern part of Sweden, a fringe group Teaterrepubliken has in several productions started rumors about their coming production that often have led to conflicts and debates in the political sphere. They have interfered in the debates about privatizing pharmacies, education politics, financial systems, work regulations etc. But when they decided to do a play about the far right party Sweden Democrats, named after the party leader, a storm started in the media. The upcoming show was the main topic of discussion in morning radio and television and newspapers. The local and regional branches of the party argued that the financial support to the group should be withdrawn. The debate and the rumors about the performance was of higher importance than the performance itself. The focus of the theatrical event was paced outside the small performance space (Sauter). The medialization of the performance and the network around it was used as an alternative performance space (Habermas, Castells). Teaterrepubliken shows us new directions for political performance.



# Ju HyunShik

Kangwon National University, South Korea

Dr. Ju HyunShik is a lecturer in Kangwon National University's Institute of Liberal Education in South Korea. In 2010, graduated as Doctor of Korean Literature from Sogang University in South Korea majoring in Korean drama and theater, with a dissertation titled "A Study on Reflexivity of the Traditional Korean Masked Dance-Drama". Currently studying the performativity of Korean drama, theater, media, and cultures, Dr. HyunShik's major publications include: A Study on Reflexivity of the Traditional Korean Masked Dance-Drama, (2010) "The Semiosis of Intermediality, Intercorporeality and Performativity in the Theater", *Semiotic Inquiry*, September, 2013 and "The Performativity of Mobile Application as a Locative Media", *Semiotic Inquiry*, June, 2014. Current research interests include technology and performativity, performativity in relation to Korean Drama, Virtual Reality, Reality TV and Visual Ethnography; the Neuroaesthetic, Neuroscientific Approach to Media Performance, the Sociolinguistic Approach to Television Drama, Orientalism and the Traditional Korean theater and the Politics of North Korean Theater.

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## The Documentary Theater in South Korea, Public Space, and Democratic Performance

A review of the current documentary theatre has indicated that the authority of directors, as the one who singlehandedly determined everything that took place onstage, is often redistributed among the creative collective such as actors (e.g., Martin, 2013). What is more disconcerting is that this participatory democracy has recently received the less close critical attention. The purpose of this study then to examine the new participatory democracy of documentary theatre productions in Korea. In an attempt to clarify a particular point on that issue, Hamlet for only nine days, staged for only nine days by 2013, of Korean workers performing Hamlet with filming a documentary about a strikebound Kolteukoltaek factory, was taken into account. To this end, this study was informed by the theorizing prompted by Frank R. Ankersmit's suggestive observation on representational democracy, an aesthetic approach to conflict and compromise. Kolteukoltaek factory workers acting for Hamlet, directors, and theater personnel were interviewed to describe how to communicate during their rehearsal by researcher. Amateur actors, directors, and theater personnel in this documentary theatre reported that they experienced a political creative process, coming into conflict, or agreeing to a compromise with each other for theatre production. They revealed that the lacuna among amateur actors and directors and others allowed more room for political artistry. The findings can provide in depth knowledge of documentary theater's redistributed authority and amateur actors' creativity.

# Naomi Inata

Waseda University (Japan)

Dr. Naomi Inata is a dance scholar and critic. Her research and critique covers fields ranging from Western classical ballet to Japanese contemporary dance, Butoh, cultural policy and community dance. She is also Dance Programme Officer of Japan Arts Council under the Agency for Cultural Affairs. She holds a Ph. D, in Arts from Waseda University and is the author of *Tatsumi Hijikata - The Body One and for All* (NHK Book, 2008), a critical biography of Tatsumi Hijikata, founder of Butoh. The book was awarded the 14th Association International des Critiques Theatre Award in Japan. She is co-writer of *Keywords in Theatre Studies* (Pericansha, 2007), *Ballet Gallery 30* (Gakken, 2006), *20th Century... dance...Choreographer...Works* (Yugisha, 1999).

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## Democratization and Creative Activity in the Administration of the Tokyo City Ballet and the Choreography of Taneo Ishida

### Curated Panel: Western modes and Democracy in Japanese Performance

Ballet was imported into Japan from Europe in the early 20th century. From that period on, ballet spread in the country through small ballet studios or schools run by individuals, following conventional administration and teaching methods existing in traditional performing arts like Noh and Kabuki. Before and after World War II, some ballerinas who were educated at such small ballet studios founded their own private ballet companies, as for example Yaoko Kaitani, who learned ballet from Eliana Pavlov, an exile from Russia, and Mikiko Matsuyama, who learned from Olga Sapphire at Japan Theater. In 1968, Tokyo City Ballet was established by Goro Arima who had left Momoko Tani Ballet Company and Taneo Ishida, who moved away from Matsuyama Ballet Company, as well as other dancers and a producer. Tokyo City Ballet established a board of representatives and was managed by them. Unlike other private ballet companies, the board of Tokyo City Ballet planned and decided programs for their performance, the cast, administration, teaching methods and so on. In other words, a democratic ballet administration was carried out for the first time. Taneo Ishida played an active part as the main dancer and choreographer of Matsuyama Ballet Company. But at the same time he held doubt and dissatisfaction to the administration and creative activity of company which held strong sympathy to communism. Some creation of the company included propaganda, for example "Hakumou jo" (white hair woman) based on Chinese folk tale, "Gion Matsuri" it means Gion festival. After he moved to Tokyo City Ballet he choreographed many original works. Some choreographical idea were from Japanese traditional culture and the climate. In this presentation I analyze the process of establishment of Tokyo City Ballet and choreography of Taneo Ishida to study democratization and creative activity in the administration of Japanese Ballet Company.

# Nabi Ito

University of Tokyo, Japan

Ms. Nabi Ito did her Bachelor's degree from International Christian University and Master's course at Graduate School of Arts and Sciences, Department of Interdisciplinary Cultural Studies, the University of Tokyo (completed 2014) She entered a Doctoral programme at Graduate School of Arts and Sciences, Department of Interdisciplinary Cultural Studies, University of Tokyo. Her presentations include 4 Monologues in Shopping and Fucking by Mark Ravenhill at the Queer Reading Open Workshop, and "Rethink on 'In-Yer-Face Theatre': The Capability of This Term", at the Japanese Society for Theatre Research (both 2014). Her primary interest is in comparative theatre studies of the UK and Japan from the 1980's to the present, focusing on play texts and staging and also includes the influence of economic and political situations on creation and performance.

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## **Between the Collective and the Individual: Aoitari's Feminist Tactics and the Use of Pseudonym.**

The feminist theatre company, Aoitari ('blue bird') is one of the most popular groups in the small theatre ('sho-gekijo') movement in Japan in the 1980s. It is also an earliest example of theatre companies being composed of only female members. Aoitari was founded in 1974 and has been leading Japanese women's theatre since then. The most notable feature of this company is that they use a single pseudonym for their director and playwright although their working process is collective. The pseudonym, ICHIDO Rei, sounds like a common Japanese name but at the same time implies the homophone phrase, which literally means 'all taking a bow.' At first view, it seems that the company maintains the hierarchical model of theatre making by assigning a single figure to the position of director and playwright. Obviously, however, the person which the pseudonym indicates is virtual. In this paper, I will firstly make brief reviews on devising or collaborative creation and Japanese theatre in the 1980s. Then I examine Aoitari's working process, and their use of the pseudonym from a feminist viewpoint. As Elaine Aston mentions, there has been the problem of 'we' in second wave feminism, which tends to essentialism. This would have a tension with collaborative theatrical works by women. From this viewpoint, the name, ICHIDO Rei could be on the boundary of 'we', the collective, and 'I', the individual. Rei can serve as an alternative identity for the company members, but they also share the virtual identity each others. I will conclude this presentation by proposing that virtual personalities and pseudonym can strike a balance between avoiding to introduce themselves as 'we' and working collectively.

# Silvija Jestrovic

Warwick University (U.K.)

Dr. Silvija Jestrovic is Associate Professor in the School of Theatre, Performance and Cultural Policy at the University of Warwick (UK) and a playwright. She is the author of books *Theatre of Estrangement: Theory, Practice, Ideology* (University of Toronto Press 2006), *Performance, Space, Utopia: Cities of War, Cities of Exile* (Palgrave 2012), and the co-editor, with Yana Meerzon, of the collection *Performance, Exile, 'America'* (Palgrave 2009). She has published extensively in international journals and her latest essays have appeared in the following collections: *Performance and the Global City*, eds K. Solga and D.J. Hopkins (Palgrave 2013), *Theatre and National Identity: Reimagining Concepts of Nation*, ed. N. Holdsworth (Routledge 2014), *Performing Cities*, ed. N. Whybrow (Palgrave 2014), and *The Grammar of Politics and Performance*, eds. J. Reinlet and S. Rai (Routledge 2015). She is part of the collaboration between JNU and Warwick, involved in the UKIERI funded Gendered Citizenship Project.

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## Leftist Legacy in the Ruins of Yugoslavia

### Curated Panel: What's Left of the Left? Identity and Aesthetics

In 2010, almost twenty years after the downfall of former Yugoslavia and the five-year civil war that ensued, one of the leading theatres in Belgrade, the Yugoslav Drama Theatre, staged a show entitled *Born in YU*. Following the opening, the local broadcasting company B92 facilitated a public dialogue involving some of the creators, as well as other artists and intellectuals from the entire region. This performance and the public dialogue were among the first attempts to ask: How has Yugoslavia, not necessarily the socialist/communist nation state, but rather a shared communal and cultural space, shaped various identities in the region? What is the socialist/communist legacy of Yugoslavia and why do we need to explore and recuperate this legacy? In February, 2014 the biggest civil unrest since the war in the 90s took place in Bosnia, sparked by the protests of workers, who lost their jobs due to ruthless privatisation. As the spreading protests started to make headlines, an image emerged that soon became iconic: a group of workers holding the slogan "Bosnians, Serbs and Croats – United in Poverty." A Democratic assembly named Plenum was formed to gather all the citizens to fight poverty and social injustice. These events were captured in the documentary *Bosnia Rising* by Carlo Nero and Vanessa Redgrave, and in the writings of political philosophers Slavoj Žižek and Srećko Horvat. The paper will focus on how these events—from theatre and film to street protests and debates—shape the notion of Yugoslavia in a new way— as a radical political idea to recuperate the core values of the Left in response to local nationalist politics and growing socio-economic injustices as international investors swarm the local markets.

# Ola Johansson

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Dr. Ola Johansson is Associate Professor in Contemporary Performance Practice at ResCen. He has taught and conducted theoretical and practice-led research in applied performance in the UK, India, Australia, Tanzania and South Africa. Along with works of performance art and video art, Johansson has published two books: *Performance and Philosophy: Interdisciplinary Approaches to the Performing Arts* (Saarbrücken: VDM Verlag, 2008), and *Community Theatre and AIDS* (Basingstoke: Palgrave Macmillan, 2011). Furthermore, he has worked as a theatre critic and documentary filmmaker. He has staged two theatre productions on the theme of democracy, *Beyond Vice* (2013) and *Politico* (2014). Johansson's next monograph will deal with the democratic legacy and the links between applied theatre, performance art, pedagogy and activism.

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## Democrativity: Measuring Democratic Qualities in Performance

Democracy, like any open system, is susceptible to various forms of corruption and can be turned against its own ethos by the very same rules that uphold the system. The only way to prevent abusive inversions of democratic power is to mobilise and permit people to engage in participatory modes of just democracy, even if this involves occasional counteractions against authoritative and unjust governance by majorities. Devised performance is a good test of democracy, especially the kinds which challenge the volatility of representation by means of direct participation. The paper will introduce the term democrativity as an analytical concept of how performance can test the conditions of procedural, liberal and participatory democracy. Like performativity, democrativity is a notion that takes effect through social encounters although with more contextual conditions. Democratively, the effect of performance needs to be gauged in terms of shared ownership, agency and possibilities to further action and change social regimes between performers, spectators and stakeholders. The paper will discuss existing measures and indexes of democracy (cf. Freedom House Index, Polity IV, della Porta 2013, Graeber 2013, UNDP 2012, Coppedge and Gerring et.al. 2011, Tilly 2007, Rancière 2007, Dahl 1998) and correlate these with the democrativity of socially engaged performance with examples of activist performances from African community-based theatre, community dance tactical media, and a production that the author recently conceptualized (*Politico*, 2014). The aim of the paper is to establish the concept of democrativity as a critical and applicable concept in reference to performance practices that intervene in sites of democratic crises and thus propose measures of democracy in performance that are more accurate than conventional democracy indexes.

# Matt Jones

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Mr. Matt Jones is a Ph.D. candidate, Centre for Drama, Theatre and Performance Studies, University of Toronto. He has authored numerous articles including "After Kandahar: Canadian Theatre's Engagement with the War in Afghanistan" *Canadian Theatre Review* 157 (Jan. 2014): (May 2013): 84-91. His recent conference presentations include "Murderers, Scumbags and Victims: Representing Non-Westerners in Theatre of the War on Terror." at the Canadian Association for Theatre Research conference, Brock University, 2014; "Soldiers and/or Savages: Violence and Alterity in Canadian Theatre of the War on Terror" at the Global Savages Colloquium, University of Toronto, 2014; "Mimetic Power and the Aestheticization of Time in the Arirang Games." *Performance Studies International*, Stanford University, 2013; "When Stuff Happens: Politics and Reality in Theatre of the War on Terror" Canadian Association for Theatre Research conference, University of Victoria, 2013; "The Shock and Awe of the Real: Verbatim Theatre and the War on Terror" *The Viewing of Politics and the Politics of Viewing*, School of English, Aristotle University, Thessaloniki.

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## Black Holes in Democratic Space: Intrusive Theatre and Guantánamo Bay

The prison camp at Guantánamo Bay is a perfect foil to the liberal public sphere. In place of an ostensibly free, public exchange of ideas between citizens tolerant of each other's opinions, the non-citizens in the camp are reduced to conditions approaching bare life in absolute secrecy, their opinions scorned, their subjectivity debased. Yet these two spheres coexist, uncomfortably, in today's democratic system, the latter supplying material for the former to churn into endless discourse. For artists to respond to this place using the conventional channels of the public sphere, including the medium of institutionalized theatre, seems to perpetuate this problem. Instead, a number of theatre and performance artists have preferred to haul their rage into public space in a way that deliberately intrudes on the everyday circuits and flows of capital and people. Such was the motivation for Jai Redman's construction of a life-sized model of Guantánamo Bay in the middle of a working-class housing estate in Manchester. Nor was he content to have audiences watch a show in the model: he invited them to live in camp, subjected to the menacing will (though not the violence) of guards played by actors. But by protecting his audience, Redman risks undermining the very purpose of the piece as experiential and performative rather than representational. A different strategy was deployed by Ian Alan Paul in his alternative history project the "Guantánamo Museum," which intruded only into the virtual space of the actual prison camp. Paul's website is a convincing simulacrum of a prison-turned-museum that enacts a kind of utopian appropriation of the memorializing of the camp. In this paper I compare the two methodologies and consider the value of theatrical intrusion for movements for democracy.

# Masahiro Kitano

Gunma Prefectural Women's University, Japan

Prof. Masahiro Kitano is a Professor at the Gunma Prefectural Women's University, Japan his writings include a Japanese Translation of Oedipus Tyrannus of Sophocles (2011), "Not an equal, but a greater payback" Guilt Comparative Theatre Research (2013). "Mythos and Epeisodion in Aristotle's Poetics" in Aesthetics (Bigaku) 212 (2003) (in Japanese) and a recent IFTR paper "The Fabrication of Essence in the Roots-Conference 2013 (presented at Barcelona). Prof. Kitano is a monthly reviewer of the Akahata (Red Flag), the daily newspaper of Japanese Communist Party.

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## Em-bodied Democracy of Greek Tragedy

As for its form, one might wish to find out the tendency to democracy in its confrontation of characters that represent aristocratic ideology and chorus speaking for people. In many plays, however, tragic chorus consists of those outside the boundary of Athenian democratic subject, namely, aristocrats, women, suppliants and slaves who do not take active role in the action. In this paper, I will argue that Democracy in Greek Tragedy should be found in its sheer fact that in order to proceed the antagonists) and the voices of both sides of the conflict should be spoken across the board and listened to. Oedipus has to keep his bodily appearance on stage while Tiresias makes his last speech in which he finds no value. Without implicit author or narrator, there is no other way to force the situation to move further. This I want to call em-bodied democracy, that is, democracy materialized in the body of actors. All theatre is democratic, one might argue. However Stichomythia (one line dialogue) and (relative) lack of monologue that is unheard by other characters on stage.

# Hayato Kosuge

Keio University, Japan

Prof. 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 Executive Committee member of IFTR since 2013; Organizing Committee member of PSi #21 Fluid States 2015 and representative of its Tohoku cluster. He finished doctoral course in 1990 at Keio. He was 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 with 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, and co-author of *Shintai I Bunka-ron (Body, Medicine, and Culture)* in 2002; among his English publications is "Transformed and Mediated Butoh Body: Corpus Moriens in Hijikata's Earthen Statue Project" in 2013.

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## Hijikata Tatsumi's Butoh Body and the Hidden Power of Democracy

Hijikata Tatsumi (1928-1986), a founder of "Butoh" or "Dance of Darkness," performed *Hijikata Tatsumi to Nihonjin: Nikutai-no-Hanran (Hijikata Tatsumi and the Japanese: The Rebellion of the Body)* in 1968, and in the process established himself as a central figure in twentieth century Japanese anti-establishmentarian theatre. After a four-year hiatus following this piece, Hijikata produced the most important work in the history of Butoh, *Hosotan (A Tale of Small Pox)*, in 1972, a piece filled with the archetypal country scenes of his birthplace, the memory of a rustic prostitute, and an image of a patient of Hansen's disease. Although these two performances are completely different in style, they seem to have a strong common thread: both of them represent the idea of a "holy body" that is both terrifying and fascinating at the same time, and, moreover, a "sacrificial body" that signifies both a propitiatory victim and a refusal to submit to authority. These concepts of body were probably inspired by the sokushin-butsumi, the dead bodies of self-mummifying Buddhist monks, figures related to an ascetic Buddhist tradition centered deep in the mountains. This practice of self-mummification was found in some Buddhist temples primarily during the Edo Period about 200 years ago; ardent monks rejected food and water and gradually starved to death as they prayed. Their mummified bodies are still worshiped as emblems of strong faith and as protecting deities in the Shōnai area in the Western part of Tōhoku, an area Hijikata visited in 1974. In this context, Hijikata's body could be regarded as an embodiment of the desire and faith of common people who have no political power, a reference to the fact that the power of democracy in the age of sokushin-butsumi resided chiefly in the symbolic representation of their hidden protest.



# Iryna Kuksa

Nottingham Trent University, U.K.

Dr. Iryna Kuksa holds a permanent Research Fellowship in Art and Design at Nottingham Trent University (UK). In her research, Iryna investigates the challenges, and opportunities, encountered by practitioners and educators in using immersive virtual environments and in applying 3D visualization as research methodology. Iryna's recent book 'Making Sense of Space: The Design and Experience of Virtual Spaces as a Tool for Communication' investigates a variety of physical and virtual locations and their applicability to be used for performance practices, analysing how they influence our emotions, ways of communicating to one another, and our ability to be creative. Iryna's forthcoming book 'Design and Personalisation' aims to identify the dimensions of the phenomenon of personalisation and typologies within it by investigating specific instances of personalised designs, their consequences for users, and for society. Iryna is a Reviews Editor for Scene (published by Intellect), Reviewer for Elsevier, Senior Visiting Research Fellow at Staffordshire University, and have recently been awarded Harry Ransom Fellowship to conduct her research on Norman Bel Geddes' theatrical presentations in the University of Texas at Austin (USA).

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## Making Sense of Space: Crossing the Threshold between Realities

This paper investigates how existing cultural forms are redefined (and sometimes reinvented) through digital technologies. It looks into how the relationship between the artist, the performer, the viewer and the artefact has changed over the recent years, examining an on-going conflict between the 'virtual' and the 'material'. It analyses such factors as credibility and intellectual transparency when constructing a virtual heritage environment or creating a 3D reconstruction of a historical theatrical artefact. It also discusses the importance of virtual presence for cultural heritage institutions and their approaches (and challenges) to address the issues of personalisation, accessibility, sharing, and user feedback. The paper looks into the effect digital technologies have on theatre, reconfiguring its aesthetics and challenging conventional audience-performance interaction. It analyses virtual reality as a space for theatre making and attempts to answer the question of how the use of technology and artistic creativity can be balanced, in order to prevent the storyline from disappearing behind the 'new media decorations'. The emphasis is on theatre makers identifying the desired level of interactivity to maintain the feeling of the spectators' immersion and engagement with the performance. The paper discusses the collision of virtual and physical worlds, which creates a new synthesis, but also raises the question of who is responsible for managing digital footprints. The paper concludes with coining a new term – 'phyrtual', which describes a new type of reality we are facing, where our physical bodies are constantly extended throughout the virtual. At the end of the presentation, I will showcase some relevant to the panel theme research projects taking place at Nottingham Trent University, as a step to underpin new collaborations.

# Anirban Kumar

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Mr. Anirban Kumar is currently pursuing a Ph. D at the Department of Theatre & Performance Studies in School of Arts & Aesthetics, Jawaharlal Nehru University, New Delhi. His research interests primarily concern Walter Benjamin's body of work, especially his writings on the idea of history. His M.Phil dissertation titled *The Phantom of Transgressive Aesthetics & Missed Possibilities – A Study of Political Theatre in Allahabad: 1975-1985* focused on the inter-linkages between non-linear history and questions of aesthetics and politics. He has presented two 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 and "Work & Value of Strike – Paradox in the performance of Aurat", at the International Interdisciplinary Congress on Women (IICW), 2014.

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## Political Theatre in Now Time

### Curated Panel: What's Left of the Left? Identity and Aesthetics

The paper opens with a detailed description of two photographs in which members of DASTA (cultural front of Progressive Students' Organization, constituted in the year 1978) are reciting songs from a book. Connecting it to the larger dynamics of communal tension in the region of Uttar Pradesh, this paper will explicate Judith Butler's critique of Arendtian exposition and her emphasis on "space of appearance" which seeks to ascertain that the "true" space lies "between the people" (Arendt, *The Human Condition*). In *Bodies in Alliance and the Politics of the Street* – Butler explains that what "space of appearance" does exclude is the assisting nature of tangible things, in support of these actions. Set against the backdrop of communal riots, the play *Shahar Khamosh Nahi* (*The City is not Quiet*) performed by DASTA not only raises some very specific issues but also accuses the people in power of instigating a riot like situation. As the paper will deal with the issue of aesthetics and politics, expositions from the interviews will entail an investigation into a self-reflexive question, i.e. what can be called a 'political theatre'? Through these questions, the presentation will explore the tension between art and politics. Taking off from these questions the paper will locate this political theatre in the domain of activation of the missed possibilities, wherein Walter Benjamin's 'On the Concept of History' will become a guiding source. Starting with an analogy of a weapon in the form of an automaton, the discourse on redemption of these missed possibilities will be dealt from an angle of 'now' time. Summing it up, this paper will raise questions of communal-fascist danger in the wake of today's political situation in India.

# Yuko Kurahashi

Kent State University, USA

Dr. Yuko Kurahashi is an associate professor of theatre, Graduate Coordinator, and AOT (Art of the Theatre) supervisor in the School of Theatre and Dance at Kent State University. Her areas of specialty include multicultural theatre, community-based theatre, and intercultural theatre. She is the author of *Asian American Culture on Stage: The History of the East West Players* (Garland, 1999) and *Multicultural Theatre* (Kendall/Hunt, 2004 & 2006). She has published a number of articles on Ping Chong's *Undersirable Elements*. Her contributions to regional theatres include an article on Terrence Spivey and Karamu House (Cleveland) published in February issue of *American Theatre Magazine* in 2009. She continues to write reviews and articles for scholarly journals.

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## Proletariat Drama during the Taisho-Democracy period in Japan

My paper explores representative socialist and proletariat drama written from 1910 through the 1920s. I will examine how these early proletariat theatre works during the Taisho Democracy period served as inspiration for socialist writers in the 1930s. Proletarian and socialist drama was part of a proletarian literature movement in Japan at the height of the Taisho Democracy period that led to the publication of several Proletariat magazines including *The Sowers* (種蒔く人) *Literary Front* (文芸戦線) magazine (1924) and *Battleflag* (戦旗) (1928) as well as *Reconstruction* (改造) (1918). In addition to these magazines, Proletarian theatre companies emerged: *The Expression Theatre* (表現座) which attempted (but failed to stage) a proletarian adaptation of Inosuke Nakanishi's *One that Burgeons to Red Earth*; and *The Pioneer Theatre Group* which did stage it in 1923. Representative examples of socialist/proletariat plays include: Mokutaro Kinoshita's *Izumi's Fabric & Dye Store* (published in 1912, performed in 1915); Kichizo Nakamura's *Dance of a Skelton* (1915); Kesami Sano's *A Deserter and his Wife* (1924); and Kaoru Osanai's *The Abyss* (1926) in addition to *One that Burgeons to Red Earth*. Osanai's *The Abyss* is noteworthy because Osanai, who is considered "the Father of New Theatre" in Japan, is rarely discussed in relation to proletariat drama. Although Taisho-Democracy (Japan's move toward liberal democratization in the Taisho period, 1912-26) has been widely discussed in academia, the proletariat and socialist drama of that period have been less examined in theatre studies in part because many of the proletariat plays were never staged. My paper will attempt to bring attention to this movement and its significance for later Japanese theatre.

# Margherita Laera

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Dr. Margherita Laera is Lecturer in Drama and Theatre, University of Kent, UK. She did her Ph.D. in Theatre Studies from Queen Mary University of London (AHRC funded) and has worked as a freelance journalist for Italian publications, theatre producer and translator. Her publications include a book chapter titled 'How To Get Your Hands Dirty: Old and New Models of "Militant" Theatre Criticism in Italy', in Duska Radosavljevic, *Theatre Criticism: Changing Landscapes* (London: Methuen, 2016) and a monograph *Reaching Athens: Community, Democracy and Other Mythologies in Adaptations of Greek Tragedy* (Oxford: Peter Lang, 2013). She has edited *Theatre and Adaptation: Return, Rewrite, Repeat* (London: Methuen, 2014) and was Guest Editor for the special issue of the *Journal of Adaptation in Film and Performance*, 7.2, summer 2014. She has contributed fifty-three entries on Italian actors, in Simon Williams, ed., *The Cambridge Encyclopaedia of World Actors and Acting* (Cambridge: Cambridge University Press, 2014), (in press).

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## How to Get Your Hands Dirty: 'Militant' Theatre Criticism in Italy

In the autumn of 1966, prompted by the stagnant and lethargic state of stage arts in Italy, a group of theatre scholars and theatre critics started to write a manifesto entitled 'For a new theatre', which would function as a call for participants to a conference in Ivrea, near Turin, the following summer. This conference marked the beginning of a new era in Italian theatre practice and criticism, in that it inaugurated a burgeoning experimental scene ('New theatre') and it took issue with the early-twentieth-century model of theatre criticism, especially its inability to challenge the status quo. While the early-twentieth-century model is known for the critic's self-declared distance and objectivity vis-à-vis theatre practice, the 'militant' paradigm advocated a much more engaged approach, through which critics were encouraged to 'get their hands dirty' by promoting 'New theatre' over the old, and getting involved with theatre practice in order to influence its course. It is evident that such understanding of the critic's role poses a number of deontological problems, which is why many Italian critics who started to work in the 1960s have now abandoned the most extreme strategies advocated by this model. This presentation is concerned with the legacy that the 'get-your-hands-dirty' paradigm has had on new models recently evolved in the internet era. In order to explore how contemporary critics regard the 'militant' experiments of the 1960s and 70s, I speak to Claudia Cannella (*Corriere della Sera* and *Hystrio*), Andrea Porcheddu (*Delteatro.it*, *Hystrio*, *Linkiesta.it*) about conflicts of interest, professionalism and the role of the critic. I also report on the results of an internet survey designed to map out the state of the profession in Italy today. Questions were designed to find out whether the recent de-professionalisation of the role of theatre critic marks a return to the 'militant' model.

# Javiera Larrain

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Ms. Javiera Larraín holds a degree on Spanish Literature from the Pontificia Universidad Católica de Chile (Pontifical Catholic University of Chile), and is Master of Arts with a Major in Theatre Directing from the Universidad de Chile (University of Chile). She is currently a Ph.D. student in Literature. She has participated in numerous research projects related to theater, narrative writers, arts and culture in Chile; and in different international congress: Argentina, México, Uruguay, Barcelona, London, and others. She has also published articles in international academic journals, book chapters and editing work on several theater books, She is currently preparing her book History of theater direction in Chile: 1940-1979 (National Research FONDART 2013), which is funded by a national investigation grant. Since 2011, Larraín has worked as a theater director of Cronópolis Theatre Company. In 2011, she debuted with her first play, 'Living Proof', written and directed by herself. In the same year Larraín toured Buenos Aires, Argentina. In 2012, she debuted with a new play 'Light red on dark red', which is funded by a national grant (FONDART 2012). Her third play, about women writers (Gabriela Mistral, Virginia Woolf and Simone De Beauvoir); called 'Tryptic', debuted in 2013.

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## Reflections on the scenic settings of the Democracy in Post-Dictatorship in Latin America

The period between the 1960's and the 1980's is politically meaningful in Latin America, marked by coups and subsequent dictatorships that ravaged several countries. Such is the case of Chile, Argentina, Uruguay and Brazil, among others. Gradually since the late 70's and into the early 90's, military dictatorships gave way again to the return of democratic governments, freely chosen by the act of suffrage. This new process of democratization, called Post-Dictatorship, was located as a place of reflection and criticism of the previous period. Within this context, theater is set as capital place to make this work. Thus, this paper seeks to investigate the Latin American Post-Dictatorship theatrical scene, and the way it reflected the spoils and consequences of living in dictatorship. Theater emerges as an agent working in rediscovering and redefining the concept of State under the consequences of past dictatorships, focusing on textual and performative axes as dramatic fragmentation and dissolution of a headless and dysfunctional social reference. We will reflect on the study of the cases of three countries; Chile, Argentina and Uruguay, where theater is presented as an existential appeal to individualities and particularities of subjects citizens; which are crossed by the practices of neoliberalism colliding with concrete political events of the last decade. The playwright's activity returned to occupy an important place within the territory of national letters; revisiting issues and problems of the time the severance of human relationships, economic crisis, the shortage of labor, and of course, the violence of the military regime; through an indirect and suggestive language, full of irony.

# Meewon Lee

Korean National University of Arts, South Korea

Dr. Meewon Lee is a professor at Korea National University of Arts in Seoul, Korea. She received her Ph.D. from 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 the Korean Theatre Research Association (2011-2013), and as the vice president of Korean Theatre Critics Association (2003-200), the two largest theatre organizations in South Korea. She was also the director of the Folklore Institute at KyungHee University (1997-2002), where she had been a professor from 1986 to 2002, and the director of Korean National Research Center for Arts (2012-2014). She published ten books including 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," "Tradition and Esthetics of Korean Drama," and many others. She is interested in esthetics of Korean theatre in relation to its traditions and the world-wide theatrical conventions and theories.

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## **Performance, Identity and Politics Madangguk, a modern Korean theatre for Democracy based on traditional performances**

Madangguk began when the oppressive dictator Park's regime escalated in the 1970s. Madangguk's artists were mostly a group of university students, who protested against the political situation at the time and wished to achieve democracy in Korean society. For example, True Donga Newspaper Ceremony, one of the first Madangguk plays, is an impromptu play in the middle of a protest demonstration for the free press and democracy. Madangguk soon began to reflect not only political issues but also various aspects of society such as the problems of farming villages and urban ghettos. Madangguk gradually developed four aesthetic goals; set the model for people, reflect the situational reality, criticize societies' inequities, and re-create the merit spirits of traditional theatres. Its amateurism faded by 1990 when the political oppression lessened. Since the artists were educated groups, many of them were talented and became professional theatre persons later on. Madangguk is also the first successful modern theatrical form, which utilizes traditional theatrical heritages. It borrows many traditional theatrical techniques such as episodic structure, dance movements, masks, and chanted songs. In addition, the artists had strong pride in national culture-identity and had a view of post-colonialism. In short, Madangguk is a political theatre for democracy that formally mixed the modern and traditional theatres. The achievements of Madangguk in modern Korean theater history could be summarized as follows: 1) it was the first underground theatre, which protested against the current political and social issues, 2) it made best use of Korean traditional heritage and succeeded in bringing to life the traditional theatrical forms and satirical spirits, and 3) it consequently awoke cultural nationalism and identity among the audiences.

# Peter Lichtenfels

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Prof. Peter Lichtenfels is in the faculty of Theatre and Dramatic Arts at the University of California Davis, where he takes responsibility for directing. An international theatre director who has worked also as an Artistic Director in the UK, he has directed a wide range of plays from the European classics, to Shakespeare, to Beckett/ Bond/ Ohta, to new writing especially around issues of nationhood. The author of several articles and books (most recently with John Rowse *Performance, Politics and Activism* (Palgrave, 2013)), his research currently focuses on how the energy of theatrical production establishes modes of reciprocity with the audience.

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## Form and Energy in Theatre Practice

### Joint Paper: Peter Lichtenfels & Alexander Boyd

[Revised] Peter Lichtenfels (theatre director) and Alex Boyd (Lishi movement practitioner) have collaborated through workshops over the past three th century by insights into alignment and breathing from energy systems in various parts of the world (in particular: Africa, Latin America, Asia, Asian subcontinent). This presentation is following up the work with alignment and breath to its logical next step with energy-work, in a conversation that we hope will contribute to other work in this field. 1) Energy rather than power opens many different pathways to thinking about participation by moving energy and giving presence to things in the world that are often ignored by power. 2) To lead/follow energy differently in every moment is an embodied theatre practice of finding form that presences, and is central to both rehearsal and performance. 3) In theatre training, energy work enables finding the form that activates the rehearsal space and the performance space (giving presence to all their elements), with carefully trained and practiced techniques. These are techniques that are familiar to theatre training traditions that foreground alignment and breath – what energy work adds is the skill of ensuring that they are used to activate form and the skill of knowing when this is needed, and when the form has to be re-formed. 4) The process of energy work in theatre is tied to articulating new modes of being and living into cultural value and therefore into political recognition.

# Pavithra Madhusudhan

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## Gender Politics in Contemporary Kannada Play Productions

There was a time when men dominated the activities of play writing, acting, play production and managing theatre. Today's society witnesses debates where scholars raise voices about gender equality, sexuality and so on. William Golding writes, "I think women are foolish to pretend they are equal to men, they are far superior and always have been." The energetic presence of women in theatre can be seen through their performance, their writing and theatre management as well. Most of the contemporary Kannada plays represent the social relations and interactions of gender and sexes. The paper intends to discuss gender and sexuality with reference to some Kannada plays and their productions. The performance of these plays are focused upon and discussed.



# Althaf Mahammad

Center for Arts Media and Social Welfare, Hyderabad

Dr. Althaf Mahammad holds a Ph.D in Theatre Arts from University of Hyderabad. As a Children Theatre practitioner, he was involved in practicing and training in performing arts for the last 14 years across India with special focus on Telangana and Andhra Pradesh. He is also the founder president of the organization CAMS (Centre for Arts, Media and Social welfare). Besides promoting theatre arts, the organization works for social development particularly of under privileged sections of the society, training children and adults besides providing them a platform to perform at different state and national level cultural festivals and competitions. The organization also takes up awareness campaigns to highlight issues like education, health, hygiene and environment etc, for the benefit of people particularly from underprivileged sections of the society and rural areas through street plays and theatre performances.

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## Introducing Theatre to Children: Exploring the Possibilities of Folk Games for Children Theatre Practice

In children theatre, whether it is formal or informal, games play an important role. Like in formal theatre, we cannot teach children theory and instead through games, a child's ability to communicate, which is essential ingredient for theatre, could be improved. By playing games children bring out their hidden physical, mental and vocal skills. They will gain command over their all parts of their bodies and the ability to apply this in every day social life. Through games they can explore their feelings, lessen their fears and understand the problems of others, particularly the introverted children and other children with psychological problems or special children who need additional encouragement. The games, well played, help with the bonding of relations within the group. Inhibitions, preoccupations and many phobias of the child's psyche can be eliminated to a great extent. Just like the usual games everybody plays, these games have similar advantages with an additional quality - that of belonging to theatre. For children, ultimately these games help in having fun in a constructive manner, giving them a feel for theatre fundamentals. India has a taxonomy of traditional or folk games for children which are directly or indirectly related to theatre. Traditional games help significantly in teaching the social behavior. The very obvious reason to discuss these is that imitation, imagination, social issues, groups, rituals, relationship etc., can be understood clearly through games. In folklore, through watching entertainment, celebrating functions, singing songs, playing them either during the day time or in the moon light, playing in the sand or on the thick floor, with dice, tamarind seeds, balls or pebbles all the games are played from 5 to 6 year old children to teenagers. They play games without differentiating themselves as male and female. They play and sing together.

# Peter Marx

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Prof. Peter W. Marx is Chair of Theatre Studies at the University of Cologne and director of its Theatre Collection. Since 2013 he is a member of the IFTR ExCom and Executive Editor of Forum Modernes Theater. His research interests are in Shakespeare in Performance, Intercultural Studies and Theater History.

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## A wood near Athens – whose wood is it anyway?

Participation has become one of the key terms in recent scholarly discussion about cultural politics. But the question of participation includes also the question of cultural ownership. As Dennis Kennedy has stated in his famous "Foreign Shakespeare" book, we recently see the emergence of artists and plays that defy the notion of national (or social belonging) – Shakespeare being the most global of them. The paper will trace the negotiations of Shakespeare and cultural participation in the German-speaking theatre where we see lately the rise of "post-migrant theatre", claiming a genuinely democratic mission in providing access for groups that have been eclipsed from the cultural discourse so far.

# Sara Matchett

University of Cape Town

Ms. Sara Matchett currently lectures in the Department of Drama at the University of Cape Town. Her teaching profile centres around practical and academic courses which include, voice, acting, theatre-making, applied drama/theatre, and performance analysis. She is especially interested in interdisciplinary modes of creating. She is presently completing her PhD at the University of Cape Town. The study aims to investigate the soma as a site for generating images for the purpose of performance making and specifically focuses on investigating the relationship between breath and emotion, and breath and image, in an attempt to make performance that is inspired by a biography of the body. As co-founder and Artistic Director of The Mothertongue Project women's arts collective, Sara has experience in the field of theatre in South Africa, Singapore, India, Kenya and Indonesia as a theatre-maker, performer, director and facilitator. Research with The Mothertongue Project focuses on women's theatre with particular reference to cross-community professional theatre as a means of facilitating conversations across differences. She is also an Associate Teacher of Fitzmaurice Voicework®.

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## **Performativities as Activism: the case for the synergetic potential between on-line and embodied activism in addressing gender-based violence and rape culture**

This paper examines the relationships between embodied performance events such as Walk: South Africa and online social media campaigns such as OneBillionRising and the #BringBackOurGirls Campaign. The paper argues that seeing these forms as instances of political performatives (Arditi 2012) is important in order to understand ways in which they can produce a sustainable relationship/encounter to address the issues of gender-based violence and rape culture. It is argued that this can be achieved through commitment to the theories of embodiment (Steiger 2007) and performance as the labour of again (Hamera 2013). Through a comparative reading of two examples, one of global activist campaigns, the other of a performance informed by global activism, the paper begins with a reading of one instance of a campaign against gender-based violence, and interrogates the use of feminist activism and performance to promote change for women in the world. This is followed by an exploration of Walk: South Africa, a performance event which was produced in response to the brutality of gender-based violence and rape culture in India and South Africa in 2012 and 2013. This analysis explores the ways in which performance may transform the discreet moment of activism into more sustained/ sustainable mediations for promoting change for women in the world. In offering a comparative reading of these two examples of activism and performance the paper argues that their relationship is based on women's embodiment and the role of performance as the labour of again. The paper argues the need to find ways of embodying the relationships between potentially dis-embodied online activism and discreet performance encounters, in order for both performance and activist approaches to continue/sustain strategies for campaigning against gender-based violence.

# Tony McCaffrey

University of Canterbury, New Zealand

Mr. Tony McCaffrey has many years' experience as an actor, director and playwright in the UK, France, Turkey, the United States and New Zealand. He is completing a Ph.D. in Theatre and Film Studies at the University of Canterbury on The Politics and Aesthetics of Disability Performance. 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, since 2004. He has presented papers at conferences of Performance Studies International (2007-14) and IFTR/FIRT in Santiago and Barcelona and at Theatre Performance Philosophy 2014, Sorbonne. Recent performances by Different Light include 'The Poor Dears', the Powerhouse Museum, Sydney, 'Still Lives' in San Jose, California and at the Ludus Festival, Leeds, 'The Earthquake in Chile' a site specific performance presented in post-quake Christchurch with Free Theatre and Richard Gough of CPR and 'The Canterbury Tales'(2013), a site specific series of performances in the earthquake-damaged central city.

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## **Putting the idiotai before the demos: the potential for a democratic space in the theatre of people perceived to have intellectual disabilities**

The work of theatre companies which involve people perceived to have intellectual disabilities, such as Back to Back, Theater Hora and Different Light, continues to provoke responses inflected by what Rancière has termed the 'ethical turn' in aesthetics and politics. Reviews and post-show discussions reiterate an anxiety over the mediation of the presence and voice of the performers. Academic critical responses seem to validate a particular ethics in the responses of the spectator, usually referencing Levinas' 'infinite obligation to the other.' Is this ethical concern to respect the otherness of people with intellectual disabilities an ethics based on a substantialization of the Other, an ethics on behalf of, but not including, people with intellectual disabilities? Is it predicated on either the desire to mourn the trauma of this exclusion or the belief in a time of equality and inclusion to come, thereby invoking a theology of time which serves to obscure the broken time of the here and now and the political potential of such performance? One way these theatre companies have responded to such ethical anxiety is by specifically including and playing with moments of spectatorial uneasiness within their performances, thus bringing back in the political by performative means. This is a tactic of not only reconfiguring these ethical concerns from the subject position of people with intellectual disabilities, but also of making a show of, or showing up such ethical concern, and, more radically, of making a performance of, or playing at, being intellectually disabled. What happens when these performers deliberately play the idiot, or perhaps the idiotai, those who do not count in a democracy, those excluded from the demos of democratic institutions? By doing so do they disturb a Platonic ethical community.

# Katherine Mezur

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Dr. Katherine Mezur is a freelance performance studies scholar, teacher, and dramaturg. Her research focuses on transnational Asia Pacific particularly the performance influences and practices from East Asia and Japan. Mezur has written extensively on Japanese traditional and contemporary performance, girl cultures and kawaii or cute subversive art and practices, media and robotic performance, and gender performance from kabuki to J-pop. She is co-curator on the Tohoku Fluid States conference and will lead the Corporeality working group. She is also a core-member of a Portfolio Butoh [<http://www.portfolio-butoh.jp/>]. Mezur holds a Ph.D. in Theatre and Dance, (Emphasis on Asian Performance) from the University of Hawai'i Manoa. She has held teaching positions in Theatre and Dances at the University of Washington, Seattle, Mills College, and Georgetown University. Her books and articles include, Beautiful Boys Outlaw Bodies: Devising female-likeness in Kabuki, (in progress) and 'Cute Mutant Girls: Performing Sweet and Deviant in Contemporary Japan'.

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## Post-Democracy's Critical Remains under Constraint: Performing Dissident, Exile, and Prisoner in @Large: Ai Weiwei on Alcatraz (2014-15) Installation

This essay concerns the post-democratic state of the prisoners and exiles of conscience "experience" in @Large: Ai Weiwei's installation, of objects, texts, and sounds, in the various buildings and cells of Alcatraz Island's Federal Penitentiary (September 2014-March 2015). Each kind of artwork evokes, through different senses, the presence of a person or a group of people and their acts of social and political consciousness, which were stifled, silenced, and in some cases, "disappeared" by dominant state institutions. Over every room hangs the looming question of human rights abuse. This installation, which occupies several vast ruined buildings of the notorious prison of Alcatraz Island, is on a small rocky island located in the San Francisco bay. Throughout the exhibit, which takes several hours to experience, the spectators move through prison buildings and cells, performing small tasks, of seeing, reading, listening, and writing. In this pilgrimage through Ai Weiwei's exhibition/installation, the question of democracy never arises, it is always somewhere else, as if democracy is a "dead and gone" ideal. What we are witnessing are the critical remains of those who believed in democracy and "freedom of expression" ideals but are now rendered into Lego portraits in a vast room of flattened digital faces. Or, the pristine ideals of artisans, who make collective porcelain artworks, are now porcelain flowers in the abandoned prison toilet bowls. One can sit in tiny prison cells and hear the voices of imprisoned activist artists, musicians, priests, writers, and politicians who are/were incarcerated somewhere somehow. Every object and sound is caught inside, incarcerated. I will argue that @Large works as a post-democratic experience because it involves the spectators as witnesses in, of, and with others' political acts of conscience through all the senses of witnessing.

# Shayoni Mitra

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Dr. Shayoni Mitra is an Assistant Professor at the department of Theatre at Barnard College, Columbia University. She received her PhD in Performance Studies from New York University. Professor Mitra's teaching includes courses on Theatre Traditions in a Global Context, Indian and Asian Performance, Performance Studies and Postcolonial Drama. She is currently a Fellow of Transnational Feminisms at the Barnard Center for Research on Women. Her essays and reviews appear in various scholarly journals including *The Drama Review*, *Comparative Studies of South Asia, Africa and the Middle East*, and *the Asian Theatre Journal* and as chapters in various books. Professor Mitra was also an actor with Delhi based street theatre group *Jana Natya Manch*.

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## The (Im)Possibilities of a Hindustani National Theatre

### Curated Panel: Of Bards and Poetics of Politics

The Hindustani play *Agra Bazaar* (1954) by Habib Tanvir, set in the market milieu of 1812 Agra, celebrates the works of popular but unpublished poet Nazir Akbarabadi. Tanvir uses *Agra Bazaar* as his meditation on the historicity of the Indian stage – how will our history in and as performance be recorded? If the colonial encounter the play narrates predicates cultural consciousness on literary publication and circulation, Akbarabadi's legacy points us to another direction. The lyrical Hindustani of the bazaar reminds postcolonial audiences of their past coded, recorded and transmitted in oral tradition, without the mediation of the colonial archives. Such is a history that forever escapes its own writing, and emerges as one that can be broached through the embodied technologies of performance.

# Gilson Motta

Universidade Federal do Rio de Janeiro, Brazil

Dr. Gilson Motta is artist and researcher of Performing Arts. Professor at the School of Fine Arts at the Federal University of Rio de Janeiro (UFRJ), he operates in the areas of history of staging and theatre of animated forms. He is Doctor in Philosophy from UFRJ with a thesis about the relationship between artistic creation and cruelty. Author of the book *O ESPAÇO DA TRAGÉDIA (THE SPACE OF TRAGEDY)*, published by Editora Perspectiva in 2011 and *ZONAS DE CONTATO (CONTACT ZONES: uses and abuses of a body aesthetics)*, co-authored with Denise Santos. As performance artist, he has been working with the Collective of Performance Daily Heroes (Coletivo HERÓIS DO COTIDIANO). Created in 2009, the Collective has participated in several events of performance and video exhibition in Brazil and abroad, and received important awards. Currently, he is professor of the Post-Graduate Program in Art of Scene of Federal University of Rio de Janeiro. Coordinator of the Laboratory of Theatre of Animation – "Performing Objects" at UFRJ, where he conducts a research about shadow theater and performance with puppets at urban space. In October 2014 he participated as researcher residente at the Institut International de la Marionnette in Charleville-Mezieres, France.

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## Performance and Utopia: The Collective Of Performance "Daily Heroes", From Rio De Janeiro

The proposal is presenting the work of Collective of Performance Daily Heroes from Rio de Janeiro through videos and photos. These images will be the base for a discussion about a specific theme, namely the relationship between utopia and performance. Utopia is a theme closely related to the work of the Collective and it is part of the contemporary cultural debates, passing by several areas of knowledge and linked to the very idea of the city. The Collective Daily Heroes develops a work of performance in public spaces, based in theories as the Relational Art, the Theatre of Oppressed and the Art as a tool for social transformation. The Collective searches the production of a democratic space, of participation and social criticism. Recognized by critics of his country and has received awards for her acting, the Daily Heroes develops a work that is characterized by the manipulation of space in order to promote new forms of living together and acting in the world. In their performances, the Daily Heroes explores the concept of non-place as the opposite of utopia, and at the same time, creates micro-utopias, valuing the right to the city and the production of subjectivity from the creation of new modes of urban sociability. Thus, the concept of utopia - while searching for a better world - runs through the work of Daily Heroes. In short: the performances have a social and political orientation and they present some questions related with the general theme of the Congress, namely, "Theatre and democracy". As such, for this event, we propose a Lecture in which it will be displayed images (photos and videos) of the group's work.

## Dr. Olga Muratova

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Dr. Olga Muratova is a native of Moscow, Russia. She teaches Russian Studies at the City University of New York. She received her MA degree in Linguistics at the Moscow University of Linguistics and her Ph.D. in Comparative Literature at the CUNY Graduate Center.

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### Is American Democracy “Disgraced”?

Ayad Akhtar’s “Disgraced” premiered in 2012, won the Pulitzer Prize in 2013, and is now enjoying its second run on Broadway. The emotionally draining dialogue of the play starts and finishes with the main character’s portrait, half-finished in the beginning and fully finished by the time the curtain falls. The portrait—which is said to be inspired by Diego Velázquez’s painting of Juan de Pareja, a work of art that stirred a lot of controversy, surprise, and admiration back in 1650—leads to a fresh bout of heated polemic on the issues of democracy, race, and peaceful coexistence in the present time. Akhtar puts a Muslim, a Jew, an African-American, and a white American in the same room, pours them some wine, and lets them take off their usual masks of political correctness when openly discussing (or rather viciously attacking) their cultural and religious differences. Throwing caution and good manners to the wind, Akhtar’s characters aggressively criticize each other’s mores and values while defending their own. The gloves come off, revealing ugly truths, which Americans are not supposed to say out loud, which come in direct conflict with the very fabric of their multiethnic society, and which undermine the fundamental principles of the Declaration of Independence. Akhtar’s “Disgraced” unmercifully puts before the audience an uncomfortable question of whether American democracy exists in real life and not just on a page of a historical document. Antonio Palomino, a Spanish art historian, wrote that when Pareja’s portrait was exhibited, it “was generally applauded by all the painters [...] who said that other pictures [...] were art but this alone was ‘truth.’” Like Velázquez, Akhtar is not afraid to speak the truth even if shocks the public and denies him the reputation of being politically correct.



# Chitnis N. V.

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## The Emergence of Socio Political Discourse in the 'Folk Theatre

Traditions occupy a prominent place in the Indian social system as well as Indian folk theatre. Any living tradition has a natural flow. There are traditional arts forms which reflect the ideals of the society, its determination to survive, its ethos, emotions, fellow-feelings, and so on. Drama in itself is a complete form of art. It includes in its framework acting, dialogue, poetry, music affected by traditional aspects. In community living, the art of singing has its own importance in all the traditional theatre - forms, songs and the arts of singing have an important role to play. Traditional music of the theater is an expression of the feelings of the community. Traditionally there are different cultures of India, such as religious festivals, fairs, gatherings, ritual offerings, prayers, celebrated almost throughout the year. During these occasions, traditional theater forms are presented. They reflect the common man's social attitude and perceptions. Traditional drama is the richest and the deepest rooted element of the traditional culture of any country. Like music, dance, this branch of folklore reflects in a true measure the national genius. India with her diverse cultural patterns has provided a wide field to this form of people's artistic expression. In India, a vast folk has aesthetic appeal and artistic achievements, whether it is on festive and ceremonial occasions of other familiar, common events in the life cycle of the community. There emerges a theatrical performance integrating song, dance, myth and tale into one composite art. The traditional theatre is a continuous tradition in South of Karnataka, Goa, Konkan and Maharashtra. In this paper researcher is highlighting the traditional forms of Maharashtra, i. e. Kir-tan, Bharud, Lalit, Jagar, Gondhal, Powada, Lavni, Vagnatya, Dandar. While studying these forms, the focus is on studying their presentation style and stores. All these traditional forms teach the audiences about their weak points in life and also teach to live quality life and have good thoughts. It should be noted that in the performance of every folk art/drama there is an emphasis on performing the taste of the people and to provide them entertainment.

# Sumathi Nagesh

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Ms. Sumathi Nagesh is a PhD research scholar at the Centre for Women's Studies, University of Hyderabad. Her area of research is translation and adaptation of Ibsen's plays in Kannada theatre and gender politics. Her interests include Intercultural Theatre, Gender and Theatre, Translation Studies, and Culture Studies. Sumathi holds an Mphil degree from the department of Comparative Literature titled "Translations and Adaptations of Western Texts in Indian Theatre: A Selected Study".

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## **Translation as Mediation: The Politics of Translating for a Gendered performance**

The process of translation and adaptation of a written text into a performance text involves mediation and negotiation. To translate is to modify the written text to suit the cultural milieu of the performance. The mediation process is not just between the text and performance but the cultural context of the play as well. The aim of this paper is to understand translation as mediation and the politics it entails. The first part of the paper will discuss how translation may be considered as mediation. I wish to argue that the process of translation involves negotiating between the written text and the performance text to create a new, meaningful text. The second part of this paper looks at the one-woman performances of Laxshmi Chandrashekar as feminist theatre that mediates a gendered identity through adapted plays. I have chosen three solo performances: Hennialave, Lady minus Macbeth, and Eddelu. Through the tools of performance analysis I would like to take each play as an example of mediation through translation for theatre. In my opinion, these plays experiment in terms of both form and content. I wish to evaluate the politics of the genre of one-woman performance and the significance it holds for feminist performances. I wish to examine Chandrashekar's performances for the politics of adaptation and the feminist arguments it raises. Through this paper I wish to understand the translation of sexual politics through the woman's body on stage. It is interesting to understand how Chandrashekar uses her body in these plays as a site of the various gender issues she wants to discuss. Thus, what aspect of a gendered identity is negotiated through the text? Could translation be considered as a gendered activity? If yes, what are the underlying politics that govern Chandrashekar's performances? Such are some of the issues I wish to undertake in this paper.

# Edna Nahshon

The Jewish Theological Seminary

Dr. Edna Nahshon is professor of Drama at The Jewish Theological Seminary. She currently serves as guest curator of an exhibition on American Yiddish theater scheduled to open in Feb 2016 at the Museum of the City of New York. Nahshon's book include: Published Works Yiddish Proletarian Theatre: The Art and Politics of the Artef, 1925-1940 From the Ghetto to the Melting Pot: Israel Zangwill's Jewish Plays Jews and Shoes Jewish Theatre: A Global View (editor/contributor) Jews and Theater in an Intercultural Context (editor/contributor) Stars, Strikes and the Yiddish Stage: The Story of the Hebrew Actors' Union 1899-2005 (companion catalog to YIVO exhibition) Her forthcoming book focuses on Jewish responses to Shakespeare's "Merchant of Venice"

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## **Ramifications of the Theory that Gregorio Leti's "pound of flesh" account was the basis of Shakespeare's "Merchant of Venice."**

Do Original Sources Matter? The Merchant of Venice vis-à-vis Leti's "Pound of Flesh" Tale by Edna Nahshon Gregorio Leti (1630–1701), a colorful Italian historian who converted to Protestantism, and lived in England in the 1680s and authored The Life of Pope Sixtus the Fifth, is a book that appeared in English translation in 1754. In it, Leti describes in great detail a supposedly real-life Roman legal case in which a Christian merchant demanded a pound of flesh from a Jew. Leti's account attracted considerable attention and came to be regarded well into the 19th century as inspiration for the "pound of flesh" story of Shakespeare's The Merchant of Venice. 18th and 19th century acculturated Jews, who regarded Shylock as a false and harmful stereotype, seized upon Leti's destabilizing story as proof of Shylock's inauthenticity and used it in scholarly arguments and intra-Jewish works of fiction and drama. The first work of fiction appeared in 1856 in The Israelite, an influential American Jewish newspaper which serialized over several months a novella titled "The True Shylock Story," a richly embroidered tale of Roman intrigue based on Leti's account. Leti's account eventually lost its credibility as the source for Merchant when it became clear that Leti's book postdated the Shakespearean text. Yet it continued to reverberate in the Jewish cultural sphere as late as the 1920s. In my paper I will discuss the offshoots of Leti's tale and will tackle problematic questions inherent in the tension between the source that is credited – even erroneously -- as the factual basis of a dramatic work and the artistic creation that has an impact on the actual life of "real" people who are seen through its lens. These issues will be raised within the larger context of majority and minority cultures.

# Surendra Singh Negi

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## Issues before a post-dictatorial society through "The death and the maiden"

"Can 'the oblivion' not have justice as its antonym instead of 'the memory'?" This article attempts to analyze the challenges of the post-dictatorial society of Chile during the transitional phase after the restoration of democracy. It is also an effort to understand how in this new socio-political context people live with burning issues like memory/oblivion, remembering/forgetting, co-existence of the oppressors and the oppressed, etc. In order to carry out this study this paper will analyze 'The Death and the Maiden' (1990), a play by the Chilean writer Ariel Dorfman. The play questions whether the oppressors and the oppressed can live together in a new context when after long years of resistance democracy is restored and the dictatorial regime falls. The play also discusses how complex it is to deal with the issue of memory/oblivion where the former means living traumatized unendingly and the latter signifies forgetting the crimes committed by the culprits who are to be tried and sentenced if the system really wants to do justice to the people. However, in order to ensure peace at national level the people are made to sacrifice their hope for justice since otherwise the recently established civil government might have to confront a new phase of authoritarian regime as the Armed Forces still control the State during the transition phase from dictatorship to democracy. Therefore, the play presents a scenario where during the exercise of curing wounds the victims do not feel comfortable or satisfied as the perpetrators are not tried for their crime. Nevertheless, it is recorded officially in the history that there existed a long period of torture, illegal detention, political disappearances, political repression, etc. In such situation it is always expected that the people defer their pain so that the system can run smoothly.

# Simone Niehoff

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Ms. Simone Niehoff is a research assistant and doctoral candidate at the interdisciplinary doctoral programme MIMESIS at Ludwig-Maximilians-University of Munich (LMU). Her doctoral thesis investigates how theatrical interventions can influence and generate political processes and public spheres. The main focus of her thesis is the subversive mimetic strategies these interventions employ. Simone is a lecturer at the theatre department of LMU. She 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 an active member of the independent theatre collective Fake to Pretend.

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## **Interventionist Performances: How critical artistic practices initiate public political debates**

This paper discusses tactics and efficacy of contemporary interventionist political performance art. I will examine how these performances interfere with politics, enter public spheres and instigate democratic discussion. As a case study, I will introduce The Fall of the European Wall (2014) by Center for Political Beauty (CPB) from Berlin, which responds to the 25th anniversary of the fall of inner German border. CPB dismantled a memorial for the victims of the wall and claimed to have reinstalled it at the EU's fortified borders. Having established an analogy to present-day refugee deaths, CPB recruited about a hundred volunteers, announced to tear down the border fence and headed for Bulgaria. Consequently, their operation was hindered and thwarted by extensive police action. Nevertheless, CPB insists that the whole series of events is a publicly performed theatre piece: They provided the organisational framework for audience participation and aimed to re-enact the events of 1989. I will propose that CPB relies on mimetic reference practices, e.g. highly symbolic and theatrical reenactments, to intervene in non-aesthetic contexts and develop an efficacy beyond a "closed theatrical public sphere" (Balme, 2014). In fact, the performance sparked off a heated public and parliamentary debate on the policies of commemoration, migration and security as well as artistic freedom and censorship. My paper will focus on this debate and discuss how it mirrors the ambiguity of the performance itself, which was understood both as exploiting the victims of the wall and creating awareness for recent refugee issues. I will argue that this consensus-preventing ambiguity generated a polarized public response which made the intervention effective as a critical artistic practice. Drawing on Chantal Mouffe, I will conceptualize it as a counter-hegemonic artistic intervention, which can help (re-)establishing agonistic, and therefore democratic, public spheres (Mouffe, 2013).

# Nora Niethammer

University of Bayreuth

Ms. Nora Niethammer studied Theatre Studies, Modern German Literature and Comparative Literature in Bayreuth, Rennes and at the Ludwig-Maximilians-Universität Munich from which she graduated in 2009. Since 2010 she is a research assistant and lecturer in the field of Theatre Studies at the University of Bayreuth where she is also PhD candidate in the PhD program "Music and Performance". Her project deals with collective creation in the performing arts since the 1960s, mainly focusing on economic and institutional aspects.

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## Assemblywomen in '69 - Challenging the concepts of rehearsal in Bremen

The late 1960s and 1970s were marked as a period in which attempts of democratization gained increasing relevance within the landscape of municipal theatre in Germany. Search for an anti-hierarchical mode of organisation reflects and re-thinks the role of the principal, the status of the actor as well as the relation between art institutions. Particularly municipal cultural politics, models of organization such as participatory forms ("Mitbestimmungstheater"), "collectivity" seemed to be an appropriate means to abolish contested forms of authoritarian art production. Most prominent German examples were certainly the Schauspiel Frankfurt and the Schaubühne am Halleschen Ufer in Berlin, which aimed to restructure the entire institution in a democratic way. In this contribution, I will focus on a project, which took place at the Theater Bremen in 1969, namely the collective staging of Aristophanes' comedy The Assemblywomen. Based on archival material, I aim to analyze this specific rehearsal process within its institutional and cultural-political context. I will mainly focus on power relations which underlay this project and can be - in their complex tension - regarded as constitutive for the project. Thus, I aim to discuss the (productive?) tension between hierarchy and equality within the rehearsal process. Elaborating on this project which is of experimental quality, the attempt of creating a democratic order in a laboratory situation must be discussed in a critical relation to utopian concepts.

# Mariko Okada

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Dr. Mariko Okada is Associate Professor at Faculty of Humanities, J. F. Oberlin University, Tokyo, Japan. She is a former Toyota Professor in residence at Center for Japanese Studies, University of Michigan for the academic year 2012-2013. She received her Ph.D. from Waseda University in Tokyo with her dissertation on traditional dance in Kyoto in 2011. She published her book *The Birth of Kyōmai ("Kyoto Dance"): Inoue-ryu Dance in Nineteenth-Century Kyoto, Japan* based on her dissertation in 2013. With its publication, she received the 2013 Suntory Prize for Social Sciences and Humanities, the Hayashiya Incentive Award in Study of Performance History and the Kawatake Award from Japanese Society for Theater Research. She also has several English articles such as a chapter "Before Making Heritage: Internationalisation of geisha in the Meiji Period" in *Making Japanese Heritage* edited by Christoph Brumann and Rupert Cox, in 2009.

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## Japanese Pageant: Theater as an Educational Instrument for Democracy

### Curated Panel: Western modes and Democracy in Japanese Performance

On October 1, 1922, the open-air theater at the Chion'in temple in Kyoto hosted an audience of one hundred thousand people. This huge event was referred to as a pejento, which is the Japanese pronunciation of the English word "pageant." While the original pageants in England involved plays with religious themes modeled on the medieval mystery plays, the Japanese pageant was simply a large-scale open-air theater event aimed at regional revitalization. The pageant's theme was often chosen from historical events that occurred in the region. A prominent theater scholar, Tsubouchi Shoyo (1859–1935), introduced the pageant idea to Japan. He is also known for introducing Shakespeare to Japan and translating all of Shakespeare's works in 1920s. Beginning in the 1880s, he led the movement to improve the theater, arguing that theater could be a major instrument for educating the public. Since he has studied theater, he was aware of its power to move and influence spectators. The first pageant trial took place in Atami, the hot-spring resort where Tsubouchi lived. The most successful and well-known pageant was the one in 1922. That pageant was titled *Oda Nobunaga*, based on the most well-known figure in Japanese history. The popular Kabuki actor Ichikawa Sadanji II played the leading role. It was directed by Osanai Kaoru, who had recently returned from a theater inspection tour of Europe. The venue, the Chion'in temple, has a long history, dating from the twelfth century. A great many audiences were excited to see the large-scale theatrical production in this historical spot. Before the performance, a speech was presented entitled "People and the Theater." The spectators were given guidance regarding a new people-based culture—namely, a popular, equal, or democratic culture. I will examine how theater was utilized for democratic purposes, using the Chion'in pageant as an example.

# Junko Okamoto

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Dr. Junko Okamoto is Assistant Professor of Graduate School of Language and Culture, Department at Osaka University. 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 was selected as one of the books recommended for the libraries in Japan. Her teaching and research fields include Theater Studies, Spanish Literature, Spanish Drama and American Drama. In the area of American Drama, she published papers on David Rabe, Arthur Miller, Tony Kushner, Terrence McNally and August Wilson. Her main research interests at present are contemporary Spanish dramas, especially during and after the dictatorship, such as works of Paloma Pedrero, Laila Ripoll and Alfredo Sanzol.

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## **Liberation from Catholic Oppression of Gender and Sexuality: Spanish Democracy brought by Paloma Pedrero's La llamada de Lauren(1985)**

The Spanish dictatorship ended when the General Franco died in 1975, and Spain was supposed to start as a democratic nation. However, about 40 years of oppression did not undo so easily its control on the people. Catholicism on which Franco's regimen was fundamentally based continued to rule people's mind, particularly gender and sexuality. In the Spanish theatre also, male chauvinism was strong and there were few female dramatists. When a young actress Paloma Pedrero wrote and performed her first drama La llamada de Lauren...(Lauren's Call) in 1985, it shocked both the audience and the critics, because of the crude language used and the sexual subject matter. La llamada de Lauren...is a short simple play having one scene and only two characters. It is the third wedding anniversary of Pedro and Rosa, and also the night of the carnival where many people go out in costume. The title La llamada de Lauren... comes after Lauren Bacall, a famous American actress. On the stage they prepare to disguise themselves, Pedro as Lauren Bacall and Rosa as Humphrey Bogart. While they dress up as perfectly as possible and rehearse to act just like the movie stars, Pedro's secret is gradually unearthed. He suffers from gender identity disorder. Paloma Pedrero, in her first play, confronted the public with their fixed idea of gender roles and revealed that a male also could suffer a sexual and gender identity crisis. In this paper, I will discuss the importance of Paloma Pedrero and her shocking drama in the 80's in Spain, to liberate the people from Catholic gender role stereotyping and sexual oppression.



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## **Between Culture and Politics in Nigeria: Power, Identity and Democratic Reflections in Tunde Kelani's Films**

Tunde Kelani is, unarguably, one of the most dominant and resonant voices in the Nigerian film industry. His films pungently reflect on an in-depth understanding of the complexities and dynamics of the diverse experiences of culture, arts, politics, religion and development issues that define Nigeria as a nation. Significantly, he is a passionate and committed artist whose works engage critical issues that espouse the African experience at the arena of politics as the continent contends with all the vestiges of slavery and colonization. Employing the contextual and critical methods of scholarly enquiry, this paper shall interrogate the issues of politics, power-play and ideo-social identity in contemporary Nigeria through a close viewing/reading of Tunde Kelani's *Saworo Ide*, *Agogo Eewo* and *Arugba*. These films shall be investigated as portraiture of the Nigerian experience in the 20th Century and beyond. Using Yoruba sub-group as a template, the films undertake a deconstruction of Nigerian political landscape through a critical re-reading of its history and suggest a cultural solution to the lingering political dilemmas in the nation.

# Kayo Omine

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Ms. Kayo Omine completed her coursework for the Ph.D. program in Art and Performance Studies at the Graduate School of Okinawa Prefectural University of Arts after receiving her M.A. in Okinawan Literature. At present, she is a researcher working on Okinawan theatre history at the Research Institute of Okinawa Prefectural University of Arts. Omine presented a paper at the of the FIRT conference at Warwick in 2014, with Masae Suzuki and Shoko Yonaha, under the title of "The Stratification of Okinawan Theatre – from "Marebito" to Internet."

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## Democracy and Identity in Okinawan Theatre: From Kumiodori to Uchinah Shibai

### Curated Panel: Entry of Democracy in Japanese Theatre

The paper will focus on how Kumiodori, now designated as World Cultural Heritage by UNESCO, had been inherited as a result of Okinawan democracy, as the art had been carried on till today because of the Okinawan citizens who supported the commercial playhouses after the Ryukyu Kingdom was abolished. Since 1719, the Ryukyu Kingdom sponsored Kumiodori, the musical drama based on Ryukyuan history and legends, to entertain the Chinese and Japanese Envoys at Shuri Castle. Kumiodori was the court performance combining Confucius morals as well as elements borrowed from Noh, Kyogen, Jōruri and Kabuki. When the kingdom was officially annexed by Meiji Japan in 1879 as the Okinawa Prefecture, the court entertainers lost their jobs and started to make their living by performing dance and drama in the commercial playhouses newly built in town. Thus, the art of the court performance spread to the common people and absorbed more of their taste. This type of drama, called 'Uchinah Shibai,' was performed in Okinawan language, accompanying Ryukyuan songs and dances. In the Taisho Era, 'Kageki' (Okinawan Opera) was created as a new genre of Uchinah Shibai and was widely supported by the Okinawan audience, which consisted largely of working class women. At times, Kageki was censored by the government and its performance was prohibited, but it did not lose its popularity. We can say that Uchinah Shibai, including Kageki, is the product of Okinawan democracy. After National Theatre Okinawa was built in 2004, Kumiodori and its variations flourish as part of the identity of the Okinawan people. But we must be reminded that this trend owes to the fact that the 'Uchinah Shibai' actors had strived for a hundred years to preserve the art of Kumiodori while they made their living through commercial theatres.

# Barbara Orel

University of Ljubljana

Dr. Barbara Orel is Associate Professor of Performing Arts and head of the research group of the Academy of Theatre, Radio, Film and Television at the University of Ljubljana. Her main areas of research are experimental theatre, avant-garde movements and trans-disciplinary performance practices. She has published numerous articles on the Slovenian performing arts internationally and has also contributed to *Performance Research*, (the Yale) *Theater*, and *Playing Culture: Conventions and Extensions of Performance* (Rodopi, 2014). She was curator of the Slovenian national theatre festivals the Week of Slovenian Drama (2006–2007) and the Borstnik Theatre Festival (Borstnikovo srečanje, 2008–2009).

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## The Performativity of Culture in the Nation State and Global Civil Society

The paper explores the processes of establishing the nation state and global civil society, considering culture a constitutive element in shaping individual and collective identity. It provides the Central-European perspective on the politics of inclusion and exclusion, drawing on the Slovenian experience of community building. Integrated into various state formations throughout its history (till the founding of the independent state in 1991), the Slovenian nation based its national identity on culture. According to the philosopher Mladen Dolar, however, culture is a relentless critic of the established norms of national identity rather than their protector, constantly questioning and resetting the criteria for the definition of what should constitute the domestic and the foreign. The paper explores the performativity of culture through the transformative potential of community building in the performing arts. The analysis of the processes of establishing (trans)national identifications presents the long-term project by the art collective Neue Slowenische Kunst, the virtual NSK State (1992). Its citizenship can (still today) be obtained regardless of one's nationality, race, religion or political beliefs. By establishing the imaginary global state, an alternative to the nation state, the NSK artists opened a utopian political space with the power to transcend the ideological, social and economic limitations of the existing societies. In line with Benedict Anderson, who finds that the nation is an imagined community enabled by print capitalism, transnational global society could be defined as an imagined community enabled by Internet neoliberal capitalism. The paper argues that both types of imagined communities – the nation state and global society – transcend space and time by establishing an imaginary co-presence of all the participants in the communication practices. While exploring the complex ways of modelling (trans)national identities, it points out that multi-national community is one of the historical forms in the development of the nation.

# Nilufer Ovalioğlu

Mardin Artuklu University

Dr. Nilüfer Ovalioğlu is a performance and theatre practitioner from İstanbul. She currently holds a post as assistant professor at Mardin Artuklu University in Eastern Turkey. Ovalioğlu completed her Master's degree with a focus in performance at State University of New York in 2005 where she studied as a Fulbright Fellow. Her interest in movement and the body lead her to study physical theatre at London International School of Performing Arts in London. In 2010, she received her PhD degree on Performing Arts-Drama at Brunel University, London, where she pursued practice-based research on 'woman on stage and the grotesque' resulting in her thesis entitled 'The Female Bouffon'. She performs and collaborates internationally in projects, creates site-specific plays and solo performances that generally take culture of mankind as medium. Her experiments with voice and ancient folk methods of singing led her to examine 'impulse' as an artistic provocation. Her most recent research intention has been on 'consciousness' and the 'archaic' as origins of performance. Ovalioğlu works across a variety of theatrical forms from cabaret, performance, and playwriting to vocal work and visual arts to cultivate her practice. Her work has been published in international journals such as Performance Research.

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## Once Upon a Time: Writing the Play of Tales and Disasters

This paper examines the process of writing *Crossing*, a site-specific theatre play on Mardin, an ancient area in the Syrian Border of Turkey. Bearing a history of territorial wars, human rights breaches and terrorism, cultures like Arabic, Kurdish, Armenian and Assyrian live in the area as neighbors. As opposed to the disreputable vertical bureaucratic construct of the 'democratic' Turkish State, the area is self-governed by feudalities which require a horizontal flux of negotiations and conflicts between locals. Therefore, verbal communication is esteemed over recorded information. Furthermore, local unofficial languages are mostly only spoken due to illiteracy and discriminating state policies in the past. From such status quo originates the routed tradition of tale telling in the east, serving as a reflex to preserve social memory. The 'word' of the area's multilingual people hides the emotional essence of Mardin, not seen or read in the politicized complexities represented in the media. After a yearlong phase of chatting and listening, *Crossing* has been assembled from tales and personal stories of locals. The area's poor experience of democracy seems to get across as only a 'generic' idea for the west. Yet, personal stories and tales serve to strip away identity politics, revealing the underlying problems of hatred, sexual discrimination, lack of education and the insignificance of authorities' well advertised efforts. Recurring patterns of narratives map the age long fate of the area as tales decipher the present day developments. Locals' recent acquaintance with tourism forms a thought-provoking dramaturgical basis for the play. Once considered a symbol of massacres, tortures and poverty, ancient Mardin is now a tourist attraction. Now, the state's recent efforts towards 'democratization' are made necessary by tourism. Constructed again and again on ruins of others' cultures, stories are told to reveal what's behind the photographic setting.

# Thirumal P.

University of Hyderabad

Dr. P.Thirumal is currently a senior faculty at the Department of Communication, HCU. His teaching and research interests include Theory and History of Media, Meta enquiry relating to Emancipatory project of Dalits, and Enabling histories of Technologies and Communities. Dr.Thirumal has published in national and International journals and his writing focuses on social and cultural history of mainland media including the North Eastern Region of India. Recently, he has been working on the changing nature of the performative traditions in Early Colonial/ Missionary History of Mizoram. This work seeks to provide a template for doing art history in North East.

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## **Towards Charting a less Totalizing Colonial Mizo Historiography: The Play of Art in the Puma Zai Festival (1907-1911)**

### **Joint paper: Thirumal P. & Laldin Puii**

Presently, the Mizo colonial history has its source in two important themes: expansion of territorial control over the forested mountains and the advent of Christianity within a short span into colonial Mizo society. It may be in order to make a distinction between the historically accurate term 'Lushai' rather than the politically correct usage 'Mizo', the latter is a politically charged post colonial form of self address and description that is considered to be more inclusive and the former denotes the administrative region named after an influential Mizo clan who spoke the Lushai language. But these two kinds of dominant historiographies give us less clue as to what elements of Lushai world was usurped, when and how? In a span of hundred years of colonial contact, there were differential impacts on Lushai society and the making of the Lushai colonial subjectivity implicating colonialism with distinct aims and purposes across the time that they fought, pacified and governed Lushais. From 1850-1890, the British colonial authorities made several violent forays on to the mountains before they comprehensively defeated the Lushais in the Second Vailen (1888-90). In 1898, the Northern and Southern Lushai Hills District were amalgamated after which the colonial authorities established a semi-police State with the cooperation of the militarily emasculated native elites. The missionaries arrived when the Lushai Chiefs had lost their political autonomy but the native elites continued to lead their cultural lives in the face of changing economic and political realities. It is the contention of this paper, that the years between 1890-1910 need to be studied as a distinct historic moment where both Christian practices co-existed along with traditional Lushai practices and this period may be read as 'early colonial Lushai society.' Along with adjusting to the changed political legal circumstances, the early colonial Lushai society seem to offer a creative human response in affirming their kin and locally oriented socialites through the widely received travelling festival known as Puma Zai (1907-1911). In this attempt to look at temporal arts as constituting a kind of communal aesthetic sense, the study proposes aesthetics alongside political and religious themes to be the third theme in the early colonial period of Lushai history. It may be appropriate to suggest that there is an overlap between the administrative logic of colonial rule and the cultural standardization that Christianity brings into Lushai society. It is also true that the theme of aesthetic is not pure, uncontaminated theme but seeks to be inclusive of both administrative and cultural logic of colonial missionary rule though it cannot be reduced to either economic or cultural standardization.

# Bett Pacey

Tshwane University of Technology, Pretoria

Prof. Bett Pacey is an Associate Professor at the Department of Drama and Film at Tshwane University of Technology in Pretoria, South Africa. Her focus areas for research are South African and African theatre and popular entertainments, which includes street theatre, puppetry, carnivals and the circus. She has been a member of the International Federation for Theatre Research since 2001 and a member of the Popular Entertainments working group since 2006. She has delivered papers at national conferences, several IFTR conferences and other international conferences. She has published articles in accredited journals and chapters in books. She has directed over 25 theatre productions, ranging from Shakespeare to Pinter, as well as a cabaret and street theatre shows at local arts festivals. She has written four plays and a number of texts for puppet and children's theatre.

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## Towards Democracy and Beyond: Two South African Plays

The 1960s saw the rise of Black Consciousness in South Africa and with it a new form of Black theatre developed. With political means denied them, Black South Africans used cultural means to express their aspirations and fight for democracy. In the late 1970s (and continuing throughout the 1980s) there developed a radical form of resistance theatre, referred to multifariously as Protest Theatre, Political Theatre, Struggle Theatre, Liberation Theatre, or People's Theatre. These theatre performances had in common audience participation, short sketches and minimalist use of décor, costumes and properties, to assist in the mobility of these productions. One of the iconic plays of this period is *Woza Albert!* (Percy Mtwa, Mbogeni Ngema and Barney Simon). This satirical play highlights the inequalities, prejudices and gross injustices of the Apartheid era. It is a two-hander where the actors portray multiple characters and uses minimal props, décor and costumes, all of which serve multiple purposes. South Africa became a true democracy in 1994 with the new political and social order euphorically referred to as 'The Rainbow Nation'; yet new democracies bring with them high expectations, as well as challenges. While Apartheid might have been officially dead by 2003, its legacy lingered on and Greig Coetzee's play, *Happy Natives*, which was first staged in that year, deals with the realities of life in a new democracy and reflects on the way in which South Africans struggle to define their identities in a post-Apartheid South Africa. As *Woza Albert!*, this play is a satirical two-hander, with the actors taking multiple parts. This paper will look at both plays as mirrors of both an undemocratic and new democratic society, drawing parallels and highlighting differences.

# Claire Pamment

Kinnaird College, Lahore

Dr. Claire Pamment is an assistant professor of media studies at Kinnaird College, Lahore. Her research examines South Asian theatre and popular performance. She received her PhD from Royal Central School of Speech and Drama for her thesis which explored comic performance in South Asia with a focus on the bhānd tradition and its transformations, which will be published by Palgrave in 2016. Her articles have been published in Asian Theatre Journal, Journal of South Asian Popular Culture, TDR and other journals and various books. For the last two years, supported by an award through the Canadian Social Sciences and Humanities Research Council, she has been working on the queer performance culture of the khwaja sara/ hijra. In August she will join Yale University for a postdoctoral fellowship in the Institute of Sacred Music, where she will further this work, exploring the relationship between khwajasaras and Sufism in performance

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## **Disidentifications: The Filmi World of Bollywood in Pakistani Transgender Performance and Desi Drag Activism**

Popular South Asian filmi imagery offers a visible marker of South Asian transgender and diaspora drag queen identities through choreographies and sartorial designs that often emulate celluloid heroines. In this paper I consider the widespread circulation and various uses of Bollywood film texts by Pakistani khwajasaras (transgenders) and the desi drag queen Asifa Lahore through performances variously in birthday parties, festivals, club nights and web videos. Drawing from the work of Michael Taussig (1993) and José Esteban Muñoz (1999), I explore how mimesis and alterity, or desire and difference, intersect as 'disidentificatory' tactics in these Bollywood-esque performances which enact desirable subjectivities while also subverting mainstream heteronormativity. By rethinking the filmi world that hijras and desi drag queens inhabit, I hope to show how these marginalised performers are reappropriating Bollywood to chart new possible worlds of inclusion.

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Dr. Ameet Parameswaran is Assistant Professor at 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.

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## Social Reading and Affective Excess: Politics of Worlding in Sambasivan's kathaprasangam Renditions

### Curated Panel: What's left of the Left: Identity and Aesthetics

The left cultural imagination in the case of Kerala is often seen as overdetermined by the event of assumption of power by the communists in the very first election (1957) after the formation of the state. The cultural movement, with primary emphasis on the formation of Progressive Writers Association and the series of political plays often framed as 'from Paattabaakki (Rent Ar-rears) to Ningal Enne Communist Aaakki (You made me a communist)', is therefore seen as simply leading to the assumption of power in a linear manner. The present paper, moving away from these assumptions, delineates varied tendencies within the left cultural movement of the period, to look at the place of the left imaginary contributing to, contesting, and constituting the distinct affective worlds. I undertake this through the analysis of the under-explored yet unprecedentedly popular renderings of kathaprasangam by V. Sambasivan. Kathaprasangam, literally bringing together both story and speech, a form primarily involving a solo teller with musical accompaniment, arose in the early twentieth century in Kerala as a form engaging in critique of caste oppression. Analysing his rendering of Anishya, the adaptation of the play, Power of Darkness (Leo Tolstoy, 1886) and Irupataam Noottaandu (Twentieth Century), an adaptation of Bimal Mitra's novel, I bring out the relationship between literature, theatre, kathaprasangam and new technologies that can be seen as a wider process of 'social reading'. I argue that the break introduced by Sambasivan in the form in terms of thematic, performative gestures, 'voicing' and the affective excess, warrants a theoretical perspective of Left as practice rather than a fixed, pre-assumed phenomenon.



# Sanjay Patil

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## Soang Performance: Inculcating Democratic Norms

Soang is a traditional performance of the villages in Aurangabad district, which breaks the caste, religion and class barriers. This is a yearly performance by the whole village which has developed the identity of the village. There are no specific artists but men of the house have to perform on that night of Panchami (Fifth day after Holi) to honor the village god or goddess without any modern techniques and technology. The traditions across India are extinguishing or changing its technique but the soang is still carrying the legacy of the tradition of inculcating democratic norms amongst the villagers. The objective of the study is to find the democratic values in the performance as the artists are not trained but the performative method is transferred from generation to generation. It is 'performature' rather than orature with few words in the last hours of the night, otherwise dance throughout. A sample of Soang from the village of Railgaon is taken for the study. The soang is performed in the Marathi month of Chaitra and the performance is recorded after visiting and watching it. This has helped to locate the objectives of the study. The analytical and critical performative theories may have been used to reach a proper conclusion that the traditional performances like this will surely help to give strength to the democratic values of India. It is also strong enough to inculcate the democratic values amongst the villagers and eradicate the difference between them.

# Vicenta Pesutic

University of Chile (Chile) and "La Máquina" theatre company (México)

Ms. Vicenta Pesutic completed B.A. in History with Honours at Universidad de Chile in January 2013, before which previously she did courses on Hispanic Literature and Linguistics, and Political Science at Pontificia Universidad Católica de Chile. She also has a diploma in Religious Theory and Comparative Religions at the Centro de Estudios Judaicos de Chile (in collaboration with Centro de Estudios Árabes). She has works in a myriad of fields: as a research assistant at CIAE (Centre for Advance Research of Universidad de Chile), at Cuatro Vientos Publishing House, and as a private tutor of French for children. In 2013 she finished a Photography course in Ciudad de México; in 2014 worked as a project director and archive manager on a shared anthropological research on psycho-emotional maps through autoethnographic methodology called "BIOMAPA"; in a Chilean Education Foundation, "Chile Inteligente", as a coordinator and archive manager. Currently she is working on a project with La Máquina Theatre Company at México City until February, hoping to broaden her B.A investigation thesis.

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## Actors, Rite and Collective Imaginary: towards a definition of a social structural function

During the conference IFTR 2014 I had the opportunity to present my BA thesis work in which I focused on the Chilean creative acting process through both a historiographical perspective and the theory of religion. These approaches allowed me to study in depth the relationship between contemporary theatrical work and the validity of the locus of rite within this work. This thesis left several questions unanswered regarding the role of theater within society and its ritual character, thus suggesting that the relationship theatre/rite goes beyond the scope of theatrical creation and falls within the broader dimension of human creativity understood as the motor force of historical development. It is in light of this that I have decided to take the opportunity to expand my study through a collaborative work with the Mexican theatre company La Máquina on the recent experimental project ZAPATA, Muerte Sin Fin, the first instance of which took place in an internship during January of 2015 in México D.F. This project traces, in the context of a performatic experimental laboratory, the insertion of the figure of the social activist in the collective imaginary and how this insertion stands as the matrix of narratives and causes that ultimately amounts to a continuous historical series linked to broader ideological contexts. Revisiting this construction and its presuppositions allows us to contest and recreate the present through a specific mode of scenic action, which is but the reflection of mode of vital action. To what extent does theatre, qua Threshold of what is Possible, allows for the possibility of the survival or the transformation of images in a world in which images overlap and mix up with each other due to deep-rooted, broader concepts such as freedom or democracy? Is it possible to read, on stage, the effectiveness of this attempt?

# Goran Petrovic

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Mr. Goran Petrović holds Master Degree in Art History from the University of Belgrade (Serbia). Since 2000, he has been working as a researcher, curator, and writer, in visual and performing arts and film. Currently, he is a PhD researcher at Ghent University (Belgium), the Research centre S:PAM (Studies in Performing Arts & Media). His research combines art theory with contemporary political philosophy. Questions about a political dimension of art, and dance in particular, lies in the heart of his interest. Why a political dimension of art is an important issue, and how dance may structure the political, are some of the questions that his research tickles. At present, Petrović is a research fellow at SciencesPo / SPEAP (France): Institut d'études politiques de Paris / Programme d'expérimentation en arts et politique, supervised by Prof. Dr. Bruno Latour.

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## The Political Dimension of Dance: Implications of Absolute Democracy, Anarchism and Agonism in Dance

We are living in a post-political condition in which all differences and all demands for change become instantly appropriated by the dominant politics driven by the power of capital. The post-political condition does not only blur differences between the left and right political parties, leaving people without a choice; it also blurs differences between art and advertising, precluding the possibilities of art to challenge norms of representation that support dominant politics. Nevertheless, the critical or political potential of art did not disappear. Contemporary art scholars who aim to examine the relation between dance and politics, mainly draw upon a philosophical trajectory of immanence - which is grounded in Deleuze - in order to map out the political dimension of dance. In my view, the theory of immanence cannot invigorate democracy. By favoring politics of withdrawal from the institution that is art and existing representations, it does not allow dance to critically engage with the norms of representation and to propose other meanings in them. For that matter, I will first, draw attention to the different political projects that lie behind the philosophical trajectory of immanence (Deleuze) on the one hand, and the philosophical trajectory of quasi-transcendence (Derrida, Lacan) on the other hand. I will claim that dance theory which evolves as a lineage of the trajectory of quasi-transcendence may invigorate democracy. This theory argues politics of engagement with the institution that is art and, thus, aims at challenging meanings in existing representations supportive of dominant politics. Second, I will point at the ontological difference between the two quasi-transcendental positions, one of Jacques Rancière, who argues that the democratic principle may exist autonomously from the principle of the State or representation, in a form of anarchism, and another of Chantal Mouffe, who claims that the democratic principle is possible only in relation to the principle of representation which functions as the principle of the State, in a form of agonism. Finally, I will try to show how the agonistic model of democracy, which emphasises that the political moment arises at the point of intersection of democracy and representation, provides artistic politics of engagement and possibilities for dance to challenge dance modalities, such as corporeality and performativity, or time and space, by dis/articulating their relations to other social practices.

# Daniela Pillgrab

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University of Vienna

Dr. Daniela Pillgrab finished her doctorate in theatre studies at the University of Vienna in 2010. After that, she was visiting scholar at the School of Arts and Communication, Beijing Normal University, China. Since 2012, she has been working on a research project on body images in performing arts in the Age of globalization, which is to be carried out at the Department of Theater, Film und Media Studies in Vienna, and at the Department of Theatre and Dance, University of Hawaii at Manoa, Honolulu, US. Main areas of research: Theatre, Dance and Performance Theories, Body Concepts, Performing Arts in East Asia, Arts and Politics

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## Elfriede Jelinek's *Die Schutzbefohlenen*: A chorus of complaints on human rights catastrophes

Between December 2012 and March 2013, a group of refugees and asylum seekers occupied the Votiv Church in Vienna. After Christmas 2012, the police dispersed the camp; some of the refugees started a hunger strike. After several negotiations and trials, they were relocated to a monastery. Meanwhile, more than twenty of the asylum seekers got a negative asylum decision. Their deportation is imminent. Elfriede Jelinek takes both the restrictive Austrian asylum politics and the humanitarian catastrophes of shipwrecked refugees dying in the Mediterranean Sea on their attempt to reach Europe as the motive to write *Die Schutzbefohlenen* – an angry chorus of complaints on the balefulness of refugees who search for shelter, a text on the fortress Europe, which, for most of the people seeking asylum, means a place of utmost insecurity. Taking Jelinek's *Die Schutzbefohlenen* as an example of political theatre, my paper wishes to tie in with actual discussions on the aesthetics of the political – and the politics of aesthetics: In what manner, under which conditions can theatre be or become a political gesture?

# Laurelann Porter

Arizona State University

Ms. Laurelann Porter is a Ph.D. Candidate in Theatre and Performance of the Americas. She conducted an ethnographic study of women in Itacaré, Bahia, Brazil. As part of this fieldwork she participated in cultural events sponsored by the community organizers in the neighborhood of Porto de Trás. While conducting fieldwork, she served as a member of the research group “Kàwé, Núcleo de Estudos Afro-Bainos Regionais” as part of the Universidade Estadual de Santa Cruz in Ilheus, Bahia, Brazil. She was selected as an alternate for the nationally competitive dissertation fellowship from the American Association of University Women. Laurelann is also a playwright and performer. As part of her 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. Part of her ethnographic study includes analyses of the Dance Festival of Itacaré.

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## Antropoloteatral: Developing a New Methodology for Theatre Anthropology

Brazilian choreographer Monza Calabar and I are developing a new methodology of theatre anthropology for investigating Afro-Brazilian culture: Antromovimento. In Antromovimento, the objective is to learn the myths and histories of Afro-Brazilian Candomblé culture through theatrical investigations designed to elicit visceral, corporeal responses. This method reflects a need to de-value the emphasis on text-based analysis and verbal approaches to learning and emphasizes the value of embodied learning, a concept crucial to understanding Candomblé and Afro-Brazilian culture. For initiates of Candomblé, the telling of ancient myths through rhythm, dance, and song are acts that evoke the presence of the Orixás in material form. For Candomblé initiates, the ancient myths of the Orixás are enacted by everyone, but cultivated by people of faith, of axé. In the early stages of the development of this methodology, we presented an open workshop in Ilhéus, Bahia. This paper will present a description of how the work was presented, responses from participants, and an outline for moving forward with the development of the project. Our work reflects the importance of the telling of ancient myths, not for ritual purposes, but for the purposes of deepening intercultural understanding. Initial responses from the open class indicate that this practice may also be crucial for intracultural understanding. The most enthusiastic participants were those initiated in African-derived religions eager to find ways to articulate the manner in which embodied knowledge can be re-valued in their own communities. Our proposal seeks to enrich the fields of performance, anthropology and religion. The stories that might normally only be learned intellectually through anthropology are learned corporeally through this work. The sacred movements of Candomblé dances become the vocabulary utilized to learn religious myths in a visceral sense. Performance practices become a way to understand histories, mythologies and religious practices.sense.

# Brahma Prakash

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Dr. Brahma Prakash teaches theatre, performance and aesthetics at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi. He completed his PhD in theatre and performance studies from University of London in 2013 on the topic of the performance of cultural labour and received the Dwight Conquergood Award from the Performance Studies International (PSi). He is currently working on a monograph that focuses on the popular performance traditions of the Indian labouring class communities. His articles have appeared in journals like Asian Theatre Journal and Theatre Research International.

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## Performing the Radical Being of Art and Revolution: Exerting the Left beyond Immediacy, Historicity and Everyday Life

### Curated Panel: Affective Geographies of the Left

Scholars have drawn some remarkable parallels between art and rebellion/ revolution. It has been argued that both art and revolution share some common characteristics in terms of their processes and aims. For instance, Octavio Paz was of the view that the merging of art and rebellion must have been possible only because there exists an affinity between the two (Bloom 2002). This paper is an attempt to explore the 'supposed' affinities and parallels between art and revolution in terms of their critique of everyday life and anticipation of an ideal or better life. But, instead of drawing some parallels and affinities, this paper argues that art and revolution not only converge upon one another but also share the common being in their radical affirmation. Unlike the ontology of the state and the everyday life, which brings forth the status quo, the radical being of art and revolution is constituted in its very rejection of the existing world. There is no doubt that art and revolution are conditioned by time, space, history and immediacy. However, both art and revolution have innermost creative impulses to go beyond the limits set by these social and material forces of the time and space. Marx has characterized this enigmatic power of art as moments of humanity based on eternal fascination, which has a power to act beyond the historical moment. Thinking through the works of Kabir Kala Manch (a political cultural organization based in Pune, Maharashtra), this paper attempts to bring forth the discourse of left beyond the discourses of immediacy, historicity and everyday life.

# Laldin Puii

University of Hyderabad

Ms. Laldinpuii is a Research Scholar pursuing Doctorate Degree from the Department of English, University of Hyderabad. She has completed her Master's degree and M.Phil from University of Hyderabad, Gachibowli. Her present research area is in the field of Lushai and Khasi folktales that had been collected by the administrators in the early twentieth Century.

## **Towards Charting a less Totalizing Colonial Mizo Historiography: The Play of Art in the Puma Zai Festival (1907-1911)**

### **Joint paper: Thirumal P. & Laldin Puii**

Presently, the Mizo colonial history has its source in two important themes: expansion of territorial control over the forested mountains and the advent of Christianity within a short span into colonial Mizo society. It may be in order to make a distinction between the historically accurate term 'Lushai' rather than the politically correct usage 'Mizo', the latter is a politically charged post colonial form of self address and description that is considered to be more inclusive and the former denotes the administrative region named after an influential Mizo clan who spoke the Lushai language. But these two kinds of dominant historiographies give us less clue as to what elements of Lushai world was usurped, when and how? In a span of hundred years of colonial contact, there were differential impacts on Lushai society and the making of the Lushai colonial subjectivity implicating colonialism with distinct aims and purposes across the time that they fought, pacified and governed Lushais. From 1850-1890, the British colonial authorities made several violent forays on to the mountains before they comprehensively defeated the Lushais in the Second Vailen (1888-90). In 1898, the Northern and Southern Lushai Hills District were amalgamated after which the colonial authorities established a semi-police State with the cooperation of the militarily emasculated native elites. The missionaries arrived when the Lushai Chiefs had lost their political autonomy but the native elites continued to lead their cultural lives in the face of changing economic and political realities. It is the contention of this paper that the years between 1890 and 1910 need to be studied as a distinct historic moment where both Christian practices co-existed along with traditional Lushai practices and this period may be read as 'early colonial Lushai society.' Along with adjusting to the changed political legal circumstances, the early colonial Lushai society seems to offer a creative human response in affirming their kin and locally oriented socialites through the widely received travelling festival known as Puma Zai (1907-1911). In this attempt to look at temporal arts as constituting a kind of communal aesthetic sense, the study proposes aesthetics alongside political and religious themes to be the third theme in the early colonial period of Lushai history. It may be appropriate to suggest that there is an overlap between the administrative logic of colonial rule and the cultural standardization that Christianity brings into Lushai society. It is also true that the theme of aesthetic is not pure, uncontaminated theme but seeks to be inclusive of both administrative and cultural logic of colonial missionary rule though it cannot be reduced to either economic or cultural standardization.

# Thammaiah R B

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Dr. Thammaiah. R. B is currently the Head of the Department of English in Padmashree Institute of Management and Sciences, Bengaluru Karnataka, India. He was awarded the PhD degree for his work on Shakespearean tragedies from the Bangalore University. He has presented and published papers in various National and International seminars. Membership in Professional Associations: President Abinaya Ranga Kendra (Centre For Theatre Artists), General Secretary Karnataka Janapada Yuva Parishath (A Youth Organization Promoting Folk Arts), General Secretary Bangalore University English Teachers' Association. He presented many Papers in international seminars/conferences.

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## Theatre under the Quest of Secularism

India is a secular nation under the democratic system. India is a pluralistic country with people belonging to different castes, religions, languages, regions and cultures. At the same time numerous cultures are also found in democratic-secular Indian nation. Theatre is responsible for inter-mixing all elements of this vast system. The present political and social system encourages communal riots for power. The government is run not by the verdict given by the people but by the support of the communal political parties. This paper confines itself to the socio-political system and theatre in Karnataka to analyze critically the system and the theatre responsibilities under the communal pressure. Theatre has numerous responsibilities, as it is capable of fulfilling the needs of society and creating a world of difference where no insecurity, exploitation, and harassment are practiced. Because the theatre activists have come from different religions, castes, languages, states, nations they work together for the common good of the society. By adopting the communal issues in the plays can convey the same to the audience and create awareness among the people in relation to communal harmony. Political analysis opines that secular and communal parties have collided together to form the government. They analyze that minus in to plus makes minus. At the same time several directors like C.Basavalingaiah, Prasanna, Chidambararao Jambe, Iqbal Ahamad, Suresh Anagalli, Pramod Shiggov and have responded to the situation. Playwrights like Kuvempu, Siddalingaiah, Kotiganahalli Ramaiah, H.S.Shivaprakash, P.Lankesh, Sriranga and others deal with the secular theme. The theatre as a whole has great responsibilities in building a secular nation, as anarchy is created in the name of religion and God. Let us hope it will succeed in its operation. This paper aims at depicting the secularity presented in the above mentioned plays and the audience opinion.



# Paul Rae

University of Melbourne

Dr. Paul Rae is Senior Lecturer in Theatre Studies at the University of Melbourne. He is the author of 'Theatre & Human Rights' (Palgrave Macmillan, 2009), Senior Editor of the journal 'Theatre Research International', and has published widely in journals and edited volumes on contemporary theatre and performance, with a focus on the East and Southeast Asian regions. He is currently writing two books: 'Real Theatre: Essays in Experience', and 'Mousetraps: Adventures in Theatrical Capture'.

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## Lawful Espials? Edward Snowden's 'Hamlet'

A parlour game. Cast the drama of Edward Snowden, whistle blowing intelligencer, as a latter-day 'Hamlet'. Glenn Greenwald is faithful Horatio; Diane Feinstein unwitting Gertrude; Julian Assange the Player King. Snowden – as austere, articulate and devastatingly self-aware a Hamlet as the age demands. But the analogy is inexact. Yes, Polonius is a composite of blowhard TV hosts and steely securocrats. But who is Claudius? What was the crime? Where is the Mousetrap? While the classic Shakespearean nexus of the personal and the geopolitical remains, holding out the possibility that theatre may have something to tell us about the state of the world today. Snowden's actions raise challenging questions about understandings of, and commitments to, democracy on a global scale. The first issue is epistemological. We knew, didn't we? Shakespeare's 'Hamlet' is itself the age-old dumb show that imports the argument of today's play, registering what we now recognize: that we are comprehensively seen unseen by the "lawful espials" of state, commerce, others, ourselves. Is this acceptable? The second is technological. While its scale shocked many, defenders of the surveillance have pointed to the essential innocuousness of 'metadata'. But as 'metatheatre' is a poor description of the infinite folds afforded by 'Hamlet's' topology, so metadata resituates 'us' in a distributed network joining our nervous systems to global communication architectures and the protocols that regulate them. How can we occupy such positions ethically? The third is practical. Hamlet prevaricates; Snowden acted: but both are thereby led into limbo. What are the implications of this for representation? Snowden's, then, is a properly global 'Hamlet': distributed and deindividuated, but also public and personalized. The ghost is the machine. It addresses and implicates us all. Thinking theatrically, I argue, therefore highlights the undemocratic dimensions of state secrecy and surveillance that lurk at the heart of all democratic systems.

# Shirin Rai

University of Warwick

Prof. Shirin M. Rai is Professor in the department of Politics and International Studies. Her research interests lie in feminist international political economy and gender and political institutions. She has written extensively on issues of gender, governance and development in journals such as *Signs*, *Hypatia*, *New Political Economy*, *International Feminist Journal of Politics* and *Political Studies*. She is the author of *The Gender Politics of Development* (2008, Zed Books/Zubaan Publishers) and editor of *The Grammar of Politics and Performance* (2015, Routledge, Interventions Series). She has consulted with the United Nations' Division for the Advancement of Women and UNDP.

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## The Dilemmas of a Performative Citizenship

### Curated Panel: Gendered Citizenship: Performance and Manifestation

Citizenship is a many splendoured thing – it is a marker of belonging, an aspiration of participation and a key element through which the state is able to frame those that live within its boundaries. Citizenship is also constantly being reconstituted – through struggles of ordinary people as well as through the changes in state law, within which as yet it is bound. Aspirations of a global citizenship are articulated in normative theory but even more in the everyday politics of concern for those in unjust wars across the world, for those living in grinding poverty in a world of plenty and in for those who are abused and excluded from their rights to freedom. However, these aspirations have still to take a tangible form – although there are some troubling signs that our bodies are increasingly being made vulnerable to scrutiny not only by our own states but others too in the name of security. This paper engages with issues of citizenship through a performative lens which includes intersectional axes of individual engagement and political effects of making claims of and to citizenship.

# Harischandra Rayala

University of Hyderabad

Dr. Harischandra R .Rayala was born at Guntakal, Andhra Pradesh in 1965. He secured first division in both his P.G.Diploma in Acting (1991) and M.P.A. (1994). He was selected for the UGC NET in 1995. He has been engaged in teaching at several universities and institutions all over the country, specializing in the areas of Make-up and Costume and Community Theatre. An actor and Director, Rayala has been recipient of several Awards. His articles have appeared in reputed journals. In between the years 2005 and 2009 he served the Government of Eritrea, North East Africa, as specialist teacher in the Ministry of Education. He has been the director of several International workshops and has directed several plays. He served as Make-Up Director and Designer for Nearly 50 plays including Moodu Prashnalu , Mudraa Raakshasam, Janame Jayam, Roshaman, Alexs Haile's Roots, Natakantham, Madhavi, Prajanayakudu Prakasam, Antigony, Oedipus, kodandapani, Kanyasulkam, Mother Teresa etc., He was selected for junior scholarship from Ministry of HRD, Government of India (1997) and "Excellence awards for Theatre" by Kalanilayam, Hyderabad (2004). He also served as jury member for Nandi Theatre award of Government of Andhra Pradesh (2012).

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## Expressions and Experiences of Dalit in Telugu Theatre

Since 1960's a number of playwrights drawn from the dalit communities of the states of Maharashtra, Karnataka, Andhra Pradesh, etc, have been producing literary works in dramas representing the themes of caste oppression, untouchability, poverty, repression and revolution. The writings of the dalit scholars which contained powerful denunciations of caste oppression fiercely attacked the caste system and brahmanical Hinduism. This set the milieu for the dramatic genre. The objective of this paper is to discuss the context of the emergence of a dramatic literary genre which reflected the growing identity, awareness and consciousness of the dalits in expressions and experiences in Telugu theatre. Although there was no particular literary genre distinctively during the post independence period known as 'dalit literature in Telugu theatre scenario', an examination of certain literary works especially the plays by dalit intellectuals and others point towards the oppression, agony and anger of the dalit masses which is reflected in their writings. An attempt is made in this paper to analyze the nature of literary representation of dalit problems and the emerging consciousness in the writings of selected dalit playwrights. It focuses on the treatment of text and narrative, dramatic structural features and dalit sensibility in the writings of dalit intellectuals like Padmabhushan Dr.Bhoi Bheemanna, Prof.Kolakuluri Enak, Sri.Patibandla Ananda Rao etc.,

# Kati Roettger

University of Amsterdam

Since March 2007, Dr. 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. Since then, she has been engaged in the mediation of cultural and academic exchange between performance artists and academics of Latin America and Europe. Between 1995 and 1998 she was a postdoc scholar 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 Theatre as Medium of Vision. Her research activities are currently affiliated to Amsterdam Center of Globalisation Studies and the Amsterdam School of Cultural Analysis. Her actual research topics are Image Cultures and Globalisation, Politics of Performance, Technologies of the Spectacle (incl. 19th century) and Intermediality. She is co-founder of the Master 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 UvA.

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## Spectacle and Politics: The Stage has to be reinvented

While post-democratic societies tend to a "disappearance of politics" (Ranciere 1995), Guy Debord's critical diagnose of the Society of the Spectacle (1967) seems to gain new relevance (Crouch 2004). Against the anti-theatrical philosophical tradition Debord's analysis is a part of, this paper will discuss the conditions for a reinvention of the stage (Nancy 2000) at the cross-point of politics, philosophy and theatre. How can we conceive theatre to be political when politics in post-democratic societies is not more than theatre? When does theatre impede politics, and when does it just enable it? These questions, posed since Plato hit the core of the concept of democracy, will be discussed in the context of current neo-liberal agendas to propose an approach to theatre that opens up a space for politics.

# Armando Rotondi

University of Naples "L'Orientale"

Dr. Armando Rotondi is now gaining his second MA at the University of Naples, after having achieved a BA in Naples, a MA in Rome and a PhD at the Strathclyde University (Glasgow). He worked, researched and taught at the University of Strathclyde, University of Naples "Federico II", Nicolaus Copernicus University of Torun (Poland) and University of Bucharest. Nowadays he continues his research and teaching activity at the University of Naples "L'Orientale". He has authored four books on theatre, several articles and book chapters.

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## When a Dictator becomes a Playwright: Benito Mussolini as a Theatre Author

Goal of my paper is to analyze the relationship between theatre, democracy and dictatorship, focusing on the singular case of Benito Mussolini seen as a playwright and author of plays on Napoleon and Caesar. The 100 days of Napoleon Bonaparte, from his escape from Elba to the defeat of Waterloo, gave inspiration to many pieces of work in literature, cinema and theatre. Benito Mussolini saw a parallel between him and the figure of the Emperor of France. Mussolini imagined for himself the same fate of Napoleon, abandoned by his people but destined for greatness. Moving from "Napoleon" by Emil Ludwig, the Italian dictator wrote the play "Campo di maggio" ("Field of May"), together with his friend Giovacchino Forzano, first performed at the Teatro Argentina in Rome in 1930 and, five years later, adapted into a film that premiered at the Venice film festival. Due to the success of the work, Mussolini and Forzano decided to work on "Cesare" ("Caesar"), with more clear parallels between the dictator and Caesar. There are two main reasons for which Mussolini became a playwright: first of all his will to act as a man of culture; secondly there are psychological reasons. In the above mentioned plays, Mussolini looks for a parallel between himself and important characters from the past; however, they are described in the moment of their decline and end, followed by the glory of history- A destiny that Mussolini never reached.

**Sushma S. V.**

**Bangalore University**

Ms. Sushma.S.V is pursuing her PhD at the Department of Performing Arts, Bangalore University. She is a member of STR.

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### **Models of Hierarchy and Equality in performance making in Kannada Theatre**

The Paper discusses the different hierarchical models of the Kannada theatre company in Karnataka and changes in the same over a period of time due to changes in external environment. Also the paper discusses the equality in performance making with reference to gender and different portfolios (Job profiles) in Theatre Company. The objective of this paper is to find out whether there were different management strategies adopted by different companies, what was the Impact of the hierarchical changes on strategy formulation of the theatre companies, the maintenance of the company and production making ( like Impact on Human resource management, finances, production, play content etc.,). Interviews of theatre veterans are conducted to know the functioning of earlier theatre companies and involvement in few theatre troupes is done to observe the structure in which they work during performance making. Comparison of older to newer structures (Hierarchical structures of the company) will be done based on the data that has been collected in the interviews. The paper concludes with a discussion of different hierarchical models that have been followed in theatre in Karnataka and tries to find out which model has to be adopted to get best result in performance making and management of theatre companies.

# Sarah Saddler

University of Minnesota

Ms. Sarah Saddler is a PhD student at the University of Minnesota whose dissertation project examines the application of drama-based corporate training methodologies within India's emergent global cities. She is currently focused on the work of several drama-based training organizations operating throughout New Delhi, Gurgaon, and Bangalore. Ethnographically based, her research stems from the experience of co-facilitating drama-based training workshops in Gurgaon, Delhi and Bangalore with the theatre company Platform for Action in Creative Theatre during the summers of 2012, 2014, and 2015 (projected). Sarah is broadly invested in interrogating the role and emergence of drama-based training workshops within the corporate sectors of India's fastest growing urban centers, and the neoliberal and neocolonial implications of these micro practices upon the political economy of India as an emerging global superpower.

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## "Think Differently, Get Creative': South Asian Drama-Based Corporate Training as Democratic Culture Industry"

Since the 1970's an increase in research conducted on the organization of labor within globalizing economies has led to new considerations of corporate subjectivity. Theories such as immaterial and affective labor have addressed how modern management technologies employ creative methodologies aimed at inspiring workers to increase productivity. While many of these studies address the potential for large corporations to "perform culture" in the (re)formation of managerial subjects, little scholarly attention has been paid to operations of drama-based training companies working within (neo) colonial corporate spaces marked with a colonial past and uncertainly democratic future. This paper examines the cultural work of drama-based training practices within democratized spheres of Indian corporatization. Inspired by my experience ethnographically facilitating a 7-day drama-based training workshop in Bangalore, India, I reflect upon the space and place-making practices of this event to examine the intersection of affective/immaterial labor, postcolonial subject-formation, and theatrical performance within India's rapidly globalizing political economy. Within this paper I ask: how does the inspirational and affectual rhetoric utilized by drama-based companies, which stresses the production of self-identity through theatrical performance, lead to unexplored considerations of performativity within capitalist techniques of production? Drawing from theories of Lazzarato, Hardt, and Nigel Thrift, I hypothesize that the "Theatre in Excellence" workshop pioneered by the PACT theatre company in July 2014 can be understood as both a resistance and reflection of enduring colonial influence within Indian corporate space. I then reflect upon the ways formations of transnational subjectivity are arising through the deployment of theatre as "democratized" culture industry.

# Shrinkhla Sahai

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Ms. Shrinkhla Sahai is currently pursuing her PhD in Theatre and Performance Studies at the School of Arts and Aesthetics, Jawaharlal Nehru University (JNU), New Delhi, India. She is a radio professional and dancer. She conducts courses on Culture and Communication, Media Language, and Radio Programming and Production at various media institutes. Her research interests include gender, body and technology in performance, radio studies and sonic art.

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## A Second Look at the Third Theatre: Badal Sircar's 'Basi Khabar' revisited

Theatre and democracy are enmeshed in intricate strands that run through public and private spaces, delving into personal narratives to open up pertinent political questions or looking through the lens of theatre into issues plaguing contemporary politics. As a leading modern Indian playwright and director, Badal Sircar (1925-2011) explored the politics of creating, doing, watching and accessing theatre. His concept of 'Third Theatre' attempted to create an alternative model and at its very core critiqued and questioned the politics existing within theatre-making while also addressing issues of contemporary socio-political realities. A recent production of Badal Sircar's iconic play, 'Basi Khabar' (first performed in 1979), directed by Ajith Hande, titled 'Stale News' (2014) offers new interpretations by accessing history through the perspective of the 'city-bred educated middle class community.' Through a closer look at this production, this paper seeks to explore questions regarding the efficacy of theatre, media debates regarding contemporary political issues, and the larger politics of production and reception of theatre.



# Paulina Sarkis

Pontificia Universidad Católica de Chile

Ms. Paulina Sarkis González is an actress and holds a Master of Arts from the Pontificia Universidad Católica de Chile (PUC). Since 2008 she has researched the area of Applied Theatre in Chile through EncargarteUC, a program of the Faculty of Arts of PUC applied to the study of theatre in various social contexts. At the same time, since 2011 she has worked in Gendarmería de Chile, the penitentiary institution, as director of a prison theatre workshop realized inside the male prison Centro de Detención Preventiva (CDP) Santiago Sur. Also, currently she is a researcher in the area of Prison Theatre.

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## El hijo de Neo: an interdisciplinary art project at CDP Santiago Sur prison, Chile

In January 2015 occurred the public performance of El hijo de Neo, a theatre play carried out by four penitentiary artistic workshops of the CDP Santiago Sur prison, the biggest prison of the country. Speaking ironically, the pain of Chilean fans generated after the loss of Chile to Brazil in the last FIFA World Cup 2014, El hijo de Neo took on issues like consumerism, mass media, education and public health. This performance alternated between action, monologues and unusual characters, challenging established views on national reality. As interdisciplinary art project, El hijo de Neo was performed by members of the theatre workshop, written by literature workshop; the scenography was built by a painting workshop and the accessories were made by a papier-maché workshop. Although these workshops occur in different places of the prison and, therefore, are integrated by inmates with different types of felony, El hijo de Neo was the first interdisciplinary art project that managed to integrate sections that are physically separated by prison security and make them work jointly towards a theatrical production. In the next speech I will refer to the creative process of El hijo de Neo in the light of the daily penitentiary negotiations to be overcome within a prison like CDP Santiago Sur, the most populated prison of Chile.

# Merce Saumell

Institut del Teatre Barcelona

Dr. Merce Saumell holds a Phd in Art History, specializing in contemporary theatre, and more specifically in Catalan devised theatre. She is the director of Cultural Services at Institut del Teatre, Barcelona (Centre for Documentation and Museum of Performing Arts and Publications). She is also professor of theatre at graduate (MA and Phd) and undergraduate level, has authored two books about contemporary theatre and has published several articles in international research journals. She was co-organizer of the FIRT/IFTR Barcelona 2013 Conference.

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## The independent theatre after the dictatorship of Franco in Catalonia and Spain

1978 was the year in which the Spanish Constitution was approved after an abrupt transition between Franco's regime and the young democracy. At that time, many independent theatre companies who had fought against the dictatorship disappeared, especially those that had worked from the text-based plays because they came into direct competition with the new institutional theatre. Remember that the Centro Dramático Nacional (the new National Theatre) was created in Madrid in 1978 and opened with *The Night of War* in the Prado Museum, by Rafael Alberti, one of the few living writers of the Republic, then exiled in Italy. Conversely, companies that had opted for the non-textual drama, visual theatre, puppet or body theatre, found in the years of this political transition their golden years and also their projection on the international market. This occurs especially in Catalonia and, to a lesser extent, in Andalusia. Catalan companies highlighted another factor: the technical formation of their components were comparatively more competitive. Remember that many of their members had been trained in Paris with Jacques Lecoq and others. We are speaking, therefore, the time of maturity of *Els Joglars* (*The Game*, 1970), *Comedians* (*Sol Solet*, 1977) or *La Claca* (*Mori el Merma*, 1978).

# Willmar Sauter

Theatre Studies, Stockholm University

Prof. Willmar Sauter, Professor of Theatre Studies at Stockholm University, has studied audiences and reception processes over a number of years. He has also written on Swedish theatre history, from Bronze Age rock carvings to the free group movement in the 1960s. His interest in the theories of the theatrical event is documented in his book *The Theatrical Event* (2000) and summarized in *Eventness* (2006). Lately his interest in multimedia and digital performance has resulted in a series of articles. He has recently published a book on the Drottningholm Court Theatre and its activities in the 18th as well as in the 20th centuries (2014, with David Wiles). Willmar Sauter is a founding member and the first chairman of the Association of Nordic Theatre Scholars. He has been the President of the International Federation for Theatre Research (IFTR/FIRT). He has also served Stockholm University as Dean of the Faculty of the Humanities and as Chair of the Research School of Aesthetics.

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## Democratic Seating in 18th Century Theatres: The Example of Drottningholm

### Curated Panel: Theatres of Enlightenment

The auditorium of the Drottningholm Court Theatre from 1766 makes an immediate democratic impression: all benches are parallel with the footlights, the floor is raked and no seats have a restricted view behind pillars. This court theatre looks more democratic than the Teatro Olimpico, built for an academy of peers in Vicenza; and at least as democratic as Wagner's Festspielhaus in Bayreuth which was completed a hundred years later. Used originally by the court of Gustav III, but without the royal box, one wonders how its democratic design was perceived by the theatre's contemporaries. Of course, there is no evidence of a democratic access to the auditorium during Gustavian times, although the monarch allowed the various groups of courtiers and certain invited commoners to attend the performances. During the festival performances today, access is guaranteed to everybody who has bought a ticket. There are no restrictions in terms of class, gender or ethnicity, provided the ticket holder has paid for the ticket. The prices of the tickets are moderate, but nevertheless, create new distinctions and alternative hierarchies. In my paper I will discuss how status, privileges and economic resources distinguish groups of spectators in the late 18th century as well as in today's festival performances and thus circumvent the democratic ideas of equality in the auditorium of Drottningholm and other historical theatres. How are these buildings managed today – are they more democratic in a democratic age – can they become more democratic?

# Irene Scaturro

"La Sapienza", University of Rome

Dr. Irene Scaturro holds a Ph.D. in "Digital Technologies and Methodologies applied to the Research on Performing Arts" and a BA in Theatre Studies, both from "La Sapienza", University of Rome. She trained as an actress in Italy and London and attended Anne Bogart's directing courses at Columbia University, New York. From 1998 to 2010, she worked extensively in the national and international professional theatre circuit, as an actress and assistant director, both for the state theatre and in experimental productions. She also worked as a theatre teacher and as an acting coach. She participated in a research project on sensorial theatre led by director and anthropologist Enrique Vargas and Ferruccio Marotti. She worked for Centro Teatro Ateneo of Rome on European projects aimed at the preservation of theatrical memory. She currently works as adjunct professor of directing in the Department of History of Art and Performing Arts of "La Sapienza" University of Rome. Her research interests include theatre anthropology, acting techniques, digital solutions applied to cultural heritage. She has written about the artistic process of directing and on intercultural actor's training and about Knowledge Organization applied to the performing arts domain.

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## Actors and Censorship in the Italian Theatrical Tradition

### Curated Panel: Italian Acting

The nineteenth-century Italian theatrical system was run by capocomici (leading-manager actors) who were also the extraordinary interpreters of the Italian acting method of the *drammatica*. The system as well as the declamatory acting method was gradually expunged from theatre training in the early twentieth century. The paper will explore the reasons why the official disappearance of the *drammatica* from the National Theatrical Academies coincided with the dismantlement of democracy in Italy and how the method, though it was censored, continued to be thought by actor to actor.

# Yvonne Schmidt

Zurich University of the Arts

Dr. Yvonne Schmidt, Ph.D, Senior Researcher at the Zurich University of the Arts, Institute for the Performing Arts and Film and lecturer at the Institute of Theater Studies, University of Bern, Switzerland. Her recent book "Amateurs, Experts, disabled Performers" (Chronos 2015, in German) explores the intersections of everyday life performance and acting discourses and is the first German monograph on Theater Studies and Disability Studies. Currently, her research focuses on methodologies to investigate (collective) creative or rehearsal processes between theory and practice. Dr. Schmidt was a Research Fellow at the University of Illinois, Chicago from January to October 2012. Since 2011, she has been the co-convenor of the Working Group 'Performance & Disability' of the International Federation for Theater Studies (IFTR). She is head of the Swiss National Science Foundation (SNSF) funded research project "Today's Festival" at the Zurich University of the Arts in collaboration with other Swiss universities and practice partners.

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## Narrating the Past, performing the Present: Historical Festivals in Switzerland

"Festspiele" (historical festivals) are a popular form of Swiss theatre in celebration of historical jubilees, which became popular in the late 19th century, usually organized and funded by the government. They involve numerous non-professional performers and can be regarded as a "hot spot" of the use of history as well as a collective reflection on cultural identity. According to the Swiss literary scholar Peter von Matt, the Festspiel deals with the questions: How are we becoming? Who are we? Where are we going? Today, according to the "crisis of the master narrative", society is unable to reach a common understanding of history. Already back in 1991, research undertaken in the context of Switzerland's 700-year anniversary observed the demise of the "Festspiel" in Switzerland. Instead of a national theatre production, several smaller theatrical events across the country were planned, but even this attempt to re-install a contemporary form of the historical festival failed. "Today's Festival", an interdisciplinary research project at the Zurich University of the Arts, funded by the Swiss National Science Foundation, explores the recent development of the Swiss historical festival. In the context of this broader framework, my case study investigates a theatre project on the occasion of the 500-year anniversary of the two Cantons of Appenzell (2013). In this theatre experiment, the amateurs are not part of an existing concept (a "master narrative"), but they are the protagonists of a two-year long collective search process, aiming to create a site-specific theatre project for this particular community. Based on ethnographic field research, I will focus on the process of collective creation and the exchange of knowledge between professional and non-professional theatre makers. How does the Festspiel, which is embedded in its particular social structure, both explore and challenge narratives of the past and the presence?

# Magnus Tessing Schneider

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Dr. Magnus Tessing Schneider is a postdoctoral research fellow at the Department of Musicology and Performance Studies, Stockholm University. He is affiliated with the five-year research project *Performing Premodernity*, which explores various aspects of late 18th-century theatre and combines academic and artistic research. Magnus wrote his PhD thesis on the original production of Mozart's *Don Giovanni* (Aarhus University). His research centres on the dramaturgy of Italian opera in relation to the history of ideas, the scenic and vocal performance practices, aesthetics and strategies of the past. A co-founder of the Nordic Network for Early Opera, he has directed three operas in Copenhagen which explored different aspects of historical theatre conventions.

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## The Enlightenment Drama of Cultural and Political Encounters: The Case of Ranieri de' Calzabigi's *Elvira* (1794)

### Curated Panel: Theatres of Enlightenment

Ranieri de' Calzabigi (1714-95) is primarily known today as the librettist of Gluck's operas *Orfeo ed Euridice*, *Alceste* and *Paride e Elena*, but his later librettos – which often focus on the dehumanizing mechanisms of European civilization – have received less attention. The happy-end tragedy *Elvira* (1794), his last libretto, was written for Naples with music by Giovanni Paisiello. Set after the Moorish invasion of Spain in a multicultural eighth-century Granada, *Elvira* is essentially a *Romeo and Juliet* story about the love between the warrior maiden *Elvira* (daughter to the leader of the city's Christian/Spanish faction) and the Emir *Abdallah* (leader of the city's Muslim/Arabian faction). The opera explicitly represents the Arabs as the more enlightened and liberal, while the Spanish are blinded by ferocious patriotism and intolerance. Rather than reading *Elvira* as an example of exoticism or orientalism, the paper explores the drama as Calzabigi's attempt to educate his audience by challenging the xenophobia and national pride of the Neapolitan public who might recognize themselves in the Spaniards of the opera. *Elvira* failed at its premiere, however, which coincided with the climax of the reign of terror in revolutionary France, in response to which the Neapolitan court and public demanded pieces that strengthened rather than challenged cultural myths and values. While illustrating the crisis of the European Enlightenment in an age of fear and rising totalitarianism and nationalism, the story of *Elvira* and its premiere also raises questions about the goals and means of theatre as a forum for enlightenment, education and the development of citizenship.

# Promona Sengupta

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Ms. Promona Sengupta is a research scholar at the Department of Theatre and Performance Studies at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi. She is currently working on her M.phil dissertation on the political potential of campus spaces in New Delhi and collegiate amateur theatre. Her academic interests are gender and feminism, youth cultures, queer histories, postcolonial theory and Marxist theory.

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## **A Democracy of their Own? : The Making of the Female Citizen and a case for 'Failure'**

The idea of the "Woman's College" is a conundrum. It is nestled between two strains of thought. One is the opinion that advocates gender equality in the predominantly male realm of education. And the second is the protectionist need for gender-based sectarianism within education that was buttressed by Victorian morals and segregate spaces for women within households in a place like colonial India. Till date the legitimacy of women's education institutions in the country is questioned, citing that such institutions are glorified finishing schools. Meanwhile, the measure of success for women has developed a new language in its interaction with neoliberal economy. Women's leadership programs, the UN international year of women and so forth create "buzz-words", new ideals for young women to aim towards. Women's colleges and universities within India have adopted this discourse of success and the attached values of confidence, professional excellence, ability to articulate etc. as character traits of the ideal woman they aim to produce. In this paper, we interrogate this discourse of success, reviewing it within the context of women's colleges in Delhi. We critically analyze the event of the college election, an elaborate role-play of democratic representation organized mainly to educate young people in the ways of electoral politics, and the efficacy of this event in the creation of the female citizen. Simultaneously, we address the counter-discourse of failure. Do the women who fail to live up to the standards of success feel disenfranchised within the democracy of the campus? I argue that within girls' colleges, theatre practice becomes a forum to not only be comfortable with "failure", but to use it subversively against the onslaught of normative images of the ideal female citizen.

# Ananda Shankar Jayant

Shankarananda Kalakshetra

Dr Ananda Shankar Jayant, is one of India's most eminent and renowned classical dancer, choreographer and dance scholars practicing the two classical styles of Bharatanatyam and Kuchipudi. Ananda imbues to the technique and grammar of her dance, a sparkling quality that bristles with life. Her natural grace and vivacity draws her audience into the vivid and vibrant canvas of her dance, leaving them deeply touched. Engaging in every aspect of dance, Ananda is a prolific solo and ensemble performer, a much loved teacher and Guru, a critically acclaimed and brilliant choreographer, and is a sought after motivational and leadership speaker and writer. She has been a TED speaker in 2009. Her talk is now much viewed and highly ranked as one of 12 Incredible TED talks on cancer. In January 2015, the Huffington Post ranked Ananda's TED talk as the 1st of 5 greatest TED talks by Indians.

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## Convention and Experiment: Multiplicity of Practices: Implications for Public Sphere

The traditional dance styles of India are in a churn. The dance styles are rooted in hoary antiquity, with myths, stories, and social mores of very different eras, intersecting on the body politic of dance. Many of these styles have evolved first around the temple precincts, and later through the boudoir of royal patronage to today's secular proscenium. In this context, most of these performances were solo intimate presentations that bespoke of devotion to the Divine as well as amour for the King or patron. Once the shift happened to the secular stage, these contexts continued, in a valiant attempt to continue a tradition, a convention, that has over the century, become codified as a laid down repertoire. Over the years, the solo presentation has seen attrition in audience numbers, with young audiences completely eschewing this type of performance. In the meanwhile, mega festivals, and humongous performing spaces showcased dance in large numbers. Overseas and inside India, dance became the face of tourism, but as jamborees and spectacle and mostly within the traditional visual. New experiments in solo and ensemble works became the norm with inroads into both form and content. Today there are as many solo and ensemble performers and formats as one can imagine, with influences ranging from martial arts, to Bollywood; and yet classical dance captures very little of the performing arts space or funding. There is a revival in temple festivals, with programmes spread across weeks, with the dancer needing to fund her own performance. Corporate conferences also want classes with most dance teachers, having waiting lists for student admissions. There is no dearth of early interest in learning. And yet very few talented performers stay in the field.



# Devendra Sharma

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Dr. Devendra Sharma is an Associate Professor of Communication and Performance at California State University - Fresno, USA. His research interests center on performance and communication; performance for social change; and popular culture. He is a fifth generation traditional performer, writer and director of Nautanki, having trained in Pundit Ram Dayal Sharma's School of Nautanki, Raaslila, Bhagat, and Swang (Swami-Khera Akhara). He has numerous performances to his credit and has directed and produced films on Indian folk traditions and social change in India. In 2000, he was a Packard Foundation-PCI Fellow from India at the University of Southern California's cinema school, and Annenberg School of Communication. In the summer of 2007, Dr. Sharma was the Chief Creative Consultant for the United Nations.

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## Evolution of Nautanki-Saangit Theatre Tradition in the 1800s: The Impact of Islamic and Yogic Influences

### Curated Panel: Of Bards and Poetics of Politics

The nineteenth century was a critical time for the evolution of Nautanki/Saangit. Nautanki (or its older name Saangit) is a "folk/popular" musical theatre tradition from Northern and central India that had a deep influence on later art forms such as Paarsi/Company Theatre and Hindi Cinema. Nautanki took shape through a variety of influences from diverse social, religious, and political factors present in the 1800s. On the one hand, Wazid Ali Shah's influence was seminal in providing a shape to Nautanki through themes and performances like Sabz Pari, Radha Kanhaiya Ka Kissa, Inder Sabha, Gultaz-Mahtaz; on the other hand, heterodox yogi/jogi sects' themes such as Gopichand Bharthari and Bhagat Purnamal were instrumental in providing the most enduring stories and plots to Saangit/Nautanki. Another important influence was in the form of the Islamic devotional elements such as reverence of Quran (featured in the Saangit Syah Posh urf Pak Mohabbat) and the battle of Karbala. These elements made lasting impact on the evolution of Saangit and Nautanki. Unfortunately, both scholars and practitioners today categorize Nautanki simply as "folk theatre" ignoring its diverse historical evolutionary elements such as the urban court and private patronage, Islamic influence, and the impact of heterodox sects. This paper will problematize this simplistic classification and the politics of culture behind it. This will be done through textual examples and singing performances by the author from actual Nautanki/Saangit scripts.

# Shuchi Sharma

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Dr Shuchi Sharma is assistant professor at GGS Indraprastha University, Delhi. She has 12 years of teaching experience in Communication Studies, Indian Theatre, Cultural Studies.

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## **TIE: Critical Pedagogy for Teaching Democracy (A Study in Indian Set Up)**

Theatre rests on the driving principle of democracy i.e. dialogue. Dialogue, in turn, presupposes that there can be no ultimate idea or thought. The critical tenet on which dialogic approach to art rests is the premise that there cannot be just one opinion, one thought and more so, one truth. On the other hand, dialogical approach stresses the validity and veracity of multiple opinions, thoughts and truths. In this way, theatre serves the fundamental ideal of democracy i.e. giving credence to the voice 'of the people, for the people and by the people'. The proposed paper shall aim at exploring the usefulness of theatre as critical pedagogy in teaching and evolving democratic values enshrined in the constitution of India and stressed by The Education Commission of India (1964-66), 'Education (shall) refine sensibilities and perception that contribute to national cohesion, a scientific temper and independence of mind and spirit – thus furthering the goals of socialism, secularism and democracy enshrined in our constitution.' It shall also endeavor to propose the framework for pre-performance discussion, teacher-role and procedure in the light of theoretical concepts.

# Bob Sheil

The Bartlett School of Architecture, UCL

Prof. Bob Sheil is the Director of The Bartlett School of Architecture, UCL since 2013. He teaches Architecture and Design through Production

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## **DIGITAL DOUBLES, COLLIDING IN MID-AIR PROTOTYPING A POST-HUMAN SCENOGRAPHY**

In our digital age, the human eye has lost its privileged position as the sole and central audience of an unfolding perspectival world as it finds itself challenged by a plethora of post-human eyes. Emerging technologies of vision such as 3D laser scanning find an ever more central role in production, analytics, control and decision-making. Architecture and scenography, practices that are traditionally firmly shaped around the centrality of vision of the human subject, are challenged to find novel ways to address a hybrid audience of human and non-human modes of vision. This article, through the discussion of a collaborative theatre project entitled *The Scan* (2013), suggests how the incorporation of 3D scanning in scenographic practice can destabilize this ocular centrality while challenging conventional notions of site, authorship and digital fabrication.

# Jayant Shevtekar

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## Theatrical Performance and Democratic values: A Concern

The democratic values are part and parcel of theatre. Somehow these values are not being accepted by the society and forcing the performing groups and creative writers to follow the methods of their own rather than the right of freedom of expression. Recent incidents on Marathi stage proved it that the democratic values are meant for discussion and when it comes to practical implementation some different norms are to be followed. It was long back when Vijay Tendulkar was not allowed to have performance of Ghashiram Kotwal and Sakharam Baidar and a political party agitated against Tendulkar. The trend has not changed even the democratic placard holders are not allowing anyone to say what they want to say, the case of Mi Nathuram Godse Boltoy ( Nathuram Godse Speaking) is fresh one. The paper is exploring these issues of freedom of expressions and its boundaries in detail and it will conclude and raise certain issues of performers in the theatre. The argument will follow the principles of performances in Indian traditions with certain mythological examples and the relevance of it in the contemporary system. The analytical methodology will surely built dialectic on the democratic values and performance with the support of certain social and political critics of India. The concerns of the performers are always being neglected and it is proved in the case of Marathi plays and its performance e.g. Sakharam and its director Kamlakar Sarang or the Progressive Dramatic Association's spilt into Theater Academy on the issue of Ghashiram.

# Anna Sica

University of Palermo (Italy)

Prof. Anna Sica is a Ph.D. professor of theatre at Palermo University, a distinguished scholar in the 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. Particularly, in her books *Uptown-Downtown: New York Theatre from Tradition to Avant-garde* (2005) and articles on Italian contemporary theatre "La drammaturgia degli emarginati nella recente scena italiana" (2007) and "Anton Chekhov's Poetic and Social Realism" (NTQ 2008), she proposes a new approach to acting and directing, working directly on the effects of politics and poetry in drama. Her recent discovering 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 in the essay "Eleonora Duse's Library: the disclosure of Aesthetic Value in Real Acting" (NCTF, 2010), and from the volume *The Murray Edwards Duse Collection* (2012). She has deciphered the reciting-code of la drammatica and published the results of her research in *La drammatica-metodo italiano* (2013) and in *The Italian Method of la drammatica: Its Legacy and Reception* (2014).

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## The Reform of the Rappresentativa: Roots and Routes of a National Art

### Curated Panel: Italian Acting

I explore the remarkable role that the reform of the old Rappresentativa played in the years of Risorgimento, and examine the differences of application of the declamatory symbols in the old Rappresentativa and in the New Style that is referred as la romantica, or Drammatica, analysing Gustavo Modena, Adelaide Ristori and Gaetano Gattinelli's prompt books and works. Gustavo Modena reformed the old style of the Rappresentativa and was an unforgettable patriot of Risorgimento as well as Ristori and Gattinelli. I explain how Modena steered the drammatica along a new course in the first fifty years of the nineteenth century and shaped the method giving it the goal to become a National Art; and why Gattinelli's Dell'Arte Rappresentativa in Italia. *Studi riformativi* (1850) gives a fine account of the role patriotism played in shaping the method. Gattinelli as well as Ristori played in the Reale Compagnia Sarda that was founded in 1821 and dismantled in 1859, just one year before the Unification, though the last season of the Company was on in 1855. Gustavo Modena's reform of the old Rappresentativa was absorbed by most of the actors who were recruited by the Reale Compagnia Sarda, in particular by Gattinelli, who became Eleonora Duse's teacher of Declamation, and, from 1870, directed a theatrical academy in Florence (Reale Accademia de'Fidenti) which was later renamed Reale Accademia di Recitazione and run by Luigi Rasi. We are now able to record that in the course of the nineteenth century, the theatrical Italian declamatory system reinforced the political role of some of the great Italian actors and actresses.

# Sigrídur Lara Sigurjónsdóttir

University of Iceland

Ms. Sigrídur Lara Sigurjónsdóttir has degrees from the University of Iceland: B.A in Comparative Literature in 1997 (final thesis on a production of John Ford's "Tis Pity She's a Whore" at the National Theatre of Iceland in 1996) M.A. in Comparative Literature, 2004 (final Thesis on formulas in playwriting) M.A. in Practical Editorship and Theory of Publication. From 2009: she is a PhD student at the University of Iceland researching performance of dissidence in Iceland after the economical collapse in 2008. 2014: "Send in the clowns" she published a paper in Nordic Theatre Studies. Playwriting: She has written five full length plays that have been produced and two in collaboration with others. Produced by Húgleikur, University of Iceland Student Theatre, The Theatre Company of Fljótsdalshérað and Frú Norma. She has also written twelve short plays, all produced by Húgleikur. She has been a member of the Icelandic Dramatists Union since 2001; IFTR since 2010. A member of the working group Performance in public space since 2012. She has also been a student member of the executive committee of IFTR 2013–2015.

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## What do you/they/we stand for? Revolutions of the main stream.

This paper revolves around the commonalities of three performances of dissidence in Iceland after the economical collapse in 2008. January 2009: The Kitchenware revolution Spring 2010: The campaign of the Best party before the regional elections in April. April 2010: The reading of the report of the Special investigation commission at the City theatre in Reykjavík In terms of performance, these were large scale. The Kitchenware revolution consisted of a week of protests that resulted in the resignation of Iceland's government, the campaign of the Best party was launched in January 2010 and resulted in the Best parties' victory in the regional elections in April 2010 and the reading of the report was a marathon at the City theatre that lasted almost a week. This paper will introduce a part of the preliminary results of a PhD research on the common aspects of these three events in light of four key questions, 1) What is the message? 2) Is it understandable (and how)? 3) (Where/how) Does it brake with propriety? 4) What are the effects of/on the performers' identity? The focus will be on how the identity of the performers and/or participants affect the message, code and propriety of the performances. This paper speaks to many of the suggested topics but perhaps two in particular, "Convention and Experiment: Multiplicity of Practices: Implications for Public Sphere" and "Performance, Identity and Politics"

# Brian Singleton

Trinity College Dublin

Prof. Brian Singleton is Samuel Beckett Professor Drama & Theatre at Trinity College Dublin and 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, his most recent monograph contribution to theatre research is his monograph 'Masculinities and the Contemporary Irish Theatre' (Palgrave Macmillan, 2011, revised 2015). He is former Editor of Theatre Research International (Cambridge University Press) and former President of the International Federation for Theatre Research. He serves on the Editorial boards of New Theatre Quarterly and Contemporary Theatre Review. In 2012 he won the ATHE Excellence in Editing Award (along with Janelle Reinelt) for their book series 'Studies in International Performance' published by Palgrave Macmillan. He is currently editing a new book series (with Elaine Aston) entitled 'Contemporary Performance InterActions' for Palgrave Macmillan and working on monograph on ANU Productions.

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## **Histories, Communities, and Interactive Performance: ANU Productions and the Hierarchies and Equalities of/in Representation**

The working methodologies of Dublin-based ANU Productions will be used as a template for exploring the creation of contemporary performance whose practitioners include actors, visual artists, choreographers and theatre directors, who work with, in and alongside communities, as well as incorporate input from scientists, scholars and archivists. Such collaborative creation (arts, community, academy) by ANU will be examined in terms of its hierarchies and its solutions to possible disjunctures between arts/aesthetics and community/participation. In addition to analysis of their celebrated body of work, ANU's 2015 production of 'PALS – The Irish at Gallipoli' will be examined to determine how the performance of the past speaks to contemporary concerns about gender, equality, society, community in interactive performance contexts.

# Susan Studham

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Ms. Susan Fenty Studham is a professional stage manager as well as a practice-led-research PhD candidate at the West Australian Academy of Performing Arts, Edith Cowan University. Her doctoral project entitled "Stage Management: a question of approach in intercultural theatre" investigates the complexities of exchange in cross-cultural theatrical productions, particularly in reference to stage management. With three decades of theatre industry experience across five continents, Sue continues to stage manage as well as guest lecture in stage management in Western Australia and Bali, Indonesia. She has presented her research at various graduate and professional conferences in Australia, Chile, Spain and the UK. Sue is the recipient of the 2013/2014 IFTR New Scholars' Prize for her essay "Bali Agung: the possibility of hybridity in an intercultural production." Her essay "Alternative approaches to stage management in Bali" was published in *Changing Facts; Changing Minds; Changing Worlds* (Black Swan Press, 2013).

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## Notions of identity on an intercultural production in Bali

This paper explores ideas of identity in the mixing of cultures in the large-scale production Bali Agung, a traditional Balinese legend of goddesses set in a new technological frame, on a mega-stage. What type of community emerges through the processes of intercultural theatre-making within the constraints of a contemporary 'international' theatre style, set within an Indonesian tourist park? How do the distinct identities involved fit within a hierarchical theatre structure and is there room for democracy in the process? The discussion encompasses identity, hybridity and third space as these notions evolved during this theatrical collaboration. Identity is a critical component in the meeting and understandings of the cultures involved in an exchange. These concepts will be debated from an American-Australian perspective, by the original stage manager on the project. Therefore, the focus of the paper will be on organisational challenges and production-processes, as viewed through the lens of a stage manager. It will incorporate my own initial (misconceived) perceptions of individuals working within their own cultural contexts and how perceptions shifted during the mounting of the production and in the four years following the opening of this long-running show. A surface look at this production might show western imposition on a Balinese stage, but investigating the underlying intricacies of identity and exchange reveals further complexities. Is it possible for the frame to become democratic during the learning processes of the exchange?



# Tsu-Chung Su

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Prof. 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.

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## Richard Schechner's "Play" of the Ramlila of Ramnagar: A Case of Democratic Divine Performance at Work

For Richard Schechner, the Ramlila of Ramnagar has a lot to offer. It is a special kind of ritual performance, offering a wide array of fantastic experiences to participants. In the Ramnagar Ramlila, different texts, participants, and orders of reality converge and the boundaries between the human and the divine become porous. As Schechner writes, "What those attending Ramlila experience is a rich mix of texts: literary, dramatic, choreographic, ritual, religious, popular, musical, spatial, and temporal....The crowds who attend Ramlila join Rama on his journeys through the mythopoetic space of epic India. As they follow, they identify with Rama: Ramlila is not a theatre of make believe but of hyperreality." Schechner has spilled much ink on the Ramlila of Ramnagar and created performance theory along the way. "What I saw and began to study in India was certainly very influential on the work that I did from around 1972 onwards," said Schechner in his interview with Patrice Pavis. As one of the intercultural theatre pioneers, Schechner's numerous trips to India have enriched his theory and practice tremendously. Which aspects of the Ramnagar Ramlila are reckoned as essential features that help shape Schechner's performance theory? This paper proposes not only to explore the mythopoetic Ramayana and its festive and fantastic ritual display—the Ramlila of Ramnagar—but also to examine Schechner's "play" or rendering of the Ramlila of Ramnagar. I argue that for Schechner what the Ramnagar Ramlila offers is a ritualized democratic divine performance for the public because in his performance theory, it has become a prototype of performance at work, achieving both the post-modern democratic spirit and the Nietzschean dice game. Finally this paper will assess and critique the impact of Schechner's interpretation of the Ramnagar Ramlila and his formulation of performance theory.

# Frauke Surmann

Freie Universität Berlin

Dr. Frauke Surmann is lecturer at the Theatre Department of Freie Universität Berlin and research fellow at the International Research Training Group InterArt. In her dissertation "Aesthetic In(ter)ventions in Public Space. Main Features of a Political Aesthetics" published in 2014 she explores the politics of interventionist performances in public space. Surmann holds an MA in Theatre Studies and Musicology and has studied in Berlin, London and Paris. In her current research project "(T)Räume des Politischen: Theatrical Stagings of Communality between Politics, Urbanity and the Arts" Surmann fathoms out the theatricality of the political in political theory as well as in contemporary protest movements. Her main areas of research comprise the interrelation between aesthetics and politics, contemporary performance art in the context of digital arts and new media as well as historical, philosophical and/or theatrical stagings of the common. She has also worked as an assistant director and producer for companies such as spielzeit'europa, Royal de Luxe, Neuköllner Oper and Podewil-Center for Contemporary Arts.

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## **The Theatricality of the Political. Stagings of Democracy between Urban Planning Initiatives and Citizen' Groups.**

Based on the assumption that the formation of democracy has always been subject to an essentially theatrical logic, this paper aims to analyse its unique theatricality as it has been conceptualised by political philosophers such as Hannah Arendt, Claude Lefort, Philippe Lacoue-Labarthe and Jean-Luc Nancy. Their shared notion of the political as opposed to politics denotes the instituting power to invent, shape and negotiate prefigurative topologies of encounter in and as public space. The theatrical staging and performance of a collective spatiality and corporeality constitutes the material conditions for new forms of appearance, debate and mutual recognition. Democracy thus appears not as the realisation of a predetermined entity, but rather in the continuous implementation of a collective "shaping power" (Harvey 2008: 2) wielded by temporary and at times conflictual assemblages. Critically questioning the possibilities and limits of performing democracy in its intrinsic theatricality and the spaces it produces, two case studies will be analysed and put up for discussion: The Shared-Space-Movement and the Park(ing) Day. Both appear as contemporary practices of a tactical urbanism aimed at putting the hegemonic order of public space on the line while staging alternative forms of urbanity. Based on the analysis of the Performative constitution of those theatrical spaces of democracy particularly focusing on their material, medial, operative and affective conditions and functionalities the following questions shall be addressed: • Which topologies of encounter are being staged and which aesthetic practices and digital technologies are their stagings based on? • How do those spaces of democracy retroact on the political situation in which they appear? • How do those spaces spread and become appropriated? • Which notion of citizenship is being promoted by those spaces?

# Masae Suzuki

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Sangyo University

Ms. Masae Suzuki is working on a PhD thesis on Asian Shakespeare at Royal Holloway, University of London. She teaches English at Kyoto Sangyo University and is part of the project "Fusion of Eastern and Western Classical Theatre and the Creation of Geki Noh" at the Institution of Japanese Culture at Haboromo University of International Studies. She has presented papers on Noda Hideki, Tsutsumi Harue, and the reception of Shakespeare in Japan. In 2014, she presented a paper "Stratification of Okinawan Theatre" with Shoko Yonaha and Kayo Omine at the FIRT Warwick. Suzuki's major publications are "The Rose and the Bamboo: Noda Hideki's Sandaime Richaado," in *Performing Shakespeare in Japan* (Cambridge University Press, 2001), "Shakespeare, Noh, Kyogen, and Okinawa Shibai," in *Shakespeare, Disneyland and Cyberspace* (Purdue University Press, 2009) and "Shakespeare and Class: Othello in Mainland Japan and Okinawa," in *The Shakespeare Yearbook: Shakespeare and Asia*, (Edwin Press, 2010). Suzuki's article on Okinawan Theatre will be included in *A History of Japanese Theatre*, edited by Jonah Salz (CUP 2015).

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## Democracy and Identity in Okinawan Shakespeare Plays

### Curated Panel: Entry of Democracy in Japanese Theatre

The focus of my paper is on Okinawan identity as seen in Shakespearian plays adapted in the commercial Okinawan theatre of the early twentieth century and the theatre under the "democratic" American occupation following WWII. After the Ryukyu Kingdom was annexed by Meiji Japan in 1879 and was transformed into Okinawa Prefecture, the ex-court performers created their new commercial theatre called Uchinah (Okinawa) Shibai. During the early period, they absorbed the emerging theatre from mainland Japan like Soshi-shibai ("political drama") and Shin-Engeki ("new theatre"), as well as Kabuki plays. This was also the time when Kawakami Otojiro was introducing his version of Shakespeare in mainland Japan, and the Okinawan playhouses competed in imitating the Kawakami versions of Othello, Hamlet, Romeo and Juliet and The Merchant of Venice, in the year 1906 to 1907. But unlike the early attempts of Kawakami or Sadanji II in mainland Japan, the early Okinawan Shakespeare plays followed their traditional all-male style and performed in the Okinawan language, not in "standard Japanese" which was adopted by the new theatres in "Japan." We can say that although Okinawans adopted western themes under the influence of mainland Japan, they were also searching for theatrical styles that would satisfy the taste of the Okinawan audience. As the "Ryukyu Kageki" (Ryukyuan Opera), with Okinawan folk culture as its main source, gained wide support from the local audience, Shakespeare titles began disappearing from their plays. After WWII, under the policy of the American Occupation, new theatre groups, including the all-female Otohime Gekidan emerged, and Okinawan adaptations of Shakespeare were revived as well. I will compare the style of the Ryukyuan Opera version of *Midsummer Night's Dream* to another version by a modernized theatre group in the post-reversion era and examine how the messages of identity and democracy are communicated.

# Katherine Syer

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Dr. Katherine Syer is Associate Professor of Musicology and Theatre Department Affiliate at the University of Illinois at Urbana-Champaign. She is the recipient of the 2013-14 UIUC College of Fine and Applied Arts Teaching Excellence Award. Her writings on opera production history and Wagner have appeared in *The Cambridge Wagner Encyclopedia* (2013), the revised *English National Opera Guide to Der fliegende Holländer* (2012), *Musical Quarterly* (2011), *Wagner and His World* (2009), and *The Wagner Journal*. She co-edited, with William Kinderman, *A Companion to Wagner's 'Parsifal'* (Camden House, 2005), to which she contributed two chapters. Syer's publications in 2014 included a chapter in *The Oxford Handbook of Opera*, essays for London's Royal Opera House and the Lyric Opera of Chicago, and her book *Wagner's Visions: Poetry, Politics, and the Psyche in the Operas through 'Die Walküre'* (Eastman Series in Music). In her interdisciplinary book, Syer explores in depth the ways that such a liberal, politically-minded artist as Wagner negotiated his way through the repressive first few decades of the nineteenth century, absorbing much imagery from popular culture into his works for the stage along the way.

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## Re-imagining the Napoleonic Wars: theatrical afterlives of Theodor Körner's patriotic songs

The sights and sounds of the Napoleonic Wars infiltrated the lives of many, and rapidly informed dramatic and theatrical offerings. In August 1813, E.T.A Hoffmann noted in his diary that the sounds of battle could be heard outside his Dresden theatre during a performance of Gluck's *Iphigenia in Tauris*. The opera, which features stormy passages and a bloodthirsty mob, thus gained a realistic soundtrack. Hoffmann later crafted a partly fictional account of the battle at Dresden entitled "A Vision." Published privately, Hoffmann's "Vision" purposefully linked the realms of liberal politics and creative writing. Within his rendering of the bloodied battleground, Hoffmann invoked a metaphorical deadly dragon and saturated his text with red and black imagery, stoking the reader's imagination as he reinterpreted Napoleon's victory as a defeat. Censorship remained a factor as Napoleon's powers waned; narratives promoting the democratic unification of Germany nevertheless managed to be published and circulate. This paper focuses on two early dramatic treatments of the life and legacy of Theodor Körner (1791-1813), the patriotic poet/playwright and soldier whose verses, set to music, became the lingua franca of the liberal movement. Friedrich Kind memorialized Körner in his fantasy *The Körner Oak* (1814). Like Kind, Friedrich Baron de la Motte Fouqué integrated popular controversial lyrics penned by Körner into his idyll *Hunters and Hunting Songs* (1819). Wolfgang Struck, in his discussion of another Körner drama featuring his songs, has noted the opera-like genre that resulted. Imagining the realization of these dramas and identifying with their patriotic sentiment were of course subversive acts, carried out mostly in private. The added emotional pull of Körner's popular verses was crucial to these semi-fictional theatrical recollections. As I show, they unleashed a potent musical soundscape for the reader, creating a virtual sense of connectedness to a larger body of like-minded thinkers.

# Marcus Tan

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Dr. Marcus is a lecturer at the School of Creative Arts, Queen's University Belfast. He is the author of *Acoustic Interculturalism* (Palgrave Macmillan, 2011) and has also published in *The Drama Review*, *Contemporary Theatre Review* and *Theatre Research International*. While primarily interested in intercultural performance and cultural politics, Marcus also researches in the areas of performance soundscapes, cultural acoustemologies and Asian Shakespeares. He is the convenor of the Music Theatre Working Group of the International Federation for Theatre Research.

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## Elephant Head on White Body: Reflexive Interculturalism in Ganesh Versus the Third Reich

Back to Back Theatre's *Ganesh Versus the Third Reich* (2011) is, ostensibly, about the Ganesh's quest to recover the sacred Hindu symbol of the swastika that has been appropriated by Hitler and his Nazi regime. Such a dramaturgical direction of 'playing' (at) a Hindu God and placing an elephant head on a white body while inventing a fictional narrative about symbolic appropriation would readily provoke reactions about the production's own cultural myopia as it can seemingly advance the Orientalist tropes prevalent in intercultural works most critiqued in the discourse; an allusion to Peter Brook's *the Mahabharata* (1985) becomes inevitable. Yet, the production subverts such tendencies by including another narrative that interreacts with the Ganesh-Nazi story. Intersecting this 'mythic' story is a 'rehearsal' story of the company's attempts at devising the work. In this line of action, the patterns and processes of staging *Ganesh Versus the Third Reich* are exposed – the rehearsal story erupts and punctuates the mythic one and in so doing autoreflexively interrogates the politics of representation through this disruptive metatheatricality. The complex interplay of metafiction, fiction and reality, with these eventually bleeding into each other, advances an intercultural strategy that confronts the problematic issues of auteurism and the director's dictatorship of movement, a prevalent characteristic of Western interculturalism best described by Daphne Lei as 'HIT' (Hegemonic Intercultural Theatre). This paper thus seeks to examine the production's dramaturgical strategies of reflexivity, meta-theatricality and collaboration as approaches to performing Otherness. In the rehearsal story, the actors, who play themselves as characters attempting to play other characters in the Ganesh-Nazi storyline, confront the director's authorial authority and demand for a more 'democratic' process of artistic creation and responsible representation of other(s).

# Shaheena Tarannum

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Dr. Shaheena Tarannum is Associate Professor since 2006 in the Department of English, Aligarh Muslim University, Aligarh, Uttar Pradesh. Her research interest is modern drama. She has published a book on Brechtian *Verfremdung*: A Study of Sean O'Casey's Selected Plays and at present working on Folk Theatre in India and the metaphysical poet John Donne.

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## South African Theatre at Crossroad: Apartheid and Democracy

Theatre and democracy, to me are not two distinct entity but are deeply intertwined. Theatre is pre-eminently one of the effective cultural tools that transcends the boundaries of text, performer and the audience to become a public forum for contestation, interrogation and negotiation of our social consciousness. Its dialectical process gives a glimpse of alternate models of possible future world. Theatre, by juxtaposing it with the immediate realities of the present, at once becomes a site for exploring means of protesting, resolving and reconstructing a better society. A substantial number of countries in the world are democracies. Without getting into the hermeneutics, the underlying concept defining democracy is freedom: freedom to express, to exercise, to demand, to question, to scrutinize. Unfortunately, though we may pride ourselves to be practicing democracy, the reality is that even liberal nations have time and again resorted to censorship and repressive measures. It is here that theatre intervenes. It becomes a living discourse on which the political and social issues are foregrounded. South Africa, in this context offers an interesting and useful matrix in mapping the alliance between theatre and democracy as it traversed from apartheid to a decolonized future. Possibly inspired by 'committed theatre' postulated by Piscator and Brecht, South Africa's transition is marked by hectic theatrical activity. Athol Fugard unambiguously affirmed his 'belief in the potency of theatre' in affecting change in the lives of individual and society. The role of theatre in South Africa despite twenty odd years with a new Constitutional dispensation has not diminished. Nadine Gordimer while taking note of declining number in novel and short stories acknowledged that 'it has been left to the theatre to deal with the present'. The present paper with the help of select plays aims to illustrate that theatre in South Africa remain a crucible.

# Mark Tatlow

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Prof. Mark Tatlow, British-Swedish conductor and music scholar, was educated at Corpus Christi College, Cambridge, the University of London, the Royal Academy of Music and the National Opera Studio, London and has had a distinguished career over thirty years, in major opera houses as conductor, repetiteur and harpsichordist, on the concert platform as pianist and accompanist, and in international archives as a researcher. His engagement with young musicians has spanned his entire career and has included appointments in England, a professorship at the University College of Opera, Stockholm (2002-2012) and an active role as Musical Advisor to Scandinavia's only specialist music school, Lilla Akademien. He was Artistic Director of Drottningholms Slottsteater from 2007-13, where he conducted Sweden's first Monteverdi cycle and operas by Cavalli, Handel, Haydn, and Mozart. He holds a visiting research professorship at Stockholm University of the Arts, leading Performing Premodernity, a five year research project dedicated to finding new ways of communicating the essence of late 18th century opera today.

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## "Touching and dissolving": Haydn's Arianna and the question of emotional accessibility

### Curated Panel: Theatres of Enlightenment

In 1790 Josef Haydn published his dramatic cantata Arianna a Naxos. Focussing on the episode in classical myth when Ariadne awakes on the island of Naxos to find that Theseus has left her, it is a moving account of idyllic happiness transformed into raging despair. A London review of 23 February 1791 reported that the "Composition... produced effects bordering on all that Poets used to feign of ancient lyre... [Arianna] is so exquisitely captivating in its larmoyant passages that it touched and dissolved the audience. They speak of it with rapturous recollection..." What is particularly interesting is that this review refers to a performance, accompanied by Haydn himself at the keyboard, given by Gasparo Pacchierotti, a famous 50 year-old castrato. Why did the use of a male castrato in the heart-wrenching role of the young Ariadne not inhibit the audience's identification with her plight? Was it perhaps partly because, as the Earl of Mount Edgcumb wrote in his Musical Reminiscences, "[Pacchierotti's] recitative was inimitably fine, so that even those who did not understand the language could not fail to comprehend, from his countenance, voice and action, every sentiment he expressed"? In this paper I argue that if we want a work like Arianna, and the genre it represents, to be more accessible in the 21st century, we must once more find a way of "touching and dissolving" the audience. Historically informed performers long to recapture the intensity of a singer like Pacchierotti, and I propose that this is achieved not by recontextualising the words or the music, but by re-empowering performers with what Mount Edgcumb termed "facility and correctness.... spirit and expression."

# Monika Thakkar

Lokakala academy, University of Mumbai

Prof. Monika Thakkar is working in Mumbai University as an Asst. Professor. She has done M.F.A. (Master in Fine Art), Natya shastra, M.P.A. (Master in Performing Art), has also taken training in folk drama. She has also read research essays in various organisations on different national and international levels. She herself is an actress. She has acted in various films, dramas, serials. Other than this she has worked in 5 different languages and also done dubbing for various movies.

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## TRADITIONAL PERFORMANCES : IDENTITY V/s. DEMOCRACY

In traditional performances, Bharat Muni in his dramatical science has given character, some sign and presentation, his tradition has to be discussed here necessarily. Change is a rule of this world. Every things, tradition, presentation changes according to the demand of time. As per the change every time necessary new things should be included in it. Drama is a mirror of the society. The main characteristic of it is anukirtan and bavanukirtan. The things which happen in society are presentable in the form of drama is called anukirtan. But in Indian theatre not only anukirtan but bavanukirtan is also visible. Indian theatre thinks of giving a lesson of what should be there or not there in the society. With these main features alteration takes place. But whether recognition of alternate presentation can affect the democracy? Or can any sign be seen on current presentation, or the demand of democracy effects traditional performances? Whether recognition of performances and positive approach of democracy is drama or spectator. Detailed discussion on all these factors is subject of my research.



# Yasoda Thakore

Independent Scholar & Dancer

Dr. Yashoda Thakore is known for her 'innovative classicism.' She is accomplished in both Kuchipudi and Vinasini Natyam and reinforces her repertoire with her understanding and practice of Yoga. Yashoda established the Rinda Saranya Dance Academy in 1997, and is Adjunct Faculty of Dance at BITS-Pilani, Hyderabad. To add, Yashoda is a qualified teacher of the theory and practice of Yoga. Yashoda, in association with renowned art critic Dr. Pappu Venugopala Rao, has translated the 13th Century Sanskrit treatise on dance, NṛttaRatnāvali, into English, which was published in 2013 to critical acclaim. She has also authored the book Kaivalya-Joy in Yoga and Dance which was published in 2014. Yashoda has performed at festivals in India, like -Konark, Mudra, Kalamandalam, Nishagandha Festivals, The Sri Krishna Gana Sabha and Madras Music Academy. Her performances outside India include European Telugu Association Convention, Manchester, The Regent's College & The Nehru Centre, London, The Indian High Commission, Dubai, the Sanskrit Theatre Symposium, Dhaka, the International Kuchipudi Dance Convention, California, and the Volos International Festival, Greece amongst others. She has conducted workshops on Yoga and Dance in St. Petersburg, Russia in 2012 & 2013. She presented a paper "The voice of the performer" at the conference on "Censorship and Women Resistance in the Performing Arts, From Continental Asia to Insular Southeast Asia" at Centre d'Etude de l'Inde et de l'Asie du Sud in May 2014.

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## The Mind-Body Connect in Non-Narrative Dance- Formulations from 13th Century Telangana.

The 12th and 13th Centuries was a period when dance, an art which was hitherto only a propitiatory part of theatre or occasionally the act of a character, became an independent study. It came to be documented as an art form by itself. The Brihaddesi of Matanga (circa 9th Cent) and the Sangeeta Ratnakara of Sarangadeva (13th Century) were amongst the first texts besides Manasollasa of Somesvara (12th Century) to have taken this stand. The Telangana region can boast of a few authors who delved into the Aangika abhinaya or physical aspect of the dance prevalent during their lifetimes, including Jaaya Senapati in Nritta Ratnavali (13th Century). Besides Aangika abhinaya, they elaborate the provincial movements and dances, under the Desi category. Devoid of theatrical aspect, these developed body movements extensively. Nevertheless, the intrinsic connect between the mind and the body was never forgotten. The training process involved a rigorous practice of a large variety of basic movements. Nritta Ratnavali, in fact, describes movements called Lasyangas in the Desi style, which have an expression inherent to them. The body and not the face is the tool for this subtle expression. It is only after this extensive basic training, that courtesan/danseuse begins to perform to literature as she matures. The expressional performance of the courtesan did not involve the spectacular acrobatic feats she was trained in. She was by all means at her flexible best when she performed for the general public, but it manifested itself as subtlety of expression. The group dances though, were challenging and an exercise to the mind, involving extreme co-ordination and use of body and space. The regime the body goes through with awareness undeniably manifests through the mind. The non-narrative dance formulations of the 13th Century stand testimony to this.

# Vikram Singh Thakur

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Dr. Vikram Singh Thakur is an assistant professor and teaches English literature in School of Liberal Studies at B R Ambedkar University Delhi. He has been awarded a doctoral degree on adaptations of Shakespeare in India from University of Hyderabad. He has presented papers at several national and international conferences. He has been a recipient of Junior and later Senior Research Fellowships from University Grants Commission. In 2009 Utrecht University, the Netherlands awarded him a three-month long scholarship to work on Shakespeare reception in the Netherlands at Utrecht University. His research interests include Postcolonial Studies, drama and theatre, poetry, contemporary theory and Indian literature. His publications include "Shakespeare Reception in India and the Netherlands until the Early Twentieth Century", *CLCWeb: Comparative Literature and Culture* 14.2 (2012), "From 'Imitation' to 'Indigenization': A Study of Shakespeare Performances in Colonial Calcutta", *Alicante Journal of English Studies* 25 (2012) and "Parsi Shakespeare: The Precursor to "Bollywood Shakespeare"", eds. Craig Dionne and Parmita Kapadia, *Bollywood Shakespeares*, NY: Palgrave Macmillan, 2014.

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## **The Politics of Performing Shakespeare in Contemporary India: A Study of M. K. Raina's *Badshah Pather* (King Lear) and Lokendra Arambam's *Macbeth: Stage of Blood***

Although Shakespeare has been performed all over India for two centuries in varied , recent performances like M K Raina's *Badshah Pather* (King Lear, 2010) and Lokendra Arambam's *Macbeth: Stage of Blood* (1997) deserve special attention. A significant fact about these productions is their geographical locations within the Indian nation-state. While Raina locates his production in Kashmir, Arambam sets his production in Manipur. Both Indian states have witnessed great political, social and cultural turmoil during the recent decades. The political and cultural significance of Raina's *Badshah Pather* arise from the fact that the Kashmiri folk form *bhand pather* in which Raina has cast his production has been under severe attack by the Kashmiri extremists during recent years. This centuries old folk form has thus been struggling for existence. It is due to the efforts of theatre practitioners like Raina who have been working hard to make it accessible to the outside world by drawing on well-known plays like King Lear in addition to its traditional repertoire that the form is reviving again. On the other hand, Arambam's employment of elements from Meitei mythology and various folk and traditional performances in *Macbeth* successfully gives voice to the political and cultural concerns of the present-day Manipur. The politicization of *Macbeth* within the larger framework of Meitei identity, ethnicity and culture which has been haunting the people of Manipur makes this production complex and worthy of attention. The present paper thus tries to explore the politics of performing Shakespeare in India vis-à-vis these productions while also examining how these productions provide new insights into the Bard's plays.

# Jennifer Thompson

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Ms. Jennifer Thompson is a PhD student at the CUNY Graduate Center in New York where she is a recipient of a Graduate Center Fellowship. She previously received a BA in History and Theatre Studies from Yale University and an MFA in Acting from NYU. Her work focuses on 20th and 21st century U.S. and Latin American Theatre and questions of citizenship, theatre and social justice and human rights discourses. she attended IFTR in 2014 as a member of New Scholars' Panel and delivered the paper "'A Story that Wasn't Being told': The Representation and Reception of Trauma in Lynn Nottage's RUINED". She has presented work at the International Medieval Congress in Kalamazoo and has been published in the refereed journal "Magistra." She has served as assistant to the managing editor on the journal "European Stages" and teaches at Brooklyn College.

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## Refusals to Reconcile: Resistance to Re-democratization in the plays of Guillermo Calderon

Guillermo Calderon is an unreservedly political playwright. Having grown up in Chile during Pinochet's military dictatorship and come of age during the subsequent transition to democracy he views himself and his artistic positioning as irrevocably shaped by these events. All of his plays are situated in highly politicized contexts, center on unresolved processes of ideological questioning, and reflect a tremendous disillusionment with Chilean neoliberal democracy. In this paper, I seek to examine Calderon's theatrical methods of resistance within the very specific context of neoliberal, post-dictatorial Chile. To do so I will first examine Chilean "re-democratization" as performed by the 1989 plebiscite. Drawing from the critiques of Agamben and Badiou, I will focus on three fundamental characteristics of this performance of democracy in the Chilean case: the imbrication of capitalist structures within political processes, the roles of optimism, pleasure-seeking behavior, and consumption in the de-politicization of Chilean society, and the (false) equation of the executive office with the actual practice and structures of governing. Turning to the intentionally inter-textual trilogy of plays Calderon developed with Teatro en el blanco, I will examine how questions of ideology, disillusionment, and ideological identity factor into the formation of a project of resistance to Chilean "democracy." I will argue that in both structure and content, Calderon's work performs resistance to post-dictatorial Chilean consumer culture, the "re-democratization" narrative, and notions of nationhood. I will conclude by considering Calderon's imagining of how it could have been otherwise.

# Harue Tsutsumi

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Dr. Harue Tsutsumi received her Ph.D. in East Asian Languages and Cultures from Indiana University in 2004. Her interest has been in the transformation and Westernization of Kabuki. She is also active as a playwright. Her play, *Kanadehon Hamuretto* [Kanadehon Hamlet] received the Yomiuri Prize for Art in 1993 and was produced in Tokyo, Osaka, New York, London and Moscow. The play was published in 1993. It was translated into English by Fabion Bowers et. al., and was published in the *Asian Theatre Journal* in 1998. Her recent publication is "The Plays Witnessed by Iwakura Mission Members –The United States and Great Britain" (2010).

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## Ichikawa Sadanji II's London Visit in 1906 and his Attempt to Democratize Kabuki

### Curated Panel: Entry of Democracy in Japanese Theatre

My conference paper explores the early attempt at the democratization of Kabuki in the field of theatre management and production by a young Kabuki actor, Ichikawa Sadanji II (1880-1940). He was the son of Ichikawa Sadanji I, one of the three great kabuki actors of late 19th century. Society under the rule of the Tokugawa Shogunate, which lasted almost 300 years, was strictly hierarchical. The Meiji restoration in 1868 abolished the Shogunate and its class system, but in the first years under the new government, political power was monopolized by the oligarchy. In the early 20th century however, Japan finally started to move towards a democratic system. This trend was reflected in all sorts of cultural activities, including Kabuki. After the death of his father in 1904, Sadanji II inherited his father's stage name and the management of his theatre, Meiji-za. In 1906 he visited the West to study Western theatre, accompanied by his father's friend - theatre critic, playwright, director and translator Matsui Shoyo. In London, Sadanji II even became a special student at the ADA. Upon returning, Sadanji II tried to democratize Japanese theatre by adopting a modern theatrical system. He also introduced actresses and Western and newly written Japanese plays. One example is the production of *The Merchant of Venice*, in which Sadanji II played Shylock while two actresses appeared as Portia and Nerissa. Unfortunately, Sadanji II's challenge was short-lived because the community supporting Kabuki was still quite conservative and rejected drastic changes. Nevertheless, Sadanji II's reform predicted the later attempts at the democratization of Japanese theatre which took place in the middle of the 20th century. The new Western-style theatre Teikoku gekijo (Imperial Theatre) which was opened in 1911, successfully introduced the new management system, started to educate actresses and staged Western and newly written Japanese plays

# Maria Grazia Turri

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Dr. Maria Grazia Turri is a final year Ph.D. student in Drama at the University of Exeter. 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.

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## **A psychoanalytic perspective on power dynamics between actor, playwright, and spectator in 18th century Italian Commedia tradition- A Case Study.**

### **Curated Panel: Italian Acting**

Power dynamics between playwrights, actors and audience are central to questions of authority within the theatre. Attempts at reforms which challenge established theatrical practices typically bring hierarchical models to the fore. Such models can serve as a useful mirror to understand wider social dialectics, especially if the unconscious underlying processes are analysed. Luigi Riccoboni (1676-1753) was an actor manager within the 'Commedia dell'Arte' tradition, who dedicated his long career to the reformation of the theatre. His extensive approach spread across tragedy and comedy, theory and practice, Italy and France. Operating his reform from the dual perspective of dramaturgy and acting, he faced the contrasting concerns and competing interests of actors, playwrights and spectators. Using specific examples from Riccoboni's experience, I will highlight antagonistic dynamics between the roles of actor, playwright and spectator, and relate them to questions of pleasure, duty, and authority, through a psychoanalytic perspective, drawing on the theory of the Oedipus Complex as described by Freud and Melanie Klein. In particular, I will draw a parallel between the triangular relationship father/ mother/ child and that of playwright/ actor/ spectator. The child/ spectator houses the basic needs including that for pleasure and emotional development. His more immediate identification is with the mother/ actor, with whom he enjoys the privilege of physical closeness, but this clashes with the challenges posed by the figure of the father/ playwright, holder of the prerogative of the text that regulates the possibilities of their relationship. How such tensions are negotiated, especially through the shifts in unconscious identifications, determines the permutations of power and the possibilities for either ruptures or mutual prosperity.

# Maysa Utairat

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Ms. Maysa Utairat is a third year PhD. student at the Department of Drama and Theatre at Royal Holloway University of London. Since finishing her Master's degree in Advanced Theatre Practice at Central School of Speech and Drama in 2006, she has been a lecturer at the Department of Performing Arts at Mahasarakham University, Thailand, for six years. She has continuously conducted experiments in theatre, community and Buddhist rituals with Ohpoh Theatre, a theatre company she founded in 2008. She has been creating theatre with young theatre practitioners inside and outside educational institutes, including deaf and autistic students.

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## **A Buddhist monks' performance and a play, in the context of the Buddhist ritual event of giving**

I am planning to discuss the idea of gift-giving, a Buddhist religious practice, as a theatrical practice – as articulated by Nicholson, and as cultural practice – as described by Mauss. Based on the concept formulated by Helen Nicholson, a play is a gift jointly created by the theatre makers and the community; according to Marcel Mauss, giving is an exchange that stems from self-interest. Gift giving as an aspect of merit making is a traditional Buddhist religious practice. I will discuss how this exchange (entertainment for gift giving) relates to the spiritual purpose of the event. I created a play as part of Buddhist story-telling in the annual giving ritual in Thailand. The play was performed alongside the sung sermon of Buddhist monks. The performers donated the play as a gift to the audience. They believed that performing the play was a good deed for which they would be rewarded in this life and in the next. In return, the audience gave the performers material gifts, money, and kindness. The performers acted as a vehicle for the audience to interact directly with the sacred characters. The Buddhist monks performed the sung sermon and religious service for the spectators, while the latter gave material gifts and money to them in return. The monks created involving moments, performing strong intention of giving, in which spectators could practice giving in their minds. I adapted those moments into the play in order to bring about a moment of 'pure giving'. This paper explore how, although the play was considered to be a form of entertainment that could be perceived as being an obstacle to the getting rid of the self, the performers and the audience attempted to deal with the self-interest inherent in the gift giving as they practiced pure giving.

# Alessnadra Vannucci

Universidade Federal do Rio de Janeiro

Ms. Alessnadra Vannucci graduated in Playwriting (Bologna University) and PhD in Literature (PUC-Rio), teaches Direction, Acting and Aesthetic Theory. She distinguished herself as a stage director, with *A descoberta das Américas*, by Dario Fo (2005, Premio Shell in Rio de Janeiro); *Pocilga*, by P.P.Pasolini (2006); *Arlecchino all'inferno* (2007, Arlecchino d'oro Award in Biennial of Venice); *Il cattivo selvaggio* by Mario de Andrade (2008); *Náufragos* (2009); *Felinda* (2010); *O café* (2011), *O cozido* (2012); *Invisíveis* by Italo Calvino (2014) etc. As a playwright, eight of her plays have been performed in Italy, with distinction (Premio Ubu). She translates Boal's works into Italian and has been an activist of Theatre of the Oppressed since 1993, realising projects about theatre and citizenship in Italy, European and African countries, Brazil. In 2009, she realised *Projeto Madalena* working with Centro Teatro do Oprimido-Rio de Janeiro, with 150 women from Brazil, Argentina, Mexico, Guinea Bissau, Mozambique and Portugal. Further, she studies ideas and artists travelling between Italy and Latin America, in books such as *Brasile in scena* (Roma 2004); *Uma amizade revelada* (Rio de Janeiro 2005); *Critica da razão teatral* (São Paulo 2005); *Un baritono ai tropici* (Reggio Emilia 2008) and *A missao italiana* (São Paulo 2014)

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## AUGUSTO BOAL – THE PHILOSOPHER For a supportive theatrical civilization

Since 80's, in tune with the aesthetic and sociologic assumptions about the role of art in society of spectacle, Brazilian stage director Augusto Boal, founder of Theatre of the Oppressed methodology, tries in theory and practice to save theatre from being an instrument of submission to hegemony, to make it a tool of emancipation. Although on same bases of T.Adorno, when in *Aesthetic of the Oppressed* (2009), Boal describes our society and its political and aesthetic dynamics as a "brain invasion" heading towards alienation of citizens through consumerism by the way of "monopoly of desires", he takes apart the typical negative western rationality of Adorno when he claims not the end of art but the need of it, as the most creative tool for building a new supportive civilization. Art itself as a subjectivation process is able to disrupt submission, could be the antidote to totalitarian devices. In this sense, as for Boal, actor is politically super activated as a jolly, kind of platonic philosopher who has the courage of search and effort of revealing the Truth, coming in and out of the mythological cavern, is not in vain. Then, coherent to his humanist path, Boal tries to rescue artists from platonic condemnation and readmit them in the ideal republic, as social actors which don't just live in society but try to transform it. With a utopian, playful and roaring energy, Boal re-functionalizes art as the tool for building "another" world, not somewhere else but inside and reverse to the capitalistic empire, even geographically speaking (see the massive diffusion of his method in India, Africa and South America). Not a still and fatalist world but rather a dialectical one, where the apathetic solitude of individuals-consumers is faced by the creative multitude of citizen-artists.

# Meike Wagner

Theatre and Dance Studies, Stockholm University

Prof. Meike Wagner is the Professor of Theatre Studies at Stockholm University. Her book *Theater und Öffentlichkeit im Vormärz* (Theatre and the Public Sphere in the Early 19th Century) (Berlin 2013) is based on her historical research on the early development of bourgeois theatre in German speaking countries. Her current research interest lies in the ideas, models and practices of theatre, which materialized in the early 19th century as a result of social, political and aesthetic transformations around 1800 and prefigure modern theatre as we know it today.

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## Open Access. Bourgeois Audiences Enter the Theatre around 1800

### Curated Panel: Theatres of Enlightenment

Around 1800 the concept of a 'new national theatre' spread quickly in German speaking countries. Informed by Enlightenment thinking on education, citizenship and the role of art, literary and theatre critics developed a literary concept of theatre that connects to the idea of the pedagogical and social relevance of theatre and should therefore provide open access to bourgeois audiences. Due to these developments but also to the urgent need to relieve their budgets from the operating costs of the court theatres, absolutist monarchs and rulers in the German speaking countries opened their court theatres to all audiences. From that on bourgeois citizens, students, tourists and even working class members entered the theatre and therefore gradually changed the theatrical event. Court conventions and etiquette could no longer apply and theatre directors and public authorities had to find new rules and norms for the theatre attendance as well as for actors on the stage and in the institutions. By investigating the case of the Munich court theatre, I would like to show how theatre gradually developed into a public and modern institution after 1800. Drawing on concepts from institution theory and theories of the public sphere, I will argue that today's notion of German theatre as a modern medium with a socio-political relevance in a democratic society was prefigured during this first experimental phase of 'open access' and then firmly established in the second half of 19th century.



# Asher Warren

University of Melbourne

Mr. Asher Warren is currently undertaking a PhD in the School of Culture and Communications at the University of Melbourne, within the departments of English and Theatre Studies and Media Communication. He is also a student member of the Research Unit in Public Cultures, an interdisciplinary research unit working across four faculties at the University of Melbourne and with a number of industry partners. Asher's past research has investigated the theatricality of online social networking and the implications of distributed networks for audiences and performers. His current research is situated between publics, performance and technology, and looks to address the development of new work which involves interaction, participation and technology.

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## Occupational Health and Safety Manifestos: The Fail-safe artwork

[Revised] in 2014, the collective Golden Solution staged a group show titled 'Altertruism' as part of the Next Wave Festival. One part of this was a participatory event titled 'Shower Party', where attendees are forced to act collectively and balance their desire for inebriation with the needs of a humble goldfish' (Next Wave, web). The piece allowed participants to freely attend and self-serve alcohol, but, as alcohol was consumed, water was simultaneously drained, via a technological assemblage, from a large fish-tank. In a best case scenario, a democratic debate and subsequent temperance would result in the survival of the fish. In performance, however, this best case failed to eventuate. In subsequent research, 'addressing the actual, rather than the hypothetical experience of participants' (Kestler, 2013, p.8), and interrogating the institutional processes that surround the work, it became apparent that the performance was a complex and difficult relationship between artistic vision, animal rights laws, alcohol licensing, risk management and occupational health and safety. This paper will consider how these various powers entangle in performance, affecting participant rights, animal rights, and artistic liberty. I will argue that this assemblage of participants, technologies, objects and institutions creates a number of unintentional institutional critiques. As a 'reflection on the freedoms and constraints of various institutional spheres' (Jackson, 2011, p.183), Shower Party provides a succession of paradoxes regarding risk, provocation and participation that illuminate the tensions of democratic action and participant dissent in contemporary performance.

# Maria Helena Wemeck

University of Rio de Janeiro State

Dr. Maria Helena Werneck is Associate Professor at the Federal University of the State of Rio de Janeiro, where she teaches Theatre History, Brazilian Theatre and Literature. From 2008 to 2010 she was coordinator of a binational research project which includes universities in Brazil (UNIRIO and USP) and in Portugal (University of Lisbon). She published a book about Machado de Assis's biographies (The man in print. EdUERJ, 2008), some works about Brazilian history on stage, in decades of 1930, 1940 and 1950 in Rio. With Maria João Brilhante has organized a book about Text and Image in the Theatre ( Editora 7Letras, 2009); with Angela Reis has organized a book about Theatrical Routes between Portugal and Brazil (Editora 7 Letras, 2012) that includes papers of Brazilian and Portuguese researchers. In the last years has written about contemporary drama and different relationships between art and history.

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## Contemporary dramaturgy in Brazil: the voices of time and the public sphere

The paper reflects on the relationship between dramaturgic forms and discursive practices in democratic societies, studying two Brazilian contemporary texts. It examines how spaces of representation and rational discussion become artistic images to be deconstructed, so that different historicities and identities can be redefined, under the effect of restructuring times in new political utterances. "Congresso Internacional do Medo" ("International Congress of Fear") (2008) is a text by playwright Grace Passô, which resumes, in an epigrammatic way, a poem by Carlos Drummond de Andrade, written in 1939, in the context of World War II. Overlapping temporalities, the play resizes, in an experimental mode, the setting of opposing sides in conflict. This type of theatre shows, unlike an extreme concept of war, the idea of invisible subjects belonging to minority cultures, with endangered languages that need the mediation of a translator in order to ensure their survival, thus restoring the concept of life, when it is recognized in everything that constitutes a story and which is not just its setting, like the Walter Benjamin's proposal. "Conselho de Classe" ("Teachers' Meeting") (2013), text by Jo Bilac, reenacts the meeting of teachers from a public school at the end of the school year. Released months after the protests that led crowds to the streets in major cities around the country, in June 2013, the text discusses, metonymically, the situation of education (one of the mottoes of the manifestations) and instances of small institutional power. Taking advantage of changes in traditional theatrical resources – gender role reversal (male actors take the roles of female teachers without resorting to characterization) and the dialogic model of replicas, which hosts both insubordination and indifference – the play extends the scene toward the public sphere and installs a reduplication process and enlargement of the present time in its historical dimension.

# David Wiles

University of Exeter (U.K.)

Prof. David Wiles is Professor of Drama at the University of Exeter, having moved there from Royal Holloway University of London in 2013. His major historical fields of research have been Greek and Elizabethan theatre, but he has also published more broad-based historical studies including *A Short History of Western Performance Space* (2003), *Theatre and Citizenship* (2011), *Theatre and Time* (2014). He is a long-standing member of the Theatre Historiography working group, and was lead editor for the *Cambridge Companion to Theatre History* (2012). He and Willmar Sauter launched their co-authored *Theatre of Drottningholm* at the IFTR conference in Warwick last year. He is currently working on the history of acting.

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## Relations of power in the making of 18th century theatre

### Curated Panel: Italian Acting

To a greater or lesser extent, modern actors are supermarionettes in the hands of a director, and there have been many attempts made to re-empower the actor, for example by a devising process envisaged in more democratic terms. The rule of the director is a 20th-century innovation. Shakespearean theatre benefited artistically from the fact that it was created by and for a group of sharers, and eighteenth-century opera benefited from the balanced power relationship between composer, librettist and soloist. My paper for this panel will examine historic relations of power in the theatre. The French Enlightenment entailed the assertion of power by the individual Man of Letters over the more collectively minded *sociétaires*, dismissed as royalists and conservatives, and I have considered some of the political implications of this struggle in my book *Theatre and Citizenship*. In this paper I shall respond to the conference theme by reflecting on the way Italian theatre constituted a challenge to the French model. The Italian tradition of extemporal acting required the actor to be a surrogate author, and the subsequent system of the *Drammatica* (as interpreted in recent research by Anna Sica), in a rather different way, turned the actor into a second author. I will focus my paper on the extraordinary figure of Luigi Riccoboni and his family circle, at once actors and intellectuals. Their move to France made it difficult to sustain the figure of the empowered intellectual actor because of the contradictions in the Enlightenment project.

# Nick Wood

Royal Central School of Speech and Drama.

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)

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## To strike and hold – to hold by striking': Manet, Democracy, and the Theatre Artist today

Impatient with the prescribed shape of the canvas, and the fixed viewpoint this implies, Edouard Manet would on occasion cut away sections of his paintings, or add sections which had not been there before. This process of changing the frame of the work received additional impetus after his death, when The Execution of Maximilian was broken up and sold in pieces, only to be reconstituted by the intervention of Degas. Now visiting this 'cut-up' in the National Gallery in London - and with reference to Foucault's Manet and the Object of Painting - I intend to reflect on a few recent instances in which the contemporary performance maker similarly sets out to change the frame of the work – interviewing some of those practitioners in the presence of Manet's painting where possible. Placing together images from these visits with examples from my own performance writing, I will attempt to create a montage, questioning the extent to which this fracturing of the limits stems from a democratic impulse, and the extent to which it may be regarded more simply as a means of achieving greater impact; or as Michael Fried writes in Manet's Modernism – 'My way of putting this has been to say that Manet's paintings seek to void or otherwise neutralize the absorptive potential of their subjects ... and yet generate the added intensity that was now required to strike and hold – to hold by striking – the beholder.' Censored by government and criticised by the public - I will be considering ways in which Edouard Manet may be regarded as both advocate and victim of Democracy – and reviewing responses which an encounter with The Execution of Maximilian may offer us as theatre artists today.

# Shyam Prasad Yarlagadda

Independent Scholar

Mr. Shyam Prasad is currently working as a part time dramatics teacher at Sreenidhi International School and Rockwell International School at Hyderabad. He did his Masters in Theatre Arts from University of Hyderabad.

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## Theatre as a tool for social change in India

Theatre is a form of communication, which does not use technology as the primary channel. The primary role of such a medium is to inform, entertain, persuade, and provide a means for connecting people. Theatre in India, as we see it, has a rich history, heritage and culture. Many people in India believe that "Theatre is Cinema", and that the living theatre of the stage in the village square or in the temple is dead. However, we find Indian theatre very much alive. As time passed, the form of communication turned to a mediated communication which means the communication interaction using technology as the primary channel around the world for which India is not an exception. However, the theatrical form of communication has been a key medium in addressing sociological issues. The objective of this paper is to examine the ace role played by the theatre in addressing the social issues in contemporary India.

# Tzu-Ching Yeh

National Sun Yat-sen University

Dr. Tzu-Ching Yeh is postdoctoral research fellow at the Center for the Humanities at National Sun Yat-sen University in Taiwan. She received her BA in English from National Kaohsiung Normal University, MA in English Literary Studies from Durham University and PhD in English Literature in 2013 from Lancaster University, UK. Her doctoral thesis explores theories and aesthetic practices in relation to the acoustics based on Samuel Beckett's Radio Plays.

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## Politicizing Samuel Beckett's Theatre: Democracy in the State of Exception

Almost all studies of power and sovereign are synonymous with Michael Foucault's biopolitics and biopower dealing with man's natural life in the mechanisms of power. However, Giorgio Agamben argues that bare life as *zoē* remains included in politics in the form of exception in modern biopolitics. Carl Schmitt, therefore, maintains that whoever decides on the state of exception represents sovereign, and that one must therefore question the juridical rule and the State authority. Similarly, Agamben suggests in *Democracy in What State?* That "democracy designates both the form through which power is legitimated and the manner in which it is exercised;" therefore, we must distinguish the sovereign power to legislation from the executive power of the institution. I intend to investigate power-relation of the latter form by treating power enforcer/enforced in relation to the location or apparatus where sovereign is employed. My paper, thus, seeks to theorize the performance of democracy in the state of exception as an indistinctive threshold to explore how it operates in Samuel Beckett's dramatic works for the theatre. I shall examine how the playground of the physical stage and the metaphorical skulldescape may yield a zone of indistinction between the biological and political bodies. I shall also consider how the milieu and its condition, following Immanuel Kant's notion, are arguably where life under the law is in force without signification—a resemblance to the state of exception. My proposed study juxtaposes Samuel Beckett's theatre and the study of democracy in approximation to the state of exception to explore how the natural body merges with the political body into indistinction.

# Veronika Zangl

University of Amsterdam

Dr. Veronika Zangl is Assistant Professor at the Department of Theatre Studies, University of Amsterdam. Her research interests encompass theatre, poetics and memory studies, specifically holocaust studies. 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); *Körperkonstruktionen und Geschlechtermetaphern*, coauthored with Marlen Bidwell-Steiner (2009).

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## Intervening in mnemonic public spaces with dramaturgies of humour

### Curated Panel: Dramaturgies of Humour in Artistic Activism

By extending the concept of dramaturgy from theatre theory to the study of protest and activism in the public sphere, and by interpreting artistic actions as protest, the presentation seeks to contribute to humour research from a perspective that focuses on its performative dimension, rather than on its functions or effects. It is striking that contemporary articulations of public protest explicitly and playfully expose reconsiderations of older legacies of protest. Of special interest here is thus the cross-pollination of memory studies and the study of cultural activism. The presentation will include a discussion of recent protests of maiz, an independent organization by and for migrant women in Austria, and the project Unified Estonia by Theatre NO99. The term “dramaturgies of humour” refers here to both principles of ordering as well as of unfolding an idea, which inform an act as humorous. While the artistic activist interventions of maiz draw attention to the thoroughly paradox and constrained situation refugees are forced to live in, quoting a heterogeneous dramaturgy of hyper-identification and by quoting petrified images of collective memory, NO99 applies a completely different dramaturgy. The project Unified Estonia thoroughly blurs the borders between performance and reality, using an extremely homogeneous narrative in order to expose propagandistic and populist political strategies. In both instances of artistic activism, humour does not simply mark one characteristic or component of protest, but is indeed the embodied, performed means through which the protest is constituted. Such a focus on the dramaturgies of humour leads to two notable insights: first, that protest using a ludic aesthetic creates and sustains a highly ambivalent relation between activists and their opponents, specifically through a playful questioning of the logic of protest in terms of opposition. Second, the dramaturgy of humour in protest reveals a strong historicity: each of the examples reference the past in sophisticated ways, and the shifting narratives of memory are integral to humour as a link between memory and imagination.

# Abhimanyu Vinayakumar

University of Hyderabad, India

Abhimanyu Vinayakumar is an emerging young director who made his debut in theatre when he was eight years old, through the children's plays of Rangachethana, Thrissur. He went on to train in Kathakali from Kerala Kalamandalam. After completing his post-graduation in Theatre (Design & Direction) from the University of Hyderabad, he has directed five plays so far: Marimankanni, The Lover Inside, Yamadoothu: After the Death of Othello (a Malayalam adaptation of 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') His latest directorial venture is Maroon – a multimedia performance based on Marquez's short story. Marimankanni and Yamadoothu, were selected for the Bharat Rang Mahotsav in 2012 and 2013, and he made a mark as the youngest director to participate in the BRM in the year 2012. Yamadoothu: After the Death of Othello was performed at International Theatre Festival of Kerala (ITFOK-2013), and National Theatre Festival Of Kerala (PRD) apart from BRM. He is also the Director of Janabheri National Theatre Festival, a national level theatre festival dedicated exclusively to directors below the age of 40 years. Presently he is a research scholar at the University of Hyderabad.

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## The Shift towards ...: An Evaluation of the Contemporary Theatre Vocabulary of Kerala

### General Panel

During the late 1990's a group of young theatre practitioners from Kerala constantly experimented with and brought about a new performance vocabulary which redefined the methods and techniques of contemporary Indian theatre. This new language of theatre has led to the development of a different theatre culture which could be seen as a paradigm shift in form. At the same time, to what extent does this contemporary Malayalam theatre deviate from the political theatre culture that emerged from works like Thoppil Bhasi's Ningalenne Communist Aakki and K. Damodaran's Paatta Baakki? The grammar of this erstwhile Malayalam theatre was a powerful tool that voiced many politically charged socio-cultural issues of the time. Despite the major shift in modes of representation and techniques of articulation in the performance language, contemporary theatre seems to fail in capturing the essence of the present socio-cultural backdrop. With the advent of national and international festivals, do plays also tend to be more festival centric? This change of performance language devoid of crucial cultural elements in contemporary theatre is worthy of serious debate.



# Ch. Suryam

University of Hyderabad, India

Suryam. Ch completed his post-graduation in Theatre Arts from the University of Hyderabad, and M.Phil. from the University of Pondicherry. He is presently a Research Scholar with a Rajiv Gandhi National Fellowship (funded by UGC) at Department of Theatre Arts, S. N. School of Arts & Communication, University of Hyderabad. He has presented six papers at national and international conferences.

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## Perspective of Space and Performance in the Popular Traditional Festival "Prabhala Utsavam" of Konaseema Region

### General Panel

The present paper explores the ritual process of a popular traditional fete "Prabhala utsavam" of the Konaseema region in Andhra Pradesh. Traditional rituals belong to the society. Religion in its pure form is highly individual but when it is released as a public ritual the whole of society participates in it. All age groups of people from the sixteen Mandalas of Konaseema and non-Resident Indians enthusiastically participated in the utsavam. The 'Prabha' is a replica of Lord Shiva. A long bamboo staff is bend in a half-moon shape and is tied with many small sticks decorated with colorful threads, colored cloths, papers and flowers. A trishul is placed on the top and makara toranas make it look like a chariot for the utsava moorthy idol of lord Shiva, who is taken for the procession. The Prabha's range from six to sixteen feet height. My paper analyzes the characterization of space and the involvement of people participating. I examine the interpenetrating spaces at one specific location - Jaggana Tota - which reflects the heterogeneity of the events, social system and caste and class. Real space is becomes symbolic space in which the performances are situated. The festival is not as a spectacle seen by the people; they live in it, and every one participates because its very idea embraces all the people. On the third day of the Sankranti rituals, Eleven Rudras (prabhalu) are brought from eleven different villages around Jagganna Tota. People from each village participated in Teertham ( fete) take their prabhalu-mounted bullock carts in a procession, keeping the portraits of village deities aboard. The ekadasa rudrulu (Eleven Rudras) assemble at one place, making that the most auspicious place and time to worship Shiva. This ritual has been happening once in a year on the third day of Sankaranthi celebrations traditionally for 400 years.

# Pejjai Nagaraju

University of Hyderabad, India

Pejjai Nagaraju is a research scholar at the Department of Theatre Arts, University of Hyderabad. After his post-graduation from University of Hyderabad, he has started his career as drama teacher in an International school in the city. He is a well known theatre practitioner in Hyderabad with more than fifteen plays to his credit as director. He also worked as stage manager and set designer for many plays and has assisted eminent directors like Prof. S.Ramanujam, Prof. Mohan Maharishi and Prof. Anuradha Kapur. He has presented papers on "Martial arts as a theatre training tool" and " A Scenographic study in open area folk theatre performance of Draupadi's festival.

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## Theatricality of Ritual Theatre Performances of Draupadi's Festival- Outdoor Performance Space and Spectatorship

### General Panel

The concept of theatricality has, in recent times, developed as an important notion in the fields of theatre studies. Draupadi's ritual theatre, in Chittore District, presents the dramatizations of Mahabharata episode, situations or conflicts in the spaces such as the village streets, field, temple premises or small stage. Using these open places as its physical setting, Draupadi's ritual theatre may include a 'stage' that is merely a space within a crowd. My concern here is to explore the idea of theatricality through Draupadi's ritual theatre. The problem of the space and spectatorship of Draupadi's festival, is of different kinds because it involves questions of devotion, religion, and belief. All these issues will be discussed in this paper. The presentation is divided into two major parts. In first part, I describe the process of ritual theatre of Draupadi's festival; the second part explores the scope of space, spectatorship and 'theatricality' in the open area ritual theatre performances of Draupadi's festival, specifically of Chittore District.

# Chandrasekhar Indla

University of Hyderabad, India

Indla Chandra Sekhar is a theatre writer and director and is currently a Research Scholar pursuing his Ph.D. on "Audience Research: The Case of Miss Meena " at the Department of Theatre Arts, University of Hyderabad. His directorial works like Gopathrudu, Miss Meena, Bobbili have made a significant impact of contemporary Telugu Theatre. He received the prestigious AP State Nandi Award for Music for the play Kata Kata Desam Tikamaka Raju. His short stories have been published in Telugu weeklies and daily newspapers and magazines.

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## Theorizing the gap between director's intension and audience response; the case of Miss Meena

### General Panel

The observations made on the role of the audience a theatre performance are of keen interest to directors everywhere. However, very few researchers have studied the role of the audience and its relation to the production process. This paper illustrates the role of audience during a performance and juxtaposes this with the expectations of the director. I take up, as my case study, a single play Miss Meena which I directed. The play ran for more than 90 shows in different places in Andhra and Telangana regions. All the performances were recorded, and audience response was documented in detail via questionnaires. I had certain expectations of the audience response and the audience in different locations responded in different way. I am looking at the actual gap that separates my expectation or intention as director and the responses of the audience.

# Kiran Kumar Sangala

University of Hyderabad, India

Kiran Kumar is a PhD scholar at the University of Hyderabad. He has done his Bachelors in Performing Arts from Andhra University and obtained a Masters degree from University of Hyderabad in Performing arts. He has acted in many plays, and has worked as a crew member for many productions. He also participated in the prestigious UKIERI Project. He has conducted workshops with children in Hyderabad and in the year 2012, he directed a play on Biodiversity which was staged in United Nations COP 11 summit in the city.

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## Theatre Games in School Education: A Study on Corporate Schools in Hyderabad

### General Panel

Hyderabad is one of the most important information technology centres in India. With the spread of IT companies and multinationals in the city, there is a growing demand for they global living standards and corporate and international education. Through corporate education system these mushrooming international schools offer a variety of syllabi like IB (International Baccalaureate), IGCSE (International General Certificate of Secondary Education) which incorporate theatre education as part of the curriculum and stress effective theatre games. To enhance student potential and to empower the student to develop fully rounded personality, theatre education plays a vital role.

Through this paper firstly I would like to explore the significance of theatre games in school education in these corporate schools, while focusing on the games that were mostly organised. I analyze the involvement and participation of the various age groups of students and how their performance in other subjects is influenced by practise of theatre games. Secondly, I look at the utilization of theatre games in other mediums of pedagogy by subject teachers. Finally I comment on the the relevance of new trends in theatre education system emphasising the work of Viola Spolin, Keith Johnstone along with the Augusto Boal's book on games for actor and non-actor in a constructive format.

# Amit Roushan

University of Hyderabad, India

Amit Roushan is the Research Scholar at the Department of Theatre, S.N School of Arts and Communication, University of Hyderabad. He started his theatre career as a theatre organizer at the beginning of 21st century and is the festival director of the renowned Ashirwad Rang Mahotsav for the past five years. He has worked as an actor and designer with prominent theatre persons like Prof. B. Anantha Krishnan, Prof. Mohan Maharshi, Prof. Ramgopal Bajaj, Prof. Ramanujam, Dr. Sathyabrata Rout, Abhilash Pillai, Rajiv Velichetti, Noushad Mohammed Kunju, Sreejith Ramanan and Dr. N.J. Bhikshu. He is the recipient of Bhikhari Thakur Yuva Puraskar in 2014 awarded by the Department of Art and Culture, Government of Bihar and Junior Fellowship of Ministry of Culture, Government of India. Amit's directorial debut 'White Hands' was a multilingual production, a creative response to the recent atrocities against the women in Delhi. 'White Hands' was performed at different national theatre festivals across the country, like the Ashirwad Rang Mahotsav, Begusarai, Bihar, the Janabheri National Theatre Festival, Thrissur, Kerala and the MAJMA National Theatre Festival, Patna, Bihar.

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## Theatre in Bihar and the Dominance of Hindi Language

### General Panel

The history of Bihar theatre is a fairly unknown factor to the academicians and researchers in the area of Indian theatre. The main reasons behind this is probably the lack of written material available depicting the quality of works originated in the State. The term 'Bihar theatre' is never used by theatre persons who prefer to consider it as a part of 'Hindi Theatre'. Interestingly, Hindi has never been a spoken language in Bihar as locals use Bhojpuri, Mythili and Angika in their daily life. 60% of the population in Bihar is ignorant about Hindi. It is always strange to see that Hindi is the standard language of theatre in Bihar. How did this happen? When plays in Marathi, Tamil, Kannada were able to find their roots, why are Bhojpuri, Mythili and Angika struggling as theatre languages? The lone warrior for these languages was Bhikhari Thakur who was considered the "Shakespeare of Bhojpuri"; although he was very influential with his plays written in Bhojpuri, he could not make a deep enough impact to create a shift in Bihar's theatre history. It was Satish Anand and his Kalasangam made a huge mark in theatre tradition of Bihar. He was as talented as celebrated theatre masters Rathan Thiyam and K.N. Panikkar but never came into limelight, perhaps because of his work being clumped within 'Hindi Theatre'. It is important to shed light on the earlier happenings or roots of Bihar theatre and to question the dominance of Hindi language.

# Pranayraj Vangari

University of Hyderabad, India

Pranayraj Vangari is a research scholar, director, Writer in Telugu theatre. He is currently pursuing his M.Phil, in Theatre Arts at the Telugu University, Hyderabad. He also works as Project Assistant for the Theatre Outreach Unit which is part of the Department of Theatre Arts, University of Hyderabad, for the last three 3 years. He has begun a theatre group called "Popcorn Theatre" for young audiences.

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## Translations of World Plays into Telugu – An Overview

### General Panel

The history of modern Telugu drama can be traced back to the 1860 play Manjari Madhukariyam, written by Korada Ramachandra Sastry. After this period, numerous Telugu scholars who were exposed to either an English education or to Sanskrit started translating plays into Telugu. The establishment of three universities at Mumbai, Calcutta and Madras in 1857 paved the way for the propagation of various Western literary genres likes drama, novel and the short story. By 1910, it was recorded that more than hundred versions of Shakespeare's plays had appeared in Telugu. During the freedom struggle, one can find several translations into Telugu, of plays written in various Indian languages, especially in Bengali, Marathi, Malayalam and Hindi. Similarly the plays of Ibsen, Moliere, Chekhov and other popular playwrights were translated and sometimes adapted into Telugu during 1940s. A significant fact is that most of these translations appeared before the 1940s; one finds very few translations and adaptations after the Independence. Also though several of the world plays were translated, very few were performed. What was the necessity to translate plays in Telugu from different languages? Why were so few of these translations performed? What were the factors that favoured Shakespeare translations in 1910, and other Indian plays, along with Ibsen, Chekhov, Moliere, Ibsen, in the 1940's? What was the reason for the decreasing number of Telugu translations after Independence?

# Esunath

University of Hyderabad, India

Esunath is a Ph.D. research scholar at the University of Hyderabad. He completed his Master of Performing Arts with a specialisation in Design, from University of Hyderabad and went on to do an M.Phil. titled "A Case Study of Dwalo customs of Banjara community in Govindpur Thanda of Andhra Pradesh " from Pondicherry University. He is a Rajiv Gandhi National Fellowship (RGNF) holder. He has participated in national theatre festivals like Bharath Rang Mahostav in Delhi - 2009, with the play "The museum of lost Pieces" and the Indian Theatre School Meet in Karnataka, with the play Antigone, in 2010. He has worked as a resource person for the Theatre Outreach Unit of the Department of Theatre, University of Hyderabad.

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## Salient Feature of Telugu Dramatic Practice: A Study

### General Panel

This paper is an attempt to study a salient feature of contemporary Telugu drama practice – the absence of preserved written texts. Such texts only appear for one year and that is subsequently published as a literary piece in majority of the cases. So the productions emerge out of these texts only when it is presented before the audience; they are presented on the occasions of festivals and then forgotten. Telugu theatre companies then work on another text/script, and this is presented in the next year. The sad state of affairs in Telugu drama is evidenced by the fact that the texts appear and disappear on the stage. These texts are written exclusively for the stage performance during the wherein the text speaks to the audience. This paper examines the reasons for the short life span of recent Telugu theatre, analysing the speech, language, dialect of Telugu drama as a language craft. I also underline the necessity of documenting (by video or audio) the Telugu texts as presented at the time of theatre festivals.

# Naveen Guntheti

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Guntheti Naveen is a research scholar at Department of Theatre Arts, S. N. School of Arts and Communication, University of Hyderabad. He has had the privilege of acting under the direction of reputed and distinguished theatre exponents like Prof. B. Anantha Krishnan, Prof. Mohan Maharshi, Prof. Ramgopal Bajaj, Abhilash Pillai, Dr. Sathyabrata Rout, Rajiv Velicheti, Noushad Mohammed Kunju, Sreejith Ramanan and Dr. N.J. Bhikshu. He has participated in several national and international theatre festivals as an actor, including Asia's biggest theatre festival, Bharat Rang Mahotsav, New Delhi. He had participated in numerous workshops lead by eminent theatre personalities from abroad and India. He has conducted workshops in different areas of Hyderabad especially for the children who are differently abled. He is presently associated with CAMS Theatre Group, Hyderabad as a practitioner.

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## Democracy in the Play Production Process: Analyzing Perineum

### General Panel

It was an eventful experience working with Abhilash Pillai as an actor in the play Perineum, a multimedia performance based on Ambarish Satwik's short story, in the year 2012. The collaboration of digital media and acting techniques opened up new horizons for my theatre experience. The play making process made me to start thinking about how a contemporary actor is being shaped and how acting techniques like the Rasa Aesthetics of Richard Schechner help to develop the internal body and the mental state of the performer. The emotional vocabulary created by the actor himself helps him to perform with immense confidence. The actor's body, voice and mind work together as a multidimensional performance tool when it comes to the contemporary performances.

What is the influence of a democratic director? What difference does this freedom given to the actor make to his/her creative thinking? How does a contemporary actor shape his inner and outer body unknowingly, without encountering any sort of pressure. The directorial approach reopened all the frozen senses of the participants, giving our imaginations many new directions. We were keen to understand how a performance could be created without any kind of pressure from the director; instead he made us create the entire performance from whatever we had attained through our short theatre careers. It would not be inappropriate if we pronounce this process "Democratic".



# Pattepu Sailu

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Pattepu Sailu is a research scholar at Department of Theatre Arts, S. N. School of Arts and Communication, University of Hyderabad. He worked as Project fellow For UGC Major Research Project under Dr. Peddi Rama-Rao In Potti Sri Ramulu Telugu University for three years, and worked as an announcer in All India Radio FM Rainbow for five years. He is a "B" grade Drama Artist in All India Radio. He has had the privilege of working under the direction of reputed and distinguished theatre exponents like Prof. Neelu Kamaluddin Abhilash Pillai, Duglus colonius. He had participated in numerous workshops lead by eminent theatre personalities from abroad and India. He has conducted workshops in different areas of Hyderabad especially for the children who are differently abled. He is presently associated with CAMS Theatre Group, Hyderabad as a practitioner.

## **Padyanatakam Identity of Telugu region; from glorious days to decline**

### **General Panel**

Padya Natakam- musical drama, one of the prominent theatre genres of Telugu Region, is known for its musically tuned verses in performance. Padyam is a metrical stanza and has been the major poetic mode of expression both in Sanskrit as well as Telugu literary traditions. Though it is a well known form and has flourished in the Telugu region, it has been declining. In Indian Theatre there are forms like Tamasha, Yakshagana, Koodiyattam, which have resisted the attack of cinema, television and the latest developments of the entertainment world like internet. These forms they have strong popular base within their specific communities as well as patronage and government support. Whereas Padyanatakam is anybody's theatre form - anyone can perform it irrespective of caste or religion and there is not much support for this form from the government or other institutions. Padyam is the icon of Telugu region, and although it has glorious a history, it has lost its sustainability. In my paper I examine the reasons behind the decline of Padyanatakam, comparing it with other forms like Tamasha, Yakshagana and Koodiyattam. I focus on the political and socio- economic factors sustaining these forms.

# Shaik John Bashur

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Hyderabad presently working on "Ibsen in Indian context".

A director, designer and children's theatre practitioner, he has been conducting children's theatre, puppetry, and Origami workshops with children and adults for the past eight years. He has directed more than twenty plays for children. His well-known plays include "Adventures of Chinnari", "Kidinyaap" "The Whistle". He has worked with national and international theatre directors like David Zinder, Evillion Pullence, Mathieas Kuctha and Abhilash Pillai. He is associated with grassroots level NGOs for conducting workshops and teachers training programmes. He has travelled extensively with his performances across the country. He was honored with the "Nandi Award" from the Government of Andhra Pradesh in 2010 and was appointed as a jury member for the same award in 2013.

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## The Journey of Miss Meena in creating new audiences In Telugu theatre

### General Panel

Miss Meena is a play produced by the Theatre Outreach Unit, a project initiated by the Department of Theatre Arts, University of Hyderabad. The main aim of this production is to create new audiences for Telugu theatre in across Andhra Pradesh. This play got a wonderful reception from the audience especially in villages and small towns. Within a span of six months this play had reached nearly 75000 people, out of which almost 75% were fresh audiences fresh and new to theatre. Based on the feedback forms which we collected from the audience, there is evidence that most of them had never experienced a modern Telugu play in their lives. This particular play production has changed their entire perception of Telugu theatre. There is a notion in Telugu theatre circles that audience number is gradually declining. However, in my paper, I would like to argue that if there is a good, sound script and well-made play for Telugu theatre, the audiences are ever willing to come and watch the plays. In this paper my focus is on the reception of a modern Telugu play by rural Telugu audiences.

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## **Kuthu Ratheeb ritual in Islam -A case study among Muslim communities in Kerala**

### **General Panel**

Kuthu Ratheeb is a ritual performance which stems from Sufi culture and marks the blend of Shiite Muslim and Sufi culture. Basically the form originated from Kondotty, Malapuram district in Kerala, India. Although Ratheeb is another version and form of Kuthu Ratheeb, both of these ritual performances, performed at festivals, mosques and homes, are aimed at helping religious propagation and spread of Islamic ideology. It is performed every year in the Arabic month of Muharam (generally, it is in the month of October and November in English month). Muharam is a starting month Arabic calendar that is known as Hijra calendar. There are some similarities of religious ritual performance with Kuthu Ratheeb in Kerala. Kuthu Ratheeb is mostly practiced by Shia Muslims in Kerala, though there is a section of Sunnis from Ponani also practicing Kuthu Ratheeb, where it functions as a ritual performance connected with Sunni culture and the propagation of religious norms. The word "Kuthu Ratheeb" is a mixed form of Arabic verbal noun "Ratheeb" (which means something done repeatedly) and Malayalam verb "Kuthuka" (which means to stab or to use a weapon upon the body). This paper is part of a larger project to understand the ritual performance of Kuthu Ratheeb and how different versions of this form manifest among Kerala Muslims.



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