Conference Programme

SUNDAY JUNE 12 – p. 2
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THURSDAY JUNE 16 – p. 58
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Please note that the Programme might change. To find your panel, please use CTRL+F / CMD+F and search for your name.

Note that this version of the programme doesn't include special panels such as workshops and roundtables.
| Polyxeni Stavrou  | **Transcendental Experiences in Text-based Performance** | Performance and Religion | Pre-Conference Workshop | E306 | | | | SUNDAY JUNE 12 |
|------------------|----------------------------------------------------------|---------------------------|-------------------------|------|------|------|------|
| Hannah McClure   | The University of Surrey | A Whirling Sema of the Heart | Performance and Religion | Pre-conference workshop | E306 | | | 12 | 11:30-13:00 |
| Adela Bravo Sauras | Institut für Angewandte Theaterwissenschaft (Giessen) / Universität der Künste (Berlin) | Classifying architecture in relation to theater | Theatre Architecture | Imagining and Reimagining Space | E319 | Chair | Andrew Filmer | 12 | 14:00-18:00 |
| Mike Pearson     | Aberystwyth University | Modelling Performance | Theatre Architecture | Imagining and Reimagining Space | E319 | Chair | Andrew Filmer | 12 | 14:00-18:00 |
| Catherine Hamel  | University Of Calgary | Theatres of Observation: Scripts for Linger | Theatre Architecture | Imagining and Reimagining Space | E319 | Chair | Andrew Filmer | 12 | 14:00-18:00 |
**MONDAY JUNE 13**

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<tr>
<th>Name</th>
<th>Affiliation</th>
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<th>Panel</th>
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<tr>
<td>Shozo Motosugi</td>
<td>Nihon University, College of Science and Technology</td>
<td>Transformation in the traditional theater in Japan — space and time relations</td>
<td>Theatre Architecture</td>
<td>Interpreting and reconstructing historical performance spaces and practices</td>
<td>Andrew Filmer</td>
<td>09:00-10:30</td>
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<tr>
<td>Xiaohuan Zhao</td>
<td>University of Sydney</td>
<td>Ancient Stages in Ancestral Shrines: A Study of Huizhou Theatre in Late Imperial China</td>
<td>Theatre Architecture</td>
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<td>Andrew Filmer</td>
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<td>Julie Iezzi</td>
<td>University of Hawaii at Manoa, Dept. of Theatre and Dance</td>
<td>The Playwright at the Heart of 18th Kabuki Scenography: Namiki Shōa and his Machines</td>
<td>Theatre Architecture</td>
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<td>Kurt Vanhoutte</td>
<td>University of Antwerp</td>
<td>Genius Loci: On the Logic of Space, Technology and Drama in Science Theatre Then and Now 'and the stars look very different today' (David Bowie, 1947 - 2016)</td>
<td>Intermediality in Theatre and Performance</td>
<td>Spatial interventions: The new meets the old</td>
<td>Andy Lavender</td>
<td>09:00-10:30</td>
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<tr>
<td>Riina Oruaas</td>
<td>University of Tartu</td>
<td>Technological theatre: from new to old media</td>
<td>Intermediality in Theatre and Performance</td>
<td>Spatial interventions: The new meets the old</td>
<td>Andy Lavender</td>
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<td>Susanne Kass</td>
<td>Academy of Fine Arts in Prague</td>
<td>Activating the Museum Space - Using theatre as a tool for interventions in permanent collections and liberate the histories and fictions created by the institutional setting</td>
<td>Intermediality in Theatre and Performance</td>
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<td>Jane Drake Brody</td>
<td>The Theatre School, Depaul University, Chicago, IL</td>
<td>Acting, Archetype, and Neuroscience</td>
<td>Performance and Consciousness</td>
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<td>Daniel Meyer-Dinkgräfe</td>
<td>09:00-10:30</td>
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<td>Ulla Kallenbach</td>
<td>University of Southern Denmark</td>
<td>Conflux and imagination: perspectives from philosophy and drama</td>
<td>Performance and Consciousness</td>
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<td>Gabriella Calchi Novati</td>
<td>ISAP-Zurich</td>
<td>From Charlie Hebdo to Le Bataclan: Subject(ed) to Digital Biopolitics</td>
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<td>Tomasz Ciesielski</td>
<td>Institute of Contemporary Culture, University of Łódź</td>
<td>Artistic recreation and neurocognitive recontextualization. Ancient choreia in reconstruction.</td>
<td>Performance and Consciousness</td>
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<td>Susan Haedicke</td>
<td>University of Warwick Department of Theatre and Performance Studies Coventry UK</td>
<td>Eco-creativity and Performance of the Land: The PerFarmance Project and Earthrise Repair Shop’s Meadow Meanders</td>
<td>Performances in Public Spaces, Ecology</td>
<td>09:00-10:30</td>
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<td>Andrew Eglinton</td>
<td>Konan Women’s University (Kobe, Japan)</td>
<td>In Search of Direction: Mapping, Materiality and Theatre Ecology in Rural Japan</td>
<td>Performances in Public Spaces, Ecology</td>
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<td>Sarah Mullan</td>
<td>Queen Mary, University of London</td>
<td>Deviant Lesbianism: The West End revivals of The Killing of Sister George and The Children’s Hour in 2011</td>
<td>Queer Futures, Popular Queer performance</td>
<td>09:00-10:30</td>
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<td>Stephen Greer</td>
<td>University of Glasgow</td>
<td>Queer ressentiment and history as progress: the backwards drag of Margaret Thatcher Queen of Soho</td>
<td>Queer Futures, Popular Queer performance</td>
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<td>Lazlo Pearlman</td>
<td>Northumbria University</td>
<td>Thoughts on a Transgender Performance Economy: Stripping My Way Through The Box</td>
<td>Queer Futures, Popular Queer performance</td>
<td>09:00-10:30</td>
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<td>Alison Walls</td>
<td>CUNY Graduate Center</td>
<td>Porgy at the Pā: The New Zealand Opera Company’s 1965 Porgy and Bess</td>
<td>Music Theatre</td>
<td>09:00-10:30</td>
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<td>Paula Sledzinska</td>
<td>University of Aberdeen</td>
<td>Navigating between the past and the future – National Theatre of Scotland and the musical construction of contemporary Scottish identities</td>
<td>Music Theatre</td>
<td>09:00-10:30</td>
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<td>David Savran</td>
<td>The Graduate Center, City University of New York</td>
<td>Broadway as Global Brand</td>
<td>Music Theatre</td>
<td>09:00-10:30</td>
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<td>Sahoko Tsuji</td>
<td>Waseda University</td>
<td>Interplays of how to dramatize the past and create a musical show in Billion Dollar Baby</td>
<td>Music Theatre</td>
<td>09:00-10:30</td>
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<td>Tiran Manucharyan</td>
<td>University of ST Andrews</td>
<td>Abū al-ʾĪlā al-Salāmūnī: the rewriting of history in the Egyptian theatre in the 1970-80s</td>
<td>Arabic Theatre</td>
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<td>Teresa Rosell Nicolas</td>
<td>University of Barcelona</td>
<td>Samuel Beckett's Reception in Spain or the Revolution of a Louse</td>
<td>Samuel Beckett</td>
<td>Responses in Different Countries</td>
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<td>Fiona Watt</td>
<td>University of the Creative Arts, Rochester, UK</td>
<td>‘In civilisations without boats, dreams dry up, espionage takes the place of adventure and the police take the place of the pirates’ (Michel Foucault, Of Other Spaces: Utopias and Heterotopias)</td>
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<td>Greer Crawley</td>
<td>Buckinghamshire New University and Royal Holloway University of London</td>
<td>Mutable Perception</td>
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<td>Catherine Ely O’Carroll</td>
<td>Dublin Institute of Technology, GradCAM</td>
<td>Authored site as ‘amateur’ space: A consideration of the interrelationship of site and performance space within networks of site based historical performance, through Bernard Stiegler’s construction of the ‘amateur’.</td>
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<td>Nebojsa Tabački</td>
<td>Freelance Artist</td>
<td>Consuming Scenography: Theatricality and Entertainment Strategies of the Shopping Mall</td>
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<td>Naphtaly Shem-Tov</td>
<td>The Open University of Israel</td>
<td>The Political Context of the Theatrical Event: Politicized Theatre</td>
<td>Theatrical Event</td>
<td>Politics</td>
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<td>Eva Chou</td>
<td>Baruch College, City University of New York</td>
<td>Two Chinese Ballets and The Contexts of their Creation and Performance</td>
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<td>Vicki Ann Cremona</td>
<td>University of Malta</td>
<td>Theatre in Malta under British rule: opposition and negotiation</td>
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<td>Berenice Hamidi Kim</td>
<td>University Lyon 2, France</td>
<td>Façons de s'organiser, manières de créer au Cheptel Aleikoum</td>
<td>Processus de Création</td>
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<tr>
<td>Edith Cassiers</td>
<td>University of Antwerp; Vrije</td>
<td>Indiquer et Délinéer « L'Imagination Didascalique » – Rechercher les notes de metteurs en scène contemporains: une conclusion préliminaire</td>
<td>Processus de Création</td>
<td>Josette Féral and Sophie Proust</td>
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<tr>
<td>Simone Niehoff</td>
<td>Ludwig-Maximilians-</td>
<td>Genealogies of interventionist performance</td>
<td>Political Performances</td>
<td>Paola Botham and Lloyd Peters</td>
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<td>University of Munich (LMU)</td>
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<tr>
<td>Elena Marchevska</td>
<td>London South Bank University</td>
<td>Performing inequality: Performative self-organised protest and the politics of 'precariousness'</td>
<td>Political Performances</td>
<td>Paola Botham and Lloyd Peters</td>
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<td>Pujya Ghosh</td>
<td>Jawaharlal Nehru University</td>
<td>...of Spaces and Spectacles</td>
<td>Theatres of the Left / Performance and Activism Today</td>
<td>Paola Botham and Lloyd Peters</td>
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<tr>
<td>Rebecca Hillman</td>
<td>University of Exeter</td>
<td>Reclaiming the network: revisiting historical support systems for artists and activists of the new UK Left</td>
<td>Political Performances</td>
<td>Paola Botham and Lloyd Peters</td>
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<tr>
<td>Awo Mana Asiedu</td>
<td>University of Ghana</td>
<td>Tracking the Creative process of a Roverman Production</td>
<td>African and Caribbean Theatre and Performance</td>
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<td>Catherine</td>
<td>University of Stellenbosch</td>
<td>Intermediality in 21st Century South Africa Theatre: Ubu and the Truth Commission</td>
<td>African and Caribbean Theatre and Performance</td>
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<td>Seokhun Choi</td>
<td>Yonsei University, South Korea</td>
<td>Re-thinking Presence in Intermedial Terms: The Distinct Ontology of Body and Digital Media in The Marionette</td>
<td>Asian Theatre</td>
<td>Contemporary Asian Puppet and Marionette Theatre</td>
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<tr>
<td>Frances Barbe</td>
<td>Edith Cowan University, Perth</td>
<td>Considering the Butoh Performer as a Marionette-like Object</td>
<td>Asian Theatre</td>
<td>Contemporary Asian Puppet and Marionette Theatre</td>
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<td>Janice Norwood</td>
<td>University of Hertfordshire</td>
<td>Nineteenth-Century ‘House’ Dramatists and the Creation of Theatrical Identity</td>
<td>Historiography Negotiating Identity</td>
<td>09:00-10:30</td>
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<tr>
<td>Katharina Wessely</td>
<td>Institute of Culture Studies and Theatre History, Austrian Academy of Sciences</td>
<td>Between Back Province and Metropolis: Actor Autobiographies as Sites to Negotiate Cultural Identities</td>
<td>Historiography Negotiating Identity</td>
<td>09:00-10:30</td>
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<tr>
<td>Nurith Yaari</td>
<td>Tel Aviv University</td>
<td>Myths versus Facts in Theatre History: The Reception of Hanoch Levin in the European Theatrical Scene</td>
<td>Historiography Negotiating Identity</td>
<td>09:00-10:30</td>
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<tr>
<td>Elizabeth Turner</td>
<td>University of Warwick</td>
<td>Exploring the Present Through the Past: Magic, Mass Media and the ‘Aesthetic of Attractions’</td>
<td>Popular Entertainments</td>
<td>09:00-10:30</td>
</tr>
<tr>
<td>Joanna Mansbridge</td>
<td>Department of American Culture &amp; Literature, Bilkent University</td>
<td>Ženne Dancers and the New Burlesque: Histories of Sexuality in 21st Century Popular Performance</td>
<td>Popular Entertainments</td>
<td>09:00-10:30</td>
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<tr>
<td>Susan Kattwinkel</td>
<td>College of Charleston</td>
<td>Penn and Teller and the recreation of heritage magic</td>
<td>Popular Entertainments</td>
<td>09:00-10:30</td>
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<tr>
<td>Rashna Nicholson</td>
<td>Ludwig Maximilian University of Munich</td>
<td>The Persian Warrior Performed</td>
<td>Historiography Negotiating Traditions</td>
<td>11:00-12:30</td>
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<tr>
<td>Rosemarie Bank</td>
<td>Kent State University</td>
<td>When Is an Artefact Not a Fact of Art?</td>
<td>Historiography Negotiating Traditions</td>
<td>11:00-12:30</td>
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<tr>
<td>Tanja Klankert</td>
<td>Institute of Theater Studies</td>
<td>Faces and masks. The reception of Nō masks in European dance</td>
<td>Historiography Negotiating Traditions</td>
<td>11:00-12:30</td>
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<tr>
<td>Fintan Walsh</td>
<td>Birkbeck, University of London</td>
<td>Seep Shows</td>
<td>Queer Futures HIV/AIDS in Queer Performance</td>
<td>Alyson Campbell</td>
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<tr>
<td>Catherine Silverstone</td>
<td>Queen Mary University of London</td>
<td>AIDS in (Global) Queer Times: Karen Finley’s Written in Sand (2013-15)</td>
<td>Queer Futures HIV/AIDS in Queer Performance</td>
<td>Alyson Campbell</td>
</tr>
<tr>
<td>Dirk Gindt</td>
<td>Stockholm University Department of Culture and Aesthetics</td>
<td>Affective Power or Neoliberal Sentimentality? HIV and AIDS Performance in Contemporary Sweden</td>
<td>Queer Futures HIV/AIDS in Queer Performance</td>
<td>Alyson Campbell</td>
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<td>Dominic Glynn</td>
<td>Institute of Modern Languages Research</td>
<td>A Magus on Stage: Olivier Cadiot's Novels Adapted to the Theatre</td>
<td>Translation, Adaptation and Dramaturgy</td>
<td>11:00-12:30</td>
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<tr>
<td>Gad Kaynar</td>
<td>Tel Aviv University, Theatre Arts</td>
<td>Ghosts' or Phantoms?: Hybrid Cultural Images as Prominent Agents in Theatrically-Oriented Dramaturgical Translations. The Case of Ibsen in Hebrew.</td>
<td>Translation, Adaptation and Dramaturgy</td>
<td>11:00-12:30</td>
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<tr>
<td>Mark O’Thomas</td>
<td>University of Lincoln</td>
<td>Technology and the future of theatrical translation</td>
<td>Translation, Adaptation and Dramaturgy</td>
<td>11:00-12:30</td>
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<tr>
<td>Sarah Grochala</td>
<td>Royal Central School of Speech and Drama</td>
<td>Controversial Intentions: Adaptation as an act of iconoclasm in Rupert Goold and Ben Power’s Faustus (2004) and the Chapman Brothers’ Insult to Injury (2003)</td>
<td>Translation, Adaptation and Dramaturgy</td>
<td>11:00-12:30</td>
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<tr>
<td>Peter Peasey</td>
<td>University of Bristol</td>
<td>Rituals of Cohesion and Consumption: The Cruel Optimism of Commodified Communitas in Immersive Performance</td>
<td>Theatrical Event</td>
<td>11:00-12:30</td>
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<tr>
<td>Andreas Kotte</td>
<td>Institute of Theatre Studies</td>
<td>Selecting Contexts</td>
<td>Theatrical Event</td>
<td>11:00-12:30</td>
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<td>Janne Tapper</td>
<td>Finnish Cultural Foundation, Grant Researcher</td>
<td>Philosophy as an Event: Context of The Theatrical Event</td>
<td>Theatrical Event</td>
<td>11:00-12:30</td>
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<tr>
<td>Julie Matheson</td>
<td>York University</td>
<td>Theatre Restoration and Contemporary Activism: Reperforming the Past</td>
<td>Theatre Architecture</td>
<td>11:00-12:30</td>
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<tr>
<td>Andrew Filmer</td>
<td>Aberystwyth University</td>
<td>‘We have to do this slowly’: Assessing NVA’s Kilmahew/St Peter’s Project</td>
<td>Theatre Architecture</td>
<td>11:00-12:30</td>
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<tr>
<td>Helena Langewitz</td>
<td>Institute of Theater Studies, University Bern</td>
<td>The So-called Boom of Baroque Opera and Historically Informed Performance Practice: What Does It Tell Us?</td>
<td>Music Theatre</td>
<td>11:00-12:30</td>
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<tr>
<td>Helena Spurna</td>
<td>University Palacky in Olomouc</td>
<td>Opera Theatre as a Reflection of Social Changes at the Beginning of “Normalization” in Czechoslovakia.</td>
<td>Music Theatre</td>
<td>11:00-12:30</td>
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<tr>
<td>Magnus Tessing Schneider</td>
<td>Stockholms Universitet</td>
<td>Death and Delirium in the Age of Sensibility: The Opera “Comala” (1780) by Calzabigi and Morandi</td>
<td>Music Theatre</td>
<td>George Rodosthenous</td>
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<td>Tereza Havelkova</td>
<td>Charles University, Prague</td>
<td>Opera, Memory, and Collective Identity: Opera Scenes in Czech Narrative Cinema during Nazi Occupation</td>
<td>Music Theatre</td>
<td>George Rodosthenous</td>
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<tr>
<td>Rand Hazou</td>
<td>Massey University</td>
<td>Re-Enacting Palestine and the Performance of Credibility</td>
<td>Arabic Theatre</td>
<td>Historicising Palestinian Dramas</td>
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<tr>
<td>Samer Al-Saber</td>
<td>Florida State University</td>
<td>Theatre in Jerusalem: Lessons from the Street (1967-1993)</td>
<td>Arabic Theatre</td>
<td>Historicising Palestinian Dramas</td>
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<tr>
<td>Josh Stenberg</td>
<td>Department of Theatre and Film University of British Columbia</td>
<td>Christian “Chinese Opera”: “Tradition” as a Vehicle for Faith Promotion in Taiwan</td>
<td>Performance and Religion</td>
<td>Kim Skjoldager-Nielsen</td>
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<tr>
<td>Joshua Edelman</td>
<td>Manchester Metropolitan University</td>
<td>The Megachurch and the Synagogue: a case study of intertraditional performative borrowing</td>
<td>Performance and Religion</td>
<td>Kim Skjoldager-Nielsen</td>
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<tr>
<td>Will Shuler</td>
<td>Royal Holloway, University of London</td>
<td>Dionysus Superstar: Performance of Pagan and Gnostic Christian Mysteries</td>
<td>Performance and Religion</td>
<td>Kim Skjoldager-Nielsen</td>
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<tr>
<td>Helen Gilbert</td>
<td>Royal Holloway University of London</td>
<td>Mapping Indigenous Heritage in London: New Journeys though Old Landmarks</td>
<td>Performances in Public Spaces</td>
<td>Lesley Delmenico</td>
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<td>Bertie Ferdman</td>
<td>City University of New York-BMCC Campus</td>
<td>Landmark Performance: The Production(s) of Urban Sites</td>
<td>Performances in Public Spaces</td>
<td>Lesley Delmenico</td>
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<td>Tim White</td>
<td>University of Warwick</td>
<td>Lest we forget, lest we remember: Tales of Tianenmen</td>
<td>Performances in Public Spaces</td>
<td>Lesley Delmenico</td>
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<tr>
<td>Yoshiko Takebe</td>
<td>Shujitsu University</td>
<td>Translating Theatre Language of Beckett’s Texts</td>
<td>Samuel Beckett</td>
<td>Linda Ben-Zvi</td>
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<td>Shimon Levy</td>
<td>Tel Aviv University, Theater Dept.</td>
<td>Personalized Beckett</td>
<td>Samuel Beckett</td>
<td>Linda Ben-Zvi</td>
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<tr>
<td>Anita Rakoczy</td>
<td>Karoli Gaspar University of the Reformed Church in Hungary</td>
<td>Samuel Beckett's Fin de partie in Hungary – A Brief Reception History</td>
<td>Samuel Beckett</td>
<td>Linda Ben-Zvi</td>
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<tr>
<td>Dominika Larionow</td>
<td>University of Lodz, Poland</td>
<td>Historical migrations between theater and cinema elements of stage design as an example creativity of Allan Starski.</td>
<td>Scenography</td>
<td>Nick Hunt</td>
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<tr>
<td>Carmen Gonzalez Requeijo</td>
<td>Faculty of Fine Arts at Universidad Complutense de Madrid</td>
<td>Transmedia Experimenting Objects (TEO). A proposal for documentation and exhibition of contemporary staging.</td>
<td>Scenography</td>
<td>Nick Hunt</td>
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<tr>
<td>Kathrine Sandys</td>
<td>Rose Bruford College</td>
<td>'I want a big disco': animating the museum</td>
<td>Scenography</td>
<td>Nick Hunt</td>
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<tr>
<td>Vincenzo Sansone</td>
<td>University of Palermo Department of Cultures and Societies</td>
<td>The history of theatre and videogame: a new stagecraft machine of vision to generate a new augmented space</td>
<td>Scenography</td>
<td>Nick Hunt</td>
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<tr>
<td>Alla Sosnovskaya</td>
<td>Haifa University</td>
<td>Human Beings and His Double?</td>
<td>Performance and Consciousness</td>
<td>Peter Zazzali</td>
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<tr>
<td>Philden Ndlela</td>
<td>North West University, Department of English</td>
<td>Claudio's “State of the Nation Address” and his deployment of Repressive State Apparatuses in Hamlet</td>
<td>Performance and Consciousness</td>
<td>Peter Zazzali</td>
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<tr>
<td>Yetunde Akorede</td>
<td>Adeyemi Federal University College of Education, Ondo</td>
<td>Nigeria Home Video Films and the Other-Worldiness: A Psycho-social Interpretation of the Unconscious Consciousness</td>
<td>Performance and Consciousness</td>
<td>Peter Zazzali</td>
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<td>Anton Krueger</td>
<td>Rhodes University, South Africa</td>
<td>Performing Mindfulness: Three South African Case Studies</td>
<td>Performance and Consciousness</td>
<td>Peter Zazzali</td>
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<td>Piotr Woycicki</td>
<td>Aberystwyth University</td>
<td>Recursive game structures as emergent post-capitalist creative strategies</td>
<td>Intermediality in Theatre and Performance</td>
<td>Ralf Remshardt</td>
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<td>Jocelyn Spence</td>
<td>University of Nottingham</td>
<td>Music sharing through site-specific intermedial performance</td>
<td>Intermediality in Theatre and Performance</td>
<td>Mediality and music</td>
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<tr>
<td>Joanne Scott</td>
<td>University of Salford, Uk</td>
<td>Mixing media ‘constellations’: musical history and place in live intermedial practice</td>
<td>Intermediality in Theatre and Performance</td>
<td>Mediality and music</td>
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<tr>
<td>Laure Fernandez</td>
<td>Drama, Theatre &amp; Performance, Roehampton, London</td>
<td>Dancing History, Staging History: contemporary dance and the writing of its memory by the use of the stage</td>
<td>Processus de Création</td>
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<td>Mariana Simoni</td>
<td>Pontificia Universidade Católica do Rio de Janeiro (PUC-Rio)</td>
<td>Flammes, rêves et théorie: Le processus de création de Hannas Traum</td>
<td>Processus de Création</td>
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<tr>
<td>Zahava Caspi</td>
<td>Ben-Gurion University in the Negev</td>
<td>Politics, Ethics and Theater: Are Mutual Relations Possible?</td>
<td>Political Performances</td>
<td>Dialogue in Contemporary Political Performance / Politics and Ethics, Effect and Affect (part 1)</td>
</tr>
<tr>
<td>Camila Gonzalez Ortiz</td>
<td>King's College London Spanish, Portuguese and Latin American Studies Department</td>
<td>The Citizen Turn: Chilean theater and Social Movements.</td>
<td>Political Performances</td>
<td>Dialogue in Contemporary Political Performance / Politics and Ethics, Effect and Affect (part 1)</td>
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<tr>
<td>Elizabeth Tomlin</td>
<td>University of Birmingham</td>
<td>From Effect to Affect: The Pendulum of ‘the Political’</td>
<td>Political Performances</td>
<td>Dialogue in Contemporary Political Performance / Politics and Ethics, Effect and Affect (part 1)</td>
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<tr>
<td>Lib Taylor</td>
<td>University of Reading</td>
<td>Speaking to me: These Associations and the spatial politics of para-performance</td>
<td>Political Performances</td>
<td>Dialogue in Contemporary Political Performance / Politics and Ethics, Effect and Affect (part 1)</td>
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<tr>
<td>Linda Taylor</td>
<td>Northumbria University</td>
<td>What's Left?: The production of subjectivity through rational dialogue</td>
<td>Political Performances</td>
<td>Dialogue in Contemporary Political Performance / Politics and Ethics, Effect and Affect (part 1)</td>
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<td>Ariane Zaytzeff</td>
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<td>Finding space: making art in a controlled public space in contemporary Rwanda</td>
<td>African and Caribbean Theatre and Performance</td>
<td>11:00-12:30</td>
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<tr>
<td>Liman Rasheedah</td>
<td>Ahmadu Bello University Zaria, Nigeria</td>
<td>Square Pegs in Round Holes: Architecture, Artifacts and Stage Performances at the Drama Village of Ahmadu Bello University Zaria</td>
<td>African and Caribbean Theatre and Performance</td>
<td>11:00-12:30</td>
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<tr>
<td>Rora Paek</td>
<td>Department of Creative Writing at Soongsil University</td>
<td>Performing the Aesthetics of Zen Buddhism: Asian Performances of ‘Non-duality(不二)’</td>
<td>Asian Theatre</td>
<td>14:00-15:30</td>
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<tr>
<td>Shih-Lung Lo</td>
<td>Department of Chinese Studies, Paul Valery University-Montpellier III, France</td>
<td>From Adrienne Lecouvreur to Yun Caixia: Adaptation of French Well-Made Play on the Modern Chinese Stage</td>
<td>Asian Theatre</td>
<td>11:00-12:30</td>
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<tr>
<td>Tsu-Chung Su</td>
<td>National Taiwan Normal University</td>
<td>Asian Theatre or Otherwise: A Revisit of Peter Brook’s The Mahabharata</td>
<td>Asian Theatre</td>
<td>11:00-12:30</td>
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<tr>
<td>Wei Feng</td>
<td>Shandong University</td>
<td>Voice and Affect in Chuanju’s Bangqiang</td>
<td>Asian Theatre</td>
<td>14:00-15:30</td>
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<tr>
<td>Kirstin Pauka</td>
<td>University of Hawaii at Manoa</td>
<td>Contemporary Balinese Wayang Listrik (shadow theatre) as an reinterpretation of the theatrical past: a case study of the UHM Asian Theatre Program production of &quot;Subali-Sugriwa-Battle of the Monkey Kings&quot;.</td>
<td>Asian Theatre</td>
<td>11:00-12:30</td>
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<tr>
<td>Yingying Xiao</td>
<td>University Normal of Nanjing</td>
<td>Who is and where is the real subject of perceive in the aesthetic process?</td>
<td>Asian Theatre</td>
<td>14:00-15:30</td>
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<tr>
<td>Bindi Kang</td>
<td>The Graduate Center, City University of New York</td>
<td>A Subcultural Carnival, or Actual Activism? -- A Case Study of a Chinese Cyber performance: This is a Dividing Line (2015)</td>
<td>Digital Humanities in</td>
<td>11:00-12:30</td>
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<td>Digital Technology in / as Performance</td>
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<tr>
<td>Anna Makrzanowska</td>
<td>Rose Bruford Collage</td>
<td>Experimental Rehearsal Techniques: Bio-screen &amp; Bio-camera Capturing the Devising Process</td>
<td>Digital Humanities in Theatre Research</td>
<td>11:00-12:30</td>
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<tr>
<td>Nivedita Gokhale</td>
<td>University of Lincoln, United Kingdom</td>
<td>Voicing Domestic Abuse against Women in India through Digitised Theatre</td>
<td>Digital Humanities in Theatre Research</td>
<td>11:00-12:30</td>
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<tr>
<td>Ann Elizabeth Armstrong</td>
<td>Miami University, Oxford OH</td>
<td>Embodying the Chronotope: Freedom Summer 1964, Locative Media, and Performance in Digital Humanities</td>
<td>Digital Humanities in Theatre Research</td>
<td>11:00-12:30</td>
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<tr>
<td>Lynette Hunter</td>
<td>Performance Studies, University of California Davis</td>
<td>Lineage transmission, coherence, and change: Ballet and Wushu</td>
<td>Performance as Research</td>
<td>11:00-12:30</td>
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<tr>
<td>Nicole Peisl</td>
<td>Performance Studies, University of California Davis</td>
<td>Lineage transmission, coherence, and change: Contemporary Dance including Ballet and Wushu</td>
<td>Performance as Research</td>
<td>11:00-12:30</td>
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<tr>
<td>Bruce Barton</td>
<td>University of Calgary</td>
<td>Performing Close Relations</td>
<td>Performance as Research</td>
<td>11:00-12:30</td>
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<td>Laurelann Porter</td>
<td>Arizona State University</td>
<td>Diachronic Translation/ Translating Six Characters Across Time and Geography: Performance process as epistemic access to historiography</td>
<td>Performance as Research</td>
<td>11:00-12:30</td>
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<td>Maude B Lafrance</td>
<td>Université duQuébec à Montréal</td>
<td>Collective remembering and Popular Culture in Mommy d’Olivier Choinière</td>
<td>Popular Entertainments</td>
<td>11:00-12:30</td>
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<td>Mikael Strömberg</td>
<td>University of Gothenburg</td>
<td>Presenting the outdoor theatre in Sweden</td>
<td>Popular Entertainments</td>
<td>11:00-12:30</td>
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<tr>
<td>Janys Hayes</td>
<td>University of Wollongong, Australia</td>
<td>Sites to Remember: Performing the landscape in cultural history</td>
<td>Popular Entertainments</td>
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<tr>
<td>Matthias Warstat</td>
<td>Freie Universität Berlin</td>
<td>How Applied Theatre Projects Contextualise</td>
<td>Theatrical Event</td>
<td>Cultural Contexts/Economics</td>
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<tr>
<td>Poulomi Das</td>
<td>Jawaharlal Nehru University, New Delhi, India</td>
<td>&quot;The Tourist Eye changes it all&quot;: Adaptation and Expectation in the Bonbibi Pala[s] of Sundarbans (India)</td>
<td>Theatrical Event</td>
<td>Cultural Contexts/Economics</td>
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<tr>
<td>Susan Bennett</td>
<td>University of Calgary</td>
<td>Brand, Value, Theatre</td>
<td>Theatrical Event</td>
<td>Cultural Contexts/Economics</td>
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<tr>
<td>Sandra Parra</td>
<td>Universidade Estadual de Londrina - UEL</td>
<td>Breathing as key to scenic creation</td>
<td>Performance and Consciousness</td>
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<td>Maria Grazia Turri</td>
<td>University of Oxford</td>
<td>The art of the actor as alpha-function: interpreting the eighteenth-century notion of the actor’s sensibility as unconscious emotional processing.</td>
<td>Performance and Consciousness</td>
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<tr>
<td>László Stachó</td>
<td>Liszt Academy of Music, Budapest</td>
<td>Practice Methodology, a new attentional training for musicians</td>
<td>Performance and Consciousness</td>
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<tr>
<td>Angela Butler</td>
<td>Trinity College Dublin</td>
<td>Sounding Sensations and Affect in Pan Pan’s adaptation of All That Fall</td>
<td>Performance and Consciousness</td>
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<tr>
<td>Phoebe Rumsey</td>
<td>The Graduate Center, City University of New York (CUNY)</td>
<td>&quot;Hamilton&quot; the Musical: Remixing Historical Narratives</td>
<td>Music Theatre</td>
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<tr>
<td>Sarah Browne</td>
<td>University of Wolverhampton</td>
<td>From Hair to Hamilton: Who lives, who dies, who tells your story?</td>
<td>Music Theatre</td>
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<tr>
<td>Sheri Anderson</td>
<td>Monmouth University</td>
<td>Harmony and Understanding: A Study of the Physics of Equilibrium in the Musical Hair</td>
<td>Music Theatre</td>
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<td>Scott Palmer</td>
<td>University of Leeds, UK</td>
<td>Descending into night: Light, darkness and the theatrical experience</td>
<td>Scenography</td>
<td>Scenographic History &amp; Contemporary Experiences</td>
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<tr>
<td>Helen Iball</td>
<td>Workshop Theatre, School of English, University of Leeds, UK</td>
<td>‘Sharpening the gift of living’: 21st mindfulness practices and the legacy of 1960s-70s Flux Objects.</td>
<td>Scenography</td>
<td>Scenographic History &amp; Contemporary Experiences</td>
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<tr>
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<td>Stephen Di Benedetto</td>
<td>University of Miami</td>
<td>Sideshow scenography: lessons from the past for creating immersive experiences</td>
<td>Scenography Scenographic History &amp; Contemporary Experiences</td>
<td>Greer Crawley, 14:00-15:30</td>
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<tr>
<td>Sigridur Lara Sigurjonsdottir</td>
<td>University of Iceland</td>
<td>“Now is the Wintris of our discontent” – The signs of Icelandic protests</td>
<td>Performances in Public Spaces Home/ Homelands</td>
<td>Helen Gilbert, 14:00-15:30</td>
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<tr>
<td>Lesley Delmenico</td>
<td>Grinnell College</td>
<td>Theatricalizing Urban Pasts: The Home Theatre Project's Simultaneous Stagings</td>
<td>Performances in Public Spaces Home/ Homelands</td>
<td>Helen Gilbert, 14:00-15:30</td>
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<td>Esther Belvis Pons</td>
<td>Artea</td>
<td>Dialogues between homeland and home</td>
<td>Performances in Public Spaces Home/ Homelands</td>
<td>Helen Gilbert, 14:00-15:30</td>
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<tr>
<td>Kornelia Deres</td>
<td>Károli Gáspár University of the Reformed Church (Budapest, Hungary)</td>
<td>Performing Intermedial Spaces of Claustrophobia</td>
<td>Intermediality in Theatre and Performance Going into No Man’s Land: Intermedial performance in/and the public sphere</td>
<td>Jo Scott, 14:00-15:30</td>
</tr>
<tr>
<td>Ralf Remshardt</td>
<td>University of Florida</td>
<td>Fugitive Performance: Nicolas Stemann’s Die Schutzbefohlenen and the Medial Matrix of Refugee Theatre</td>
<td>Intermediality in Theatre and Performance Going into No Man’s Land: Intermedial performance in/and the public sphere</td>
<td>Jo Scott, 14:00-15:30</td>
</tr>
<tr>
<td>Aneta Mancewicz</td>
<td>Kingston University</td>
<td>Intermedial Performance as a Public Sphere</td>
<td>Intermediality in Theatre and Performance Going into No Man’s Land: Intermedial performance in/and the public sphere</td>
<td>Jo Scott, 14:00-15:30</td>
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<tr>
<td>Marios Chatziprokopiou</td>
<td>Aberystwyth University</td>
<td>We are the easiest victims of the jihadists: Performing Shia minorities in contemporary Athens</td>
<td>Performance and Religion</td>
<td>Joshua Edelman, 14:00-15:30</td>
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<tr>
<td>Katharina Pewny</td>
<td>Ghent University, Belgium</td>
<td>Precarious Communities. Traces of Ritual and Religion in Contemporary Theatre (in Germany and in Belgium)</td>
<td>Performance and Religion</td>
<td>Joshua Edelman, 14:00-15:30</td>
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<tr>
<td>James Reynolds</td>
<td>Kingston University, London</td>
<td>Between but not Wandering: Spiritual Space and Contradiction in Robert Lepage and Ex Machina’s The Seven Streams of the River Ota</td>
<td>Performance and Religion</td>
<td>Joshua Edelman, 14:00-15:30</td>
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<tr>
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<td>Nelya Babynets</td>
<td>National Autonomous University of Mexico (UNAM)</td>
<td>Early Modern Hamlet on Contemporary Mexican Stage</td>
<td>Translation, Adaptation, and Dramaturgy</td>
<td>Mark O’Thomas</td>
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<tr>
<td>Sarah Grunnah</td>
<td>University of Oxford (U.K.)</td>
<td>Authenticity in Adaptation: Performing the Drama(turgy) of Spain’s Golden Age in Translation</td>
<td>Translation, Adaptation, and Dramaturgy</td>
<td>Mark O’Thomas</td>
</tr>
<tr>
<td>Kiki Gounaridou</td>
<td>Smith College</td>
<td>Swiss-French Absurdism: Translating Isabelle Sbrissa’s Barbie and Ken</td>
<td>Translation, Adaptation, and Dramaturgy</td>
<td>Mark O’Thomas</td>
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<tr>
<td>Thea Brejzek</td>
<td>University of Technology Sydney (UTS)</td>
<td>Radical Hospitality: A Close Reading of 2 Post-Otherness Interventions in the context of refugee housing in Berlin</td>
<td>Theatre Architecture</td>
<td>Hospitality, Housing and Adaptation</td>
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<tr>
<td>Stuart Andrews</td>
<td>University of Surrey</td>
<td>Adapting Architecture in Death of the Dollhouse and 12 Ballads for Huguenot House</td>
<td>Theatre Architecture</td>
<td>Hospitality, Housing and Adaptation</td>
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<tr>
<td>Hadeel Abdelhameed</td>
<td>La Trobe University</td>
<td>Scripting Memories: female characters in Iraqi plays about War</td>
<td>Arabic Theatre Emerging Voices in Arabo-Islamic Theatre Research: Theatre and War</td>
<td>Rand Hazou 14:00-15:30</td>
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<tr>
<td>Solomon Teklu</td>
<td>Adama University</td>
<td>Title: ‘No Trumpets, No Drums’: Healing Trauma and War Memory through Theater</td>
<td>Arabic Theatre Emerging Voices in Arabo-Islamic Theatre Research: Theatre and War</td>
<td>Rand Hazou 14:00-15:30</td>
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<tr>
<td>Annalaura Alifuoco</td>
<td>Liverpool Hope University</td>
<td>Willfully (Un)Bound: Queer Kinships and Faulty Bloodlines</td>
<td>Queer Futures Queer Bodies</td>
<td>Stephen Greer 14:00-15:30</td>
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<tr>
<td>Caoimhe Mader McGuinness</td>
<td>Queen Mary University of London</td>
<td>‘Why don’t you do it then?’ – Frozen between watching and acting at SPILL 2015</td>
<td>Queer Futures Queer Bodies</td>
<td>Stephen Greer 14:00-15:30</td>
</tr>
<tr>
<td>Betty Jean Young</td>
<td>University of Georgia, Athens, GA, USA</td>
<td>The Stories They Didn't Tell Me Were the Ones I Needed Most: Queer Futurity Meets the Blues Poetic in Sharon Bridgforth’s the bull-jean stories</td>
<td>Queer Futures Queer Bodies</td>
<td>Stephen Greer 14:00-15:30</td>
</tr>
<tr>
<td>Beth Lopes</td>
<td>Universidade de São Paulo</td>
<td>L’écrit de soi et le processus de création</td>
<td>Processus de Création</td>
<td>Josette Féral and Sophie Proust 14:00-15:30</td>
</tr>
<tr>
<td>Pia Gutierrez</td>
<td>Universidad de Santiago de Chile</td>
<td>Le faire des images : Genèse de Fulgor (2016)</td>
<td>Processus de Création</td>
<td>Josette Féral and Sophie Proust 14:00-15:30</td>
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<tr>
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<tr>
<td>Marco Catalão</td>
<td>University of São Paulo (USP)</td>
<td>&quot;Théâtre virtuel&quot;: la critique comme processus de création</td>
<td>Processus de Création</td>
<td>Josette Féral and Sophie Proust</td>
</tr>
<tr>
<td>Majeed Mohammed Midhin</td>
<td>University of Essex, UK, University of Anbar, Iraq.</td>
<td>The Representation of History: A Crisis of Censorship and the Role of the Artist in Howard Barker's No End of Blame and Scenes from an Execution.</td>
<td>Political Performances, Politics and Ethics, Effect and Affect (part 2 and discussion) / The British History Play (Past and Present)</td>
<td>Paola Botham and Lloyd Peters</td>
</tr>
<tr>
<td>Jacqueline Bolton</td>
<td>University of Lincoln</td>
<td>Three Kingdoms: Reviving the 'state of the (inter)nation play'</td>
<td>Political Performances</td>
<td>Paola Botham and Lloyd Peters</td>
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<tr>
<td>Paola Botham</td>
<td>Birmingham City University (UK)</td>
<td>The British History Play beyond Postmodernism</td>
<td>Political Performances</td>
<td>Paola Botham and Lloyd Peters</td>
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<tr>
<td>Trish Reid</td>
<td>Kingston University, London.</td>
<td>Remaking the Demos: Caryl Churchill’s Dramaturgy of Disillusionment.</td>
<td>Political Performances</td>
<td>Paola Botham and Lloyd Peters</td>
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<tr>
<td>Julia Goldstein</td>
<td>The Graduate Center, CUNY</td>
<td>Reframing Transnational Exchange: Sundance Institute, South-South Networking, and the Kampala International Theatre Festival</td>
<td>African and Caribbean Theatre and Performance, Transnational Flows</td>
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<tr>
<td>Sabine Kim</td>
<td>Mainz University</td>
<td>Theater, Slavery and Democracy</td>
<td>African and Caribbean Theatre and Performance, Transnational Flows</td>
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<tr>
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<td>Dominique Lauvernier</td>
<td>Ecole Pratique des Hautes Etudes Paris</td>
<td>A comprehensive virtual tool of 3d models for restituting French Court Theatres</td>
<td>Digital Humanities in Theatre Research</td>
<td>14:00-15:30</td>
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<tr>
<td>José Pedro Sousa</td>
<td>Centre for Theatre Studies, University of Lisbon</td>
<td>The virtual reconstruction of disappeared playhouses: A methodology</td>
<td>Digital Humanities in Theatre Research</td>
<td>14:00-15:30</td>
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<tr>
<td>Ana Bigotte Vieira</td>
<td>Universidade de Lisboa, Centro de Estudos de Teatro Universidade NOVA de Lisboa, IFILNOVA</td>
<td>Gulbenkian Foundation ACARTE 1984-1989 Digital Timeline seen as a ‘commons tool’</td>
<td>Digital Humanities in Theatre Research</td>
<td>14:00-15:30</td>
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<td>Bruno Henriques</td>
<td>Centre for Theatre Studies</td>
<td>The virtual reconstruction of disappeared playhouses: A methodology</td>
<td>Digital Humanities in Theatre Research</td>
<td>14:00-15:30</td>
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<tr>
<td>Patricia Gaborik</td>
<td>American University of Rome</td>
<td>Digital Methods, Historiographic Shifts: the Case of Performance in Fascist Italy</td>
<td>Digital Humanities in Theatre Research</td>
<td>14:00-15:30</td>
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<tr>
<td>Susan Tenneriello</td>
<td>Baruch College, CUNY</td>
<td>Winning Hearts and Minds: Visions of Political Transformation at the 1988 Seoul Summer Olympics Opening Ceremony</td>
<td>Historiography</td>
<td>14:00-15:30</td>
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<tr>
<td>Aldo Milohnic</td>
<td>University of Ljubljana, Academy of Theatre, Radio, Film and Television</td>
<td>Theatre Reconstruction and its Discontents</td>
<td>Historiography</td>
<td>14:00-15:30</td>
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<tr>
<td>Jo Robinson</td>
<td>University of Nottingham, UK</td>
<td>Presenting the theatrical past in place: theatre history at site</td>
<td>Historiography</td>
<td>14:00-15:30</td>
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<td>Roberta Mock</td>
<td>Plymouth University</td>
<td>A Trip Around the World is Not a Cruise: Performance Analysis from the Inside Out</td>
<td>Performance as Research</td>
<td>14:00-15:30</td>
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<td>Emma Meehan</td>
<td>Coventry University</td>
<td>Embodied archives, PaR and ‘intangible’ heritage</td>
<td>Performance as Research</td>
<td>14:00-15:30</td>
</tr>
<tr>
<td>Joanna Bucknall</td>
<td>University of Portsmouth</td>
<td>Rememberance &amp; Remembering; Performance as a critical palimpsest of legacy.</td>
<td>Performance as Research</td>
<td>14:00-15:30</td>
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<tr>
<td>Cariad Astles</td>
<td>University of Exeter and Royal Central School of Speech and Drama</td>
<td>Farting in the Face of Fear: Puppetry and Dictatorship</td>
<td>Popular Entertainments</td>
<td>14:00-15:30</td>
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<tr>
<td>Jonas Eklund</td>
<td>Stockholm University</td>
<td>A Short Story of Amusement: on the ‘Forgotten’ Swedish History of ‘Midgets’ as Entertainment</td>
<td>Popular Entertainments</td>
<td>14:00-15:30</td>
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<tr>
<td>Lisa Skwirblies</td>
<td>School for Theatre and Performance Studies at the University of Warwick</td>
<td>Colonial Pantomime – The ‘first German genocide’ on the popular stage</td>
<td>Popular Entertainments</td>
<td>14:00-15:30</td>
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<tr>
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<tr>
<td>Katherine Hennessey</td>
<td>University of Warwick and Queen Mary University of London</td>
<td>Seven Countries in Search of an Historiography: The Challenges and the Potential of Theatre History on the Arabian Peninsula</td>
<td>Arabic Theatre</td>
<td>“New” Arab Theatres? Exploring the Performance Cultures of the Arab Gulf</td>
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<tr>
<td>Faisal Hamadah</td>
<td>Queen Mary</td>
<td>Hanẓala’s Feet: Politics in Translation Between Weiss, Wannous and the Kuwaiti Stage</td>
<td>Arabic Theatre</td>
<td>“New” Arab Theatres? Exploring the Performance Cultures of the Arab Gulf</td>
</tr>
<tr>
<td>Frithwin Wagner-Lippok</td>
<td>University of Hildesheim</td>
<td>Affective space and historical context in theatrical performances</td>
<td>Theatrical Event</td>
<td>Addressing the Audience</td>
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<tr>
<td>Silvia Dumitriu</td>
<td>Royal Central School of Speech and Drama</td>
<td>Theatricality, Subversion and Transgression</td>
<td>Theatrical Event</td>
<td>Addressing the Audience</td>
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<tr>
<td>Peter M Boenisch</td>
<td>International Research Centre “Interweaving Performance Cultures”, FU Berlin</td>
<td>The perspective of ‘Institutional Dramaturgy’: Analysing the ‘Gorki’ situation</td>
<td>Theatrical Event</td>
<td>Addressing the Audience</td>
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<tr>
<td>Yael Zarhy Levo</td>
<td>Tel-Aviv University</td>
<td>On Playwright Canonization: Factors and Implications</td>
<td>Historiography</td>
<td>Canonization, Narrative, Legitimation</td>
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<tr>
<td>Pirkko Koski</td>
<td>University of Helsinki</td>
<td>Finnish National Theatre and the Time of Change</td>
<td>Historiography</td>
<td>Canonization, Narrative, Legitimation</td>
</tr>
<tr>
<td>Janne Risum</td>
<td>Section for Dramaturgy, School of Communication and Culture, Aarhus University</td>
<td>Press Reviews of Mei Lanfang in the Soviet Union, 1935, by Female Writers: Neher versus Shaginyan</td>
<td>Historiography</td>
<td>Canonization, Narrative, Legitimation</td>
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<tr>
<td>Rachel Payne</td>
<td>University of Canterbury, New Zealand</td>
<td>Borders and bridges: adventures in mapping Japanese theatre history</td>
<td>Asian Theatre History of Asian Theatre and Modernity</td>
<td>09:00-10:30</td>
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<tr>
<td>Meewon Lee</td>
<td>Korean National University of Arts</td>
<td>Modernization, the pivotal turning point of Korean theatre History</td>
<td>Asian Theatre History of Asian Theatre and Modernity</td>
<td>09:00-10:30</td>
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<tr>
<td>Jonah Salz</td>
<td>Ryukoku university</td>
<td>Borders and bridges: adventures in mapping Japanese theatre history</td>
<td>Asian Theatre History of Asian Theatre and Modernity</td>
<td>09:00-10:30</td>
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<tr>
<td>Anandhakrishnan Balakrishna</td>
<td>S N School of Arts &amp; Communication University</td>
<td>Nationalism, Modernity and Knowledge Production: Shaping the Terrain of Modern Theatre in Post Colonial India</td>
<td>Asian Theatre History of Asian Theatre and Modernity</td>
<td>09:00-10:30</td>
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<tr>
<td>Krysta Dennis</td>
<td>Siena College</td>
<td>Tasting the Atmosphere: On the Performance of Wine</td>
<td>Performance and Consciousness Indian Theatre Special Sessions on Taste, Panel 1</td>
<td>09:00-10:30</td>
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<tr>
<td>Roanna Mitchell</td>
<td>University of Kent</td>
<td>Tasting the Atmosphere: On the Performance of Wine</td>
<td>Performance and Consciousness Indian Theatre Special Sessions on Taste, Panel 1</td>
<td>09:00-10:30</td>
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<tr>
<td>Seth Powers</td>
<td>CUNY Graduate Center</td>
<td>Tasteful Screams: Sense and Nonsense in Kathakali Vocal Performance</td>
<td>Performance and Consciousness Indian Theatre Special Sessions on Taste, Panel 1</td>
<td>09:00-10:30</td>
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<tr>
<td>Sanjukta Banerjee</td>
<td>York University, Toronto, Canada</td>
<td>Men in Mohiniyattam: A new trend in the making. An ethnographic art-based research project</td>
<td>Performance and Consciousness Indian Theatre Special Sessions on Taste, Panel 1</td>
<td>09:00-10:30</td>
</tr>
<tr>
<td>Katherine Graham</td>
<td>University of Leeds</td>
<td>Chiarascuro, perception, and expression; a pre-history of scenographic light</td>
<td>Scenography Light, Sound and Scenographic Atmospheres Kathy Sandys</td>
<td>09:00-10:30</td>
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<tr>
<td>Name</td>
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<td>Christopher McCormack</td>
<td>National University of Ireland, Galway</td>
<td>“By a Blaze of Electric Light”: Divergent Irish Scenographies at the Turn of the Twentieth Century</td>
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<td>Ross Brown</td>
<td>The Royal Central School of Speech and Drama, University of London</td>
<td>Theatron immersed: the auditorium as an architecture for fantastic space and aural vision</td>
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<td>Ruth Prangen</td>
<td>Muthesis Kunsthochschule Kiel</td>
<td>Scenosphere &amp; Scenotopia</td>
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<td>Charles Nwadigwe</td>
<td>Nnamdi Azikiwe University, Awka, Nigeria.</td>
<td>The Development of Theatre Space and Architecture in Contemporary Africa: Historical Evolution of Two Nigerian Traditional Performance Venues</td>
<td>Theatre Architecture</td>
<td>Thea Brejzek</td>
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<td>Fikerte Mekuria</td>
<td>Individual worker</td>
<td>Remapping history: interpreting modernity and history through Ethiopian theater architecture</td>
<td>Theatre Architecture</td>
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<td>Tal Itzhaki</td>
<td>The Academy of Performing Arts, Tel Aviv</td>
<td>Tracing the Birth of Modern Capitalism and Nationhood in Shakespeare’s The Merchant of Venice</td>
<td>Political Performances</td>
<td>Paola Botham and Lloyd Peters</td>
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<td>James Hudson</td>
<td>University of Lincoln</td>
<td>The Reactionary Mind and the limits of Liberal Tolerance in Chris Thorpe’s Confirmation and David Grieg's The Events</td>
<td>Political Performances</td>
<td>Paola Botham and Lloyd Peters</td>
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<td>Patrick Duggan</td>
<td>University of Surrey</td>
<td>Unsettling the audience: on the politics, ethics and aesthetics of anxiety in contemporary performance</td>
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<td>Avraham Oz</td>
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<td>Evelyn Annuss</td>
<td>Institute for Theater Studies, LMU Munich</td>
<td>Between Parodos and Push-Back. Aesthetics and the Crisis of the European Border Regime</td>
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<td>Bryce Lease</td>
<td>Royal Holloway, University of London</td>
<td>From RuPaul to the Cape Flats: TransPolitics and Drag Pageants in Cape Town</td>
<td>Queer Futures</td>
<td>Sarah Mullan</td>
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<td>Sascha Forster</td>
<td>Theaterwissenschaftliche Sammlung, University of Cologne</td>
<td>Queering Weimar Cologne. Thoughts about the Homosexual Scene in Cologne, Germany, 1918–33</td>
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<td>Sarah Mullan</td>
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<td>Christopher-Rasheem McMillan</td>
<td>King's College London</td>
<td>Bathhouses as Backstage of Sodom: Sex, Scripture, and the Performance of Sacred Place</td>
<td>Queer Futures</td>
<td>Sarah Mullan</td>
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<td>Julius Heinicke</td>
<td>Department of Theatre Studies Freie Universität Berlin, Germany</td>
<td>Applied and/or democratic? Questioning Democratic Strategies of Applied Theatre in Southern Africa</td>
<td>African and Caribbean Theatre and Performance</td>
<td>Strategies of Social Action/Change</td>
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<td>Kene Igweonu</td>
<td>Canterbury Christ Church University, UK</td>
<td>'Once Upon Four Robbers': a parable for social and political change in Nigeria</td>
<td>African and Caribbean Theatre and Performance</td>
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<td>Anna Sigg</td>
<td>McGill University, Montreal, Canada</td>
<td>Cinematic Adaptations of Beckett's <em>Breath</em></td>
<td>Technology and Performance</td>
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<td>Matthias Korn</td>
<td>University of Potsdam</td>
<td>On seriality and obsession</td>
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<td>Textures of Black: Walter Asmus and Beckett's <em>What Where</em> on Screen</td>
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<td>From transtextuality to transmediality: performative strategies in contemporary theater</td>
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<td>Maria Jose Sanchez Montes</td>
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<td>Transmedia theatre and contemporary performance</td>
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<td>Jia-Iuan Chin</td>
<td>National Dong Hwa University</td>
<td>Night Market Theatre and Night Walks: Making Theatre in the Margin</td>
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<td>Rebecca Savory Fuller</td>
<td>University of Exeter</td>
<td>Flash Mob Mumbai! Enacting a 'politics of forgetting' in the semi-public spaces of globalising India</td>
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<td>Anders Backstrom</td>
<td>Theatre and Dance Studies, Department of Culture and Aesthetics, Stockholm University</td>
<td>The Street as Venue</td>
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<td>Alvin Eng Hui Lim</td>
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<td>Deriving and Arriving at Island Perfomatives and Spiritualities: Voyages in Southeast Asia</td>
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<td>Claire Maria Chambers</td>
<td>Sogang University, Seoul, South Korea</td>
<td>Performing Tradition: Women Priests and the Contestation of History</td>
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<td>Yoshiko Fukushima</td>
<td>UH Hilo</td>
<td>Ancient Magic in Iida Shigemi's Documentary Dance Theatre</td>
<td>Performance and Religion</td>
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<td>Marcus Tan</td>
<td>National Institute of Education, Nanyang Technological University Singapore</td>
<td>(Re)Sounding the Past and/in the Present: Battlefield and the Ghost of Peter Brook's Past</td>
<td>Music Theatre</td>
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<td>Millie Taylor</td>
<td>University of Winchester</td>
<td>Alarums and Flourishes: Musical Signification in Macbeth and A Midsummer Night's Dream</td>
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<td>Renfang Tang</td>
<td>University of Hull, UK</td>
<td>'If Music Be the Food of Love': Music in Twelfth Night</td>
<td>Music Theatre</td>
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<td>Alejandro Postigo</td>
<td>RCSSD</td>
<td>Making 'The Copla Musical': PaR and interculturalism in musical theatre</td>
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<td>Katja Krebs</td>
<td>University of Bristol, UK</td>
<td>Adaptation as Rewatching</td>
<td>Translation, Adaptation and Dramaturgy</td>
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<td>Andrea Pelegri Kristic</td>
<td>Pontificia Universidad Católica de Chile/Paris Ouest Nanterre la Défense</td>
<td>Strata of Mediation: Towards a New Category for the Analysis of Theatre Translation</td>
<td>Translation, Adaptation and Dramaturgy</td>
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<td>Shane Kinghorn</td>
<td>Manchester Metropolitan University</td>
<td>The Mourning After: Structures of Feeling in Verbatim Theatre</td>
<td>Translation, Adaptation and Dramaturgy</td>
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<td>Göze Saner</td>
<td>Goldsmiths, University of London</td>
<td>An Inquiry into Form: Past and Present (Co-Authored with Maria Kapsali)</td>
<td>Performance as Research</td>
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<td>Jonathan Heron</td>
<td>University of Warwick</td>
<td>To dance is also to think?: histories/practices/movements</td>
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<td>Paulina Hulkko</td>
<td>University of Tampere</td>
<td>Performance as Research Meets Art(ist) Pedagogy</td>
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<td>Esa Kirkkopelto</td>
<td>University of the Arts Helsinki</td>
<td>The Adventures of the Diaphragm. On the Physiology of Affective Acting</td>
<td>Performance as Research</td>
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<td>Gillian Arrighi</td>
<td>University of Newcastle, Australia</td>
<td>Claiming Childhood: theatre business and the [new] political rights of the child</td>
<td>Popular Entertainments</td>
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<td>Kim Baston</td>
<td>La Trobe University</td>
<td>The ‘Dromedary Wars’: ambition, ineptitude and theatrical rivalry in eighteenth century Edinburgh.</td>
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<td>Lisa Warrington</td>
<td>University of Otago, Dunedin, New Zealand</td>
<td>Second leads and low comedians: the long and occasionally illustrious careers of Mrs Walter Hill, her husband, and children.</td>
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<td>Maria Sehopoulou</td>
<td>National and Kapodistrian University of Athens</td>
<td>Transnational Diversities and National Singularities: the Case of August Strindberg and his Reception in Greece</td>
<td>Nordic Drama Abroad</td>
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<td>Svein Henrik Nyhus</td>
<td>Centre for Ibsen Studies, University of Oslo</td>
<td>Ibsen in America - a centralized narrative?</td>
<td>Nordic Drama Abroad</td>
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<td>Kamaluddin Nilu</td>
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<td>No Local is Anymore Local: A Transcultural Adaptation of Ibsen’s Peer Gynt</td>
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<td>José Camões</td>
<td>Centre for Theatre Studies</td>
<td>ReCET the past: Tools for a modern theatre archaeology</td>
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<td>John Andreasen</td>
<td>Dramaturgy, Aarhus University, Denmark</td>
<td>Eternal Presence – How to create a Community Play Archive?</td>
<td>Digital Archives</td>
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<td>Bernadette Cochrane</td>
<td>University of Queensland</td>
<td>Remaining the Remains: the digital, the live, and the archive</td>
<td>Digital Archives</td>
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<td>Kotla Hanumantha rao</td>
<td>Potti Sriramulu Telugu University</td>
<td>Surabhi – The Pioneer in Stagecraft</td>
<td>Echoes of Indian Pasts in the Theatre</td>
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<td>Ramakrishnan Muthiah</td>
<td>Central University of Jharkhand</td>
<td>Resisting the Stratified World: Understanding the Role of Folk Theatre for the Marginalized Communities in India</td>
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<td>Tithi Chakraborty</td>
<td>Budge Budge Institute of Technology</td>
<td>Echoes of Social, Political and Economic Crises in the Theatre of Bengal, India</td>
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<td>Sofie Taubert</td>
<td>Institute of Media Culture and Theatre, University of Cologne</td>
<td>Shipwreck and enchanted lands - Wonder, Sound and Machinery in Shakespeare's 'The Tempest'</td>
<td>Sources and Techniques of Operatic Performativity</td>
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<td>Ross Brown</td>
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<td>Aldo Roma</td>
<td>Sapienza University of Rome</td>
<td>Digital Archives and Textual Attribution: Story and Reflections About a Migration from Opera to Vocal Music in the Late Seventeenth Century</td>
<td>Sources and Techniques of Operatic Performativity</td>
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<td>Susana Egea Ruiz</td>
<td>Escola Superior de Música de Catalunya - Institut del Teatre de Barcelona</td>
<td>Acting on opera through history: sources and treatises to create the performativity of operatic genre, from XVI century to nowadays.</td>
<td>Sources and Techniques of Operatic Performativity</td>
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<td>Ross Brown</td>
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<td>Ankush Gupta</td>
<td>Jawaharlal Nehru University, New Delhi</td>
<td>Queering the Voice of the Nation- The Case of Lata Mangeshkar</td>
<td>De-constructing Gender</td>
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<td>Denise Varney</td>
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<td>Ken Nielsen</td>
<td>New York University Abu Dhabi</td>
<td>Reconstructing BENT Identities: Performance, Gay History, and the Present Past</td>
<td>De-constructing Gender</td>
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<td>Kirstin Smith</td>
<td>Queen Mary, University of London</td>
<td>Historicising Casting; Methodological Challenges</td>
<td>De-constructing Gender</td>
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<td>Chieko Hiranoi</td>
<td>Hosei University</td>
<td>History of a Ji-shibai – A History of Citizen Participation in Arts and its Contributions to Local Society</td>
<td>Countering the Canon</td>
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<td>Martynas Petrikas</td>
<td>Vilnius University</td>
<td>Selective Memory and Counter-Canonical History</td>
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<td>Tony McCaffrey</td>
<td>University of Canterbury Christchurch Polytechnic Institute of Technology Different Light Theatre</td>
<td>How can theatre involving actors with intellectual disabilities have a history?</td>
<td>Countering the Canon</td>
<td>GP 1.06</td>
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<td>Fabiola Camuti</td>
<td>&quot;Sapienza&quot; University of Rome; UvA, University of Amsterdam</td>
<td>Back to the Ritual Towards a Theatrical Spirituality</td>
<td>Theatre and Humanist Utopia</td>
<td>GP 1.07</td>
<td>Milija Gluhovic</td>
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<td>Martha de Mello Ribeiro</td>
<td>Fluminense Federal University (UFF)</td>
<td>Battlefield or the dance-conversation around the fire: Peter Brook’s “theatre of less”</td>
<td>Theatre and Humanist Utopia</td>
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<td>Annelis Kuhlmann</td>
<td>Dramaturgy Studies, Aarhus University</td>
<td>In (re)search of Performance as Research. Examples from research on actors’ work from Odin Teatret, Denmark</td>
<td>Theatre and Humanist Utopia</td>
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<td>Nicole Haitzinger</td>
<td>Fachbereich Kunst-, Musik- und Tanzwissenschaft Paris-Lodron Universität Salzburg</td>
<td>Nyota Inyoka: ‘Forgotten’ modern Parisian Choreographer?</td>
<td>Performing Dance History</td>
<td>GP 1.08</td>
<td>Lena Hammergren</td>
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<td>Timmy De Laet</td>
<td>University of Antwerp</td>
<td>The An-Archive of Contemporary Dance: Choreographic Re-enactment, or How to (Re-)Construe a Recalcitrant Past with Unstable Means?</td>
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<td>Sandra Chatterjee</td>
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<td>Katherine Mezur</td>
<td>Keio University Art Center</td>
<td>Cracking History's Codes in Crocodile Time: The Sweat and Glitter of Migrating Women Butoh Artists, Ashikawa Yoko and Furukawa Anzu accompanied by SU-EN</td>
<td>Performing Dance History</td>
<td>GP 1.08</td>
<td>Lena Hammergren</td>
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<td>Kati Roettger</td>
<td>University of Amsterdam</td>
<td>The Time of The Spectacle</td>
<td>Re-reading Theatre History: Entertainment, Spectacle and Mise-en-Scène</td>
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<td>David Drozd</td>
<td>Department of Theatre Studies, Masaryk University</td>
<td>Conceptualising Theatre Directing (The case of Otakar Zich and his Aesthetics of Dramatic Art 1931)</td>
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<td>Marija Djokic</td>
<td>Graduate School for East and Southeast European Studies</td>
<td>Belgrade as Hub for (inter-)national Theatre in the 19th Century</td>
<td>Re-reading Theatre History: Entertainment, Spectacle and Mise-en-Scène</td>
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<td>Berenika Szymanski-Duell</td>
<td>LMU Munich</td>
<td>&quot;to speak Shakespeare in German is almost to speak it in English...&quot; – Touring Theatre and the Difference of Language</td>
<td>Transnational Theatre History</td>
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<td>Miseong Woo</td>
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<td>Katalin Ágnes Bartha</td>
<td>University of Debrecen, Hungary</td>
<td>Lilla von Bulyovsky and the Hungarian Theatrical Discourse</td>
<td>Transnational Theatre History</td>
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<td>Magnus Thorbergsson</td>
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<td>Icelandic-Canadian Amateur Theatre: Reflections on Narrative and Erasure</td>
<td>Transnational Theatre History</td>
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<td>Beate Hochholdinger-Reiterer</td>
<td>Departement for Theatre Studies University of Bern</td>
<td>Patrilineal Histories of Theatre</td>
<td>Re-Thinking Canonical Works</td>
<td>GP 1.11</td>
<td>John Bull</td>
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<tr>
<td>Anne Etienne</td>
<td>University College Cork</td>
<td>Creation and Reception: Remembering Corcadorca’s Merchant of Venice (2005)</td>
<td>Re-Thinking Canonical Works</td>
<td>GP 1.11</td>
<td>John Bull</td>
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<tr>
<td>Jenny Sager</td>
<td>University of Cologne</td>
<td>‘Out of the Frying Pan and Into the Fire’ (c. 1774-78): A/The Interplay between Marlowe’s Doctor Faustus (c. 1588-9) and Greene’s Friar Bacon (c. 1589)</td>
<td>Re-Thinking Canonical Works</td>
<td>GP 1.11</td>
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<td>Silvia Bier</td>
<td>Forschungsinstitut für Musiktheater der Universität Bayreuth (FIMT)</td>
<td>Analysing the „spectacle total“ – an approach to historical performance research in early French opera</td>
<td>Curated Panel – Performance - Space - Notion: Writing the Music-Theatrical Past</td>
<td>GP 1.12</td>
<td>Johan Callens</td>
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<tr>
<td>Wolf-Dieter Ernst</td>
<td>University of Bayreuth</td>
<td>The Rutz-Sievers system of voice training in late 19th century</td>
<td>Curated Panel – Performance - Space - Notion: Writing the Music-Theatrical Past</td>
<td>GP 1.12</td>
<td>Johan Callens</td>
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<td>Lena van der Hoven</td>
<td>University of Bayreuth</td>
<td>Tracing the music-theatrical past - an approach to historical performance research in 18th century Prussia</td>
<td>Curated Panel – Performance - Space - Notion: Writing the Music-Theatrical Past</td>
<td>GP 1.12</td>
<td>Johan Callens</td>
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<tr>
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<td>Maren Butte</td>
<td>Institute for Research on Music-Theatre University of Bayreuth</td>
<td>Archiving the Event. (Non-)Documentation and Aesthetic Experience in the Work of Tino Sehgal and Ari Benjamin Meyers</td>
<td>GP 1.12</td>
<td>11:00-12:30</td>
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<td>Sami Henrik Haapala</td>
<td>Theatre Academy of the University of the Arts Helsinki, Finland</td>
<td>Genealogies of Artist-Researchers: Past Practices and Imagined Futures for Artistic Research in the Performing Arts</td>
<td>GP 1.13</td>
<td>11:00-12:30</td>
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<td>Simo Kellokumpu</td>
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<td>Genealogies of Artist-Researchers: Past Practices and Imagined Futures for Artistic Research in the Performing Arts</td>
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<td>Vincent Roumagnac</td>
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<td>Genealogies of Artist-Researchers: Past Practices and Imagined Futures for Artistic Research in the Performing Arts</td>
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<td>Otso Kauto</td>
<td>Theatre Academy of the University of the Arts Helsinki, Finland</td>
<td>Genealogies of Artist-Researchers: Past Practices and Imagined Futures for Artistic Research in the Performing Arts</td>
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<td>Hanna Järvinen</td>
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<td>Genealogies of Artist-Researchers: Past Practices and Imagined Futures for Artistic Research in the Performing Arts</td>
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<td>Anu Koskinen</td>
<td>Theatre Academy of the University</td>
<td>Genealogies of Artist-Researchers: Past Practices and Imagined Futures</td>
<td>Curated Panel – Genealogies of Artist-Researchers: Past Practices and Imagined Futures for Artistic Research in the Performing Arts</td>
<td>GP 1.13</td>
<td>Hanna Järvinen</td>
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<td>Susanne Foellmer</td>
<td>Coventry University</td>
<td>“Trust Me”? Epistemological Questions About Witnessing in Repeating</td>
<td>Curated Panel – Immediate Past? Tracing Practices of Remaining in Performing Arts</td>
<td>GP 1.14</td>
<td>Christine Matzke</td>
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<td>Katharina Schmidt</td>
<td>Freie Universitaet Berlin</td>
<td>Tracing Quotation: Hypothetical Connections of Trace and Quote in</td>
<td>Curated Panel – Immediate Past? Tracing Practices of Remaining in Performing Arts</td>
<td>GP 1.14</td>
<td>Christine Matzke</td>
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<td>Jan Clarke</td>
<td>Durham University, UK</td>
<td>Dangerous Images</td>
<td>Curated Panel – The Discursive Function of Visual Evidence in Theatre</td>
<td>GP 1.15</td>
<td>David Wiles</td>
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<td>Jim Davis</td>
<td>University of Warwick</td>
<td>Defining audiences through visual satire</td>
<td>Curated Panel – The Discursive Function of Visual Evidence in Theatre</td>
<td>GP 1.15</td>
<td>David Wiles</td>
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<td>Patricia Smyth</td>
<td>University of Warwick</td>
<td>Researching Nineteenth-Century Theatrical Spectacle</td>
<td>Curated Panel – The Discursive Function of Visual Evidence in Theatre</td>
<td>GP 1.15</td>
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<td>Consciousness &amp; Asian Performance</td>
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<td>Arya Madhavan</td>
<td>University of Lincoln</td>
<td>Corporeality of taste: Kudiyattam, and the facial expression of taste</td>
<td>Performance and Consciousness Working Group Sponsored Panel – Theatre, Consciousness &amp; Asian Performance</td>
<td>GP 1.16</td>
<td>Arya Madhavan</td>
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<tr>
<td>Kumara Swamy Gadda</td>
<td>Telangana Samskruthika Sarathi(TSS), Government of Telangana, India</td>
<td>Mythical Narratives clad in Ritual Performance, Configuring community identity: A study of Mallanna Katha(Stories) of Komuravelli in Telangana, India</td>
<td>Performance and Religion Working Group and Asian Theatre Working Group Joint Panel – Presenting the Religious Past of South Asia</td>
<td>GP 1.17</td>
<td>Yasushi Nagata and Joshua Edelman</td>
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<tr>
<td>Arnab Banerji</td>
<td>Loyola Marymount University</td>
<td>Being Playfully Hindu</td>
<td>Performance and Religion Working Group and Asian Theatre Working Group Joint Panel – Presenting the Religious Past of South Asia</td>
<td>GP 1.17</td>
<td>Yasushi Nagata and Joshua Edelman</td>
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<tr>
<td>David Mason</td>
<td>Rhodes College</td>
<td>Other Identity in the Utah Ram Lila</td>
<td>Performance and Religion Working Group and Asian Theatre Working Group Joint Panel – Presenting the Religious Past of South Asia</td>
<td>GP 1.17</td>
<td>Yasushi Nagata and Joshua Edelman</td>
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<tr>
<td>Laurens De Vos</td>
<td>University of Amsterdam</td>
<td>Beckett and technology in the digital era</td>
<td>Samuel Beckett Working Group Sponsored Panel – Beckett in the Age of Post-history and Postmodernity</td>
<td>GP 1.18</td>
<td>Linda Ben-Žvi</td>
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<td>Mariko Hori Tanaka</td>
<td>Aoyama Gakuin University</td>
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<td>Forgetfulness of the Past as Revealed in 'Waiting for Godot' and 'Godot Has Come'</td>
<td>Samuel Beckett Working Group Sponsored Panel – Beckett in the Age of Post-history and Postmodernity</td>
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<tr>
<td>Andrew Lennon</td>
<td>University of Birmingham</td>
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<td>Mokhallad Rasem's Waiting: A Study in the Politics of performing (Im)mobility and Stasis</td>
<td>Samuel Beckett Working Group Sponsored Panel – Beckett in the Age of Post-history and Postmodernity</td>
<td>GP 1.18</td>
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<td>Shira Wolfe</td>
<td>University of Warwick</td>
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<td>Meetings in Jenin - The potential and pitfalls of intercultural collaboration in marginal spaces</td>
<td>Inter-cultural Theatre</td>
<td>NS 1.01</td>
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<tr>
<td>Sukanya Sompiboon</td>
<td>Department of Speech Communication and Performing Arts, Chulalongkorn University, Bangkok Thailand</td>
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<td>Tradition-Based Contemporary Thai Theatre: Discursive and Practical Approaches of Traditionalist Theatre Reinvention</td>
<td>Inter-cultural Theatre</td>
<td>NS 1.01</td>
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<tr>
<td>Shaik John Bashur</td>
<td>University of Hyderabad</td>
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<td>Interface between the Sacred and the Secular: An Indian Experiment with Ibsen's Peer Gynt</td>
<td>Inter-cultural Theatre</td>
<td>NS 1.01</td>
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<tr>
<td>SK Kaja Pasha</td>
<td>Potti Sri Ramulu Telugu University, Hyderabad</td>
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<td>The Impact of Indian Drama on the Canvas of the World Drama</td>
<td>Inter-cultural Theatre</td>
<td>NS 1.01</td>
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<tr>
<td>Daria Kubiak</td>
<td>Stockholm University</td>
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<td>Education Everywhere!? Discussing educational activities in Polish theatre</td>
<td>Education and Pedagogy</td>
<td>NS 1.02</td>
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<tr>
<td>Anja Keranen</td>
<td>The University of Tampere, School of Communication, Media and Theatre</td>
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<td>Drama grammar as a technique in Finnish grammar teaching.</td>
<td>Education and Pedagogy</td>
<td>NS 1.02</td>
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<tr>
<td>Tais Ferreira</td>
<td>Federal University of Pelotas, Federal University of Bahia, University of Bologna</td>
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<td>Brazilian performing arts' teachers as spectators</td>
<td>Education and Pedagogy</td>
<td>NS 1.02</td>
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<td>Abhimanyu Vinayakumar</td>
<td>University of Hyderabad</td>
<td>How do we call it? A Package or a Performance?</td>
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<td>Nick Hunt</td>
<td>14:00-15:30</td>
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<tr>
<td>Luksnai Songsiengchai</td>
<td>University of Hyderabad</td>
<td>From the Royal court to black box: Some Light on the Changing Aesthetics and Semiotics of Khon</td>
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<td>Nick Hunt</td>
<td>14:00-15:30</td>
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<tr>
<td>Pamela Thielman</td>
<td>Graduate Center, CUNY</td>
<td>Drawing on the Archive: Using Images of Scenography to Recreate the Past</td>
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<td>Nick Hunt</td>
<td>14:00-15:30</td>
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<td>Tua Helve</td>
<td>Aalto University, School of Arts, Design and Architecture</td>
<td>Costume design in Finnish contemporary dance 2000–2015: Outlooks on collaboration processes and costume outcomes</td>
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<td>Nick Hunt</td>
<td>14:00-15:30</td>
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<tr>
<td>Houman Zandi-zadeh</td>
<td>Flinders University</td>
<td>Siyəvəsh and Hussein: Performing Eternity</td>
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<td>Joshua Edelman</td>
<td>14:00-15:30</td>
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<tr>
<td>Olivia Gacka</td>
<td>Rhodes College Memphis, TN USA</td>
<td>Between Church and Stage: Finding the Link Between Religion and Theatre in the Eyes of Those Who Experience It</td>
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<td>Joshua Edelman</td>
<td>14:00-15:30</td>
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<tr>
<td>Prerna Pradhan</td>
<td>Jawaharlal Nehru University, New Delhi, India</td>
<td>From Community Ritual Practice to a Public Spectacle: Performance of Kumari worship in Nepal.</td>
<td></td>
<td>Joshua Edelman</td>
<td>14:00-15:30</td>
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<tr>
<td>Anika Marschall</td>
<td>University of Glasgow, School of Culture and Creative Arts</td>
<td>Performing statelessness in &quot;The First Fall of the European Border&quot; (2014) – The State at play?</td>
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<td>Jean Graham-Jones</td>
<td>14:00-15:30</td>
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<tr>
<td>Laura-Elina Aho</td>
<td>University of Helsinki</td>
<td>The virginity of the Maiden of Finland: The feminine representation of the nation in the repertoire of the Finnish Theatre</td>
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<td>Jean Graham-Jones</td>
<td>14:00-15:30</td>
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<td>Luana Tavano Garcia</td>
<td>University of Warwick, UK</td>
<td>Reflexions on Brazilian Identity: Baila Brazil re-negotiating history</td>
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<td>Jean Graham-Jones</td>
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<tr>
<td>Mayurakshi Sen</td>
<td>Jadavpur University</td>
<td>The “Tamasha” of the Indian Postcolonial Dysphoria: A Study of Rabindranath Tagore’s Tapati</td>
<td>Theatre/Politics/Nation</td>
<td>NS 1.05</td>
<td>Jean Graham-Jones</td>
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<td>Folakemi Ogungbe</td>
<td>University of Ibadan</td>
<td>Nigeria History Files: Lost and Found?</td>
<td>Theatre/Politics/Nation</td>
<td>NS 1.05</td>
<td>Jean Graham-Jones</td>
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<tr>
<td>Arkadiusz Rogozinski</td>
<td>University of Lodz</td>
<td>Can the work of actors be measured? The relation of art and work within theatrical practice.</td>
<td>Acting and Directing</td>
<td>NS 1.06</td>
<td>Maria Delgado</td>
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<tr>
<td>Sabine Paesler</td>
<td>Department of Media Culture and Theatre, University of Cologne, Germany</td>
<td>Thought and Play – New Perspectives on Regie</td>
<td>Acting and Directing</td>
<td>NS 1.06</td>
<td>Maria Delgado</td>
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<tr>
<td>Sipriina Ritaranta</td>
<td>University of Helsinki</td>
<td>An invisible actor. A question of being an artist in the Finnish radio theatre.</td>
<td>Acting and Directing</td>
<td>NS 1.06</td>
<td>Maria Delgado</td>
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<tr>
<td>Fraser Stevens</td>
<td>University of Amsterdam</td>
<td>Cultural Camouflage/Suspicious Behaviour: Creating Identities in WWII Espionage</td>
<td>Acting and Directing</td>
<td>NS 1.06</td>
<td>Maria Delgado</td>
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<td>Naveen Guntheti</td>
<td>University of Hyderabad</td>
<td>Versatility of acting techniques: The traditional performers of Surabhi</td>
<td>Acting and Directing</td>
<td>NS 1.06</td>
<td>Maria Delgado</td>
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<td>Ellen Gillooly-Kress</td>
<td>University of Oregon</td>
<td>The work of Anna Deavere Smith makes her audience work: the sociolinguistic effect and Brechtian alienation of Search for American Character.</td>
<td>Language and Communication</td>
<td>NS 1.07</td>
<td>Milena Grass</td>
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<tr>
<td>Fusako Innami</td>
<td>Durham University</td>
<td>Belated Love: Through the performance “A Boy” based on Kawabata’s text</td>
<td>Language and Communication</td>
<td>NS 1.07</td>
<td>Milena Grass</td>
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<tr>
<td>Ilaria Salonna</td>
<td>University of Warsaw</td>
<td>What theatre characters “do” with their words? A sample of poetic and rhetoric analysis of an excerpt of Beckett’s play End Game</td>
<td>Language and Communication</td>
<td>NS 1.07</td>
<td>Milena Grass</td>
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<td>Kristina Trajanovska</td>
<td>Sts Cyril and Methodius University, Skopje, Macedonia</td>
<td>Rewriting Shakespeare: Subversion in Tom Stoppard's Dogg's Hamlet (,) Cahoot's Macbeth</td>
<td>Language and Communication</td>
<td>NS 1.07</td>
<td>14:00-15:30</td>
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<tr>
<td>Daria Lavrinienko</td>
<td>Barcelona University, Spain</td>
<td>Empathy and the Other in David Greig's Dr. Korczak's Example (2001) and Caryl Churchill's Seven Jewish Children: A Play for Gaza (2009)</td>
<td>Participation and Spectatorship</td>
<td>NS 1.08</td>
<td>14:00-15:30</td>
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<tr>
<td>Julia Mendes</td>
<td>University of São Paulo (USP/Brazil)</td>
<td>Non-actors in Boal and Bernat: a comparative study of participatory theatre in the 20th and the 21st century</td>
<td>Participation and Spectatorship</td>
<td>NS 1.08</td>
<td>14:00-15:30</td>
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<tr>
<td>Alessandra Montagner</td>
<td>Doctoral student at State University of Campinas Research fellow, FAPESP</td>
<td>Spectatorship, Shock and Creative Processes: Searching for the Depiction of a Lived Experience</td>
<td>Participation and Spectatorship</td>
<td>NS 1.08</td>
<td>14:00-15:30</td>
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<td>Rina Otani</td>
<td>Keio University</td>
<td>Jean Anouilh and his audience: When the playwright becomes one of them</td>
<td>Participation and Spectatorship</td>
<td>NS 1.08</td>
<td>14:00-15:30</td>
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<tr>
<td>Marleena Huuhka</td>
<td>University of Tampere: Centre for Practise as Research in Theatre(T7)&amp;CMT</td>
<td>Vagabond Mimesis – Nomadic Wanderings through Minecraftian Performance Space</td>
<td>Spaces: Memory, Politics, Performance</td>
<td>NS 1.09</td>
<td>14:00-15:30</td>
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<td>Miriam Althammer</td>
<td>University of Salzburg</td>
<td>Memory spaces of dance – Notes on Oral Histories of choreographers in post-socialist Europé</td>
<td>Spaces: Memory, Politics, Performance</td>
<td>NS 1.09</td>
<td>14:00-15:30</td>
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<tr>
<td>Mark Rogers</td>
<td>University of Wollongong, NSW, Australia</td>
<td>Both Putin's Russia and St Kilda, Melbourne: Fictive space in Daniel Schlusser Ensemble's M + M</td>
<td>Spaces: Memory, Politics, Performance</td>
<td>NS 1.09</td>
<td>14:00-15:30</td>
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<tr>
<td>Rubkwan Thammaboosadee</td>
<td>Warwick University</td>
<td>The Dead Stage: Tha Pra Chan Campus of Thammasat University, a Historical Political Stage Transformed by the Rise of Neoliberalism</td>
<td>Spaces: Memory, Politics, Performance</td>
<td>NS 1.09</td>
<td>14:00-15:30</td>
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<tr>
<td>Carmen Wong</td>
<td>University of Warwick</td>
<td>“Place is a pause in movement...the pause makes it possible for a locality to become a center of felt value” -- Yi-Fu Tuan, Space and Place: The Perspective of Experience.</td>
<td>Spaces: Memory, Politics, Performance</td>
<td>NS 1.09</td>
<td>Paul Rae</td>
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<tr>
<td>Charlott Neuhauser</td>
<td>Dept of Musicology and Performance Studies, University of Stockholm</td>
<td>The silence surrounding Brita von Horn - does gender have to do with it?</td>
<td>Femininity and Gender</td>
<td>NS 1.10</td>
<td>Tracy C. Davis</td>
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<tr>
<td>Dipanjali Deka</td>
<td>Jawaharlal Nehru University(JNU), New Delhi</td>
<td>Krishna Without Radha: Negation of Erotic in Vaishnavite music of Assam</td>
<td>Femininity and Gender</td>
<td>NS 1.10</td>
<td>Tracy C. Davis</td>
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<tr>
<td>Helene Olsson</td>
<td>Department of culture and aesthetic</td>
<td>The actress as pariah: Femininity Discourses about actresses in nineteenth-century Sweden</td>
<td>Femininity and Gender</td>
<td>NS 1.10</td>
<td>Tracy C. Davis</td>
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<td>Negotiating Spaces in Neo-Liberalism: Ramkinkar in New Delhi 2015</td>
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<td>Chasing Change: The Notion of Translation in the Rehearsal Space of Gintersdorfer/Klassen</td>
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<td>After “Disabled Theater”: Theatre with and by disabled performers in Swiss media.</td>
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<td>Immersed in Sleep No More: When Punchdrunk met New Yorkers</td>
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<td>Institutionalization as a link between the present and the past</td>
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<td>Department of Theatre Studies at Johannes Gutenberg-University Mainz, Germany</td>
<td>On the genesis of theatre as a machinery of reproduction. Bourdieu's theory of social fields and Foucault's dispositif analysis as historicizing research programs</td>
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<td>Regimes – Apparatuses – Subjects and Forms: A Methodological Sketch for a Critical Historiography of the Performing Arts</td>
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<td>Not yet finished – or: performance as apparatus. An analytical sketch for the historical analysis of theatre</td>
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<td>Reader Department of Comparative Literature and Culture Eötvös University, Budapest Hungary</td>
<td>Presenting the Theatrical Past – Péter Halász and his Group's Struggle with Socialist Ideology and Censorship</td>
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<td>Janáček Academy of Music and Performing Arts, Brno, Czech Republic</td>
<td>Tracing Ideology How to Make Theatre Reviews Speak to Us</td>
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<td>How the Shuberts saved the American theatre—twice</td>
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<td>National Kapodistrian University of Athens</td>
<td>Investigating the Reception of National Dramaturgies in Foreign Countries as a Means of Constructing and Interpreting Theatre History: the Case of American Dramaturgy in Post-War Greece (1946-1965)</td>
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<td>University of Bayreuth</td>
<td>Looking for 'Eritrea's Past Property' (1947): archives and memories in Eritrean theatre historiography</td>
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<td>Latin America, rebellious and holy: the problem of political theater</td>
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<td>Reconstructing scenography: the portuguese censorship archives</td>
<td>Memories, Archives, Oralities</td>
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<td>Theatre as philosophy: Romeo Castellucci's staging of Oedipus the Tyrant</td>
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<td>University of Pisa</td>
<td>Emma Dante’s Io, Nessuno e Polifemo at the Teatro Olimpico in Vicenza 2014</td>
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<td>FCSH – UNL (Lisbon, Portugal)</td>
<td>Text, Image, Translation: Straub-Huillet-Hölderlin</td>
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<td>Harue Tsutsumi</td>
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<td>The first collaboration of Kabuki and Western theatre: <em>The Wanderers' Strange Story: Western Kabuki</em> (Hyōryū Kitan Seiyō Kabuki 1890)</td>
<td>Japanese Dialogues between Past and Present</td>
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<td>Hayato Kosuge</td>
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<td>Keiko Furuki</td>
<td>Professor, Kyoto Gakuen University, Kyoto, Japan</td>
<td>Narrative, Memory, and the Acts of “Reading” as Theatrical Devices in Chiori Miyagawa’s Thousand Years Waiting</td>
<td>Japanese Dialogues between Past and Present</td>
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<td>Carol Fisher Sorgenfrei</td>
<td>University of California, Los Angeles</td>
<td>“An Endless River of Blood:” Theatricalizing Lady Rokujō from Nō to the Present</td>
<td>Japanese Dialogues between Past and Present</td>
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<td>University of Kansas</td>
<td>That time Swedish actors wore blackface to act out the Bible</td>
<td>Black/Red/Yellow Facing in Theatre</td>
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<td>Esther Lee</td>
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<td>Historiography of Racial Theatricality: A Study of Yellowface Performances in the Nineteenth Century</td>
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<td>Daniel Ruppel</td>
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<td>This is &quot;a redface show&quot;: anti-reenactment and the failures of documentation in Optative Theatrical Laboratories’ &quot;Sinking Neptune&quot;</td>
<td>Black/Red/Yellow Facing in Theatre</td>
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<td>José Antonio Rodríguez Casas</td>
<td>Escuela Técnica Superior de Arquitectura de Madrid UPM</td>
<td>Le Corbusier's fourth wall. A case study on discipline transversality.</td>
<td>Architecture and Space</td>
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<td>Rikard Hoogland</td>
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<td>Tectonic Presence and Absence: Adopting, Imagining and Merging Performance and Built Environment</td>
<td>Architecture and Space</td>
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<td>Reconsidering a Reconstruction: Shakespeare’s Globe as a Space for New Work</td>
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<td>Dorothea Volz</td>
<td>Gutenberg University Mainz</td>
<td>From Dreamland to &quot;Dismaland&quot;: Commodified expectations and</td>
<td>People, Politics, Performance</td>
<td>GP 2.10</td>
<td>Lib Taylor</td>
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<td>Searching for one’s place in (art)history – Christoph Schlingensief and the Avantgarde Movements</td>
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<td>The Tragedy of the Commoner and the Suspended Revolution</td>
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<td>Con-temporaneities. The Entangled Now of Performance</td>
<td>Oral History and the Present-Ness of Past</td>
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<td>Glimpses of Infinity and Indoor Plumbing: Oral History in the Performative Space</td>
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<td>Department of Theatre, Film and Television Studies, Aberystwyth University</td>
<td>Mind the Gaps: Evidencing Performance and Performing Evidence in Oral Histories of Performance Art</td>
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<td>Pia Strickler</td>
<td>Institute for the Performing Arts and Film, Zurich</td>
<td>My Body – My Tradition? Movement at the Drama School</td>
<td>Discourses of Acting and Training</td>
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<td>Leonardo Alves Inacio</td>
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<td>The Expressionless Mask and the Pedagogy of Neutrality</td>
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<td>Boris Daussa-Pastor</td>
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<td>A Quest for Universals in Acting: From Commonalities across Cultures to the Laws of Physics</td>
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<td>Collapsing the Divide: Experimentum Linguae and the Language of Theatre History and Practice</td>
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<td>University of Colorado at Boulder</td>
<td>100 Years to Educate a People: Cantonese Opera in Hong Kong</td>
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<td>Victorian Comedy Underplayed: the Historical Emergence of the Deadpan</td>
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<td>Adventures in the Massively Normal: Theatergoing in British Diaries, 1840-1910</td>
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<td>Re-Calling the Foundational Act in National Collection by Public Movement</td>
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<td>Curated Panel – Critical Re-Actions to Israeli and Palestinian Museum Collections</td>
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<td>Nir Shauloff</td>
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<td>A Double Agent: Re-Activating Hidden Narratives in a State Museum</td>
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<td>Nadine Civilotti</td>
<td>Institut für Film-, Theater- und empirische Kulturwissenschaft Johannes Gutenberg-Universität Mainz</td>
<td>Theatrical Representation, Cultural Performance, and the Structure of Time – Coping with History and Trauma in post-authoritarian Argentina</td>
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<td>Shuchi Sharma</td>
<td>GGS Indraprastha University, Delhi, India</td>
<td>The Stained Dawn: A Study of Select Plays based on Indian Partition</td>
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<td>Cecilia Sosa</td>
<td>Universidad Nacional Tres de Febrero, Argentina</td>
<td>The Performances of Blood: Theatre &amp; the Transmission of Trauma in Contemporary Argentina</td>
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<td>Rose Merin</td>
<td>Jawaharlal Nehru University, India</td>
<td>Questioning Social Justice in the Performance of Nangiarkoothu</td>
<td>Performance and Religion Working Group Sponsored Panel – Performing the (Progressive) Politics of Religious Traditions</td>
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<td>Claire Cochrane</td>
<td>Worcester University UK</td>
<td>International Inclusivity and Local Understanding: Thoughts on an editorial process</td>
<td>Historiography Working Group Sponsored Panel – Politics of inclusion: Questioning historiographical assumptions</td>
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<td>Historiography and Archive Creation</td>
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<td>Arendt, Ranciere, and Feminist Traditions of the Political</td>
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<td>Candice Amich</td>
<td>Vanderbilt University</td>
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<td>Lancaster University</td>
<td>Moving Women Centre Stage: Structures of Feminist-Tragic Feeling in Contemporary British Women’s Playwriting</td>
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<td>Denise Varney</td>
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<td>Climate Guardians: Feminist Ecology and the activist tradition</td>
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<td>Jerome Maeckelbergh</td>
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<td>The archive and the repertoire revisited: Prison’s culture of presenting the past</td>
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<td>69 Horsepower: Animality and Race in Cavalia’s Odysseo</td>
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<td>Andres Kalawski</td>
<td>Pontificia Universidad Católica de Chile</td>
<td>Without tropical gestures. The aesthetic ideal of a vanished way of Chilean acting</td>
<td>Class and Caste in Theatre History</td>
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<td>Madhuri Dixit</td>
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<td>Historiographical concerns and Social meaning: The case of Marathi Theatre</td>
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<td>Paul Murphy</td>
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<td>Theatre, Performance and the ‘C’ Word</td>
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<td>Performative Death Rescues History: Gendered Nationalism in Chinese Opera</td>
<td>Chinese Theatre - Now and Then</td>
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<td>Shiao-ling Yu</td>
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<td>From Uncle Tom’s Cabin to Modern Chinese Drama</td>
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<td>From Epic to Romance: Adaptation of Classical Chinese Drama with a Commercial Sensibility</td>
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<td>The Resurrection of the Ancestors; Inter-War Filmed Records of Modern Greek Productions of Ancient Greek Drama</td>
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<td>Redefining the Role of History in Communism: History as the Tool for Criticism in Yugoslav Theater</td>
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<td>Rose Whyman</td>
<td>Dept of Drama and Theatre Arts, University of Birmingham</td>
<td>The ‘New Wave’ Actresses and Stanislavski’s Moscow Art Theatre</td>
<td>Women in Drama and Theatre</td>
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<td>Marisa Keuris</td>
<td>University of South Africa</td>
<td>Magrita Prinslo (1896), Magdalena Retief (1945) and Mies Julie (2012): the old Afrikaner volksmoeder (mother of the nation) versus the young Afrikanermeisie (girl)</td>
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<td>University of Leiden, Netherlands</td>
<td>Specificities and Uniqueness of Narratives in the Works of Two Nigerian Female Dramatists</td>
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<td>Sarit Cofman-Simhon</td>
<td>Kibbutzim College, Tel-Aviv</td>
<td>Rejecting Theatre in the Roman Empire: The Case of King Herod and the Talmudic Animosity towards Public Entertainment in Judea</td>
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<td>Escuela de Teatro, P. Universidad Católica de Chile</td>
<td>From T.E.P.A. to MassTheatre at Estadio Nacional. Isidora Aguirre’s dramaturgical and staging strategies</td>
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<td>Theatre Studies, JGU Mainz</td>
<td>The Play and the Passion: Early travelogues to Oberammergau between theological essay and ethnographic report</td>
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<td>Spiritualism and Symbolist Theatre: Maeterlinck’s Philosophy of Death</td>
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<td>Daniel Johnston</td>
<td>Sheffield Hallam University</td>
<td>Phenomenology for Actors: Theatre-Making as Disclosing a World</td>
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<td>Harry Wilson</td>
<td>University of Glasgow</td>
<td>“The voice as it sings, the hand as it writes, the limb as it performs: Re-turning to Roland Barthes and the live body”.</td>
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<td>Franziska Bork Petersen</td>
<td>University of Copenhagen Department of Arts and Cultural Studies</td>
<td>Take your protein pills and put your helmet on. Body ‘enhancement’ through the ages</td>
<td>Bodies, Agents and Performativity</td>
<td>GP 3.08</td>
<td>Julia Stenzel</td>
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<td>Anirban Kumar</td>
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<td>Missing Beings: Human-Robots in &quot;Machine&quot;</td>
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<td>Northumbria University</td>
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<td>Manuals for Making: 20th Century advice books for amateur companies</td>
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<td>Traces of Amateur Theatricals: Mapping the Rise of Amateur Theatre in London in the Nineteenth Century</td>
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<td>Lesley Ferris</td>
<td>Department of Theatre, The Ohio State University</td>
<td>Staging Birth in the Face of Death: Women's Work on the Front</td>
<td>Curated Panel – Gender and Modernism: Genealogies of Performance</td>
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<td>Melissa Quek</td>
<td>LASALLE College of the Arts</td>
<td>Designing the Future, Performing the Past- A Case Study of Returning</td>
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<td>Institut für Film-, Theater- und empirische Kulturwissenschaft, Johannes Gutenberg-Universität Mainz</td>
<td>Theatre between reproduction and transgression of body-based distinction</td>
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<td>Hochschule für Musik und Tanz Köln (University of Music and Dance Cologne)</td>
<td>Working with the Past – Reflecting on the materiality, narration and strategies of authentification in current practice of dance re/reconstruction</td>
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<td>Freddie Rokem</td>
<td>Department of Theatre Studies; Tel Aviv University</td>
<td>August Strindberg and Siri von Essen playing backgammon: Photography and Scenography</td>
<td>Scenography Working Group Sponsored Panel – Scenography and the Archive</td>
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<td>Nick Hunt</td>
<td>Rose Bruford College, London</td>
<td>Fugitive Light: seeing stage lighting through production photographs</td>
<td>Scenography Working Group Sponsored Panel – Scenography and the Archive</td>
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<td>Sam Haddow</td>
<td>University of St Andrews</td>
<td>Suppressing the spectacle: concealed killings and IS execution videos</td>
<td>Political Performances Working Group Sponsored Panel – A Turning Point in Theatre History? War, Spectacle and the 21st-Century UK Stage</td>
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<td>Clare Finburgh</td>
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<td>The &quot;Spectacular Turn&quot;: War as Spectacle in Recent UK Theatre</td>
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<td>Cristina Delgado-García</td>
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<td>Spectacular Ambivalence: Tim Crouch’s The Author in its Theatrical and Political Context</td>
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<td>Mario Frendo</td>
<td>University of Malta</td>
<td>Musicalised Dramaturgies: Reconsidering Dramaturgical Procedures in Ancient Greek Tragedy</td>
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<td>Stephen Farrier</td>
<td>Royal Central School of Speech and Drama, University of London</td>
<td>Joe Orton, queer histories and thinking the queer theatrical past.</td>
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<td>Alyson Campbell</td>
<td>Victorian College of the Arts, University of Melbourne</td>
<td>GL RY: a (w)hole lot of woman trouble.</td>
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<td>Johanna Linsley</td>
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<td>Challenging Archives</td>
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<td>(Re)Staging the Civil War: Red Badge of Courage in the American South</td>
<td>Translation, Adaptation, and Dramaturgy Working Group Sponsored Panel</td>
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<td>Kasia Lech</td>
<td>Canterbury Christ Church University</td>
<td>Acting as the Act of Translation: Domesticating and Foreignizing Strategies as Part of the Actor’s Performance in the Irish-Polish Production of &quot;Bubble Revolution&quot;</td>
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<td>Julia Pajunen</td>
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<td>Annemarie Stauss</td>
<td>Theaterwissenschaft München Ludwig-Maximilians-Universität München Georgenstr. 11 80799 München</td>
<td>Proving the presence of presence – theatre as the absolute moment and translation as uncovering (theatre) history</td>
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<td>Nataša Glišić</td>
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<td>The Role of Documentary and Verbatim Theatre in Theatrical Problematisation of Turbulent Social Issues</td>
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<td>Peilin Liang</td>
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<td>Transformance: Historiography through Indigenous Historicity</td>
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<td>Barry Houlihan</td>
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<td>Taming the Chaos: Reclaiming Memory in the Archive of Theatre and Performance</td>
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<td>Wai Yam Chan</td>
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<td>Maurya Wickstrom</td>
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<td>C.L.R. James, Toussaint Louverture, and the New Present</td>
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<td>Sir Anril Pineda Tiatco</td>
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<td>A Question of Authority: Dramaturgical Vision of Performing the Archive</td>
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<td>Katja Vaghi</td>
<td>University of Roehampton</td>
<td>Quoting/Referencing History: The Baroque in Jiří Kylián</td>
<td>Critical Historiography and Performance</td>
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<td>Katalin Cseh-Varga</td>
<td>Graduate School of East and Southeast European Studies at the Ludwig-</td>
<td>The Revival of Marcel Duchamp´ s Spirit. Performative Moments in the Hungarian Neo-Avant-Garde of the 1960s and 1970s</td>
<td>Dada Spirit</td>
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<td>Matthias Dreyer</td>
<td>Goethe University, Frankfurt am Main Department of Theatre, Film and Media Studies</td>
<td>Dada Masks and the History of Liveness</td>
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<td>Paul Rae</td>
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<td>Aristita I. Albacan</td>
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<td>The production of “self” in participatory performance: Re-mixing the DADA arsenal.</td>
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<td>Paul Rae</td>
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<td>Luule Epner</td>
<td>University of Tartu, Tallinn University</td>
<td>How do we conceptualise innovation?</td>
<td>GP 4.04</td>
<td>Elizabeth Tomlin</td>
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<td>Birgitta Johansson</td>
<td>Theatre and Dance Studies Department of Culture and Aesthetics Stockholm University</td>
<td>Revolution or Repetition?</td>
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<td>Elizabeth Tomlin</td>
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<td>Andy Machals</td>
<td>University of Bristol (UK)</td>
<td>The Queer Legacy of Marxism. How can we link practices of camp to Marxist cultural acquisition?</td>
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<td>Elizabeth Tomlin</td>
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<td>Do Original Sources Matter? The Merchant of Venice vis-à-vis Gregorio Leti’s “Pound of Flesh” Tale</td>
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<td>Magnus Tessing Schneider</td>
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<td>David Hasberg Schmidt</td>
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<td>Dissimulating History: The Historiography of Shakespeare's King Richard III</td>
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<td>Sofie Kluge</td>
<td>University of Southern Denmark</td>
<td>Honourable? Staging History in Shakespeare's Julius Caesar</td>
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<td>Laura Peja</td>
<td>Università Cattolica del Sacro Cuore, Milan (Italy)</td>
<td>Revolutionary Theatre or Means of Manufacturing Consent? Towards a Reconsideration of the “Teatro Patriottico” (Milan, 1796–1805)</td>
<td>GP 4.06</td>
<td>Jan Clarke</td>
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<td>Diana Damian-Martin</td>
<td>Royal Central School of Speech and Drama</td>
<td>Theatre criticism and the discursive public sphere: the formation of public discourse in 18th century England and the neoliberal contemporary public sphere</td>
<td>Theatre as Institution in the 17th and 18th Centuries</td>
<td>Jan Clarke</td>
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<td>Deborah Payne</td>
<td>American University, Washington, D.C.</td>
<td>Behavioral Economic Theory and the Box-office: Towards a New History of the Restoration Theatre</td>
<td>Theatre as Institution in the 17th and 18th Centuries</td>
<td>Jan Clarke</td>
<td>11:00-12:30</td>
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<tr>
<td>Staf Vos</td>
<td>Het Firmament Centre of expertise for the heritage of the performing arts</td>
<td>In search for good practices to safeguard intangible heritage of the performing arts: a Flemish case study</td>
<td>Intangible Cultural Heritages</td>
<td>Martynas Petrikas</td>
<td>11:00-12:30</td>
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<tr>
<td>Isinsu Ersan</td>
<td>Dokuz Eylul University Fine Arts Faculty Department of Performing Arts</td>
<td>Karagoz, Then and Now: The shadow under the political regime change</td>
<td>Intangible Cultural Heritages</td>
<td>Martynas Petrikas</td>
<td>11:00-12:30</td>
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<tr>
<td>Nadine Holdsworth</td>
<td>University of Warwick</td>
<td>From Private Collections to Publishing: Capturing the Heritage of Amateur Theatre Practice in England.</td>
<td>Intangible Cultural Heritages</td>
<td>Martynas Petrikas</td>
<td>11:00-12:30</td>
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<tr>
<td>Jean Lee</td>
<td>Goldsmiths, University of London</td>
<td>Dance Studies so far and from now on</td>
<td>Re-writing Dance History</td>
<td>Nicole Haitzinger</td>
<td>11:00-12:30</td>
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<tr>
<td>Alexander Schwan</td>
<td>Freie Universität Berlin, Institute for Theatre Studies</td>
<td>Redoing Postmodern Dance and Rewriting Dance History</td>
<td>Re-writing Dance History</td>
<td>Nicole Haitzinger</td>
<td>11:00-12:30</td>
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<tr>
<td>Jurgita Imbrasaitė</td>
<td>Research Associate at the Institute for Theater Studies at the Ruhr-University Bochum</td>
<td>The révolution in Dance</td>
<td>Re-writing Dance History</td>
<td>Nicole Haitzinger</td>
<td>11:00-12:30</td>
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<tr>
<td>Dilek Inan</td>
<td>Assoc. Prof. in the English department of Balikesir University</td>
<td>A Contemporary Macbeth: Restoring History in David Greig’s Dunsinane</td>
<td>Shakespeare Re-visited</td>
<td>Lisa Warrington</td>
<td>11:00-12:30</td>
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<tr>
<td>Sarah Youssef</td>
<td>University of Cologne, Germany</td>
<td>Immersive Shakespeare</td>
<td>Shakespeare Re-visited</td>
<td>Lisa Warrington</td>
<td>11:00-12:30</td>
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<td>Elizabeth Schafer</td>
<td>Royal Holloway, University of London</td>
<td>History, Nostalgia and Shakespeare's 'The Merry Wives of Windsor' in performance</td>
<td>Shakespeare Re-visited</td>
<td>Lisa Warrington</td>
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<tr>
<td>Corinna Kirschstein</td>
<td>Interdisciplinary Centre for Pietism Studies, Martin-Luther-Universität Halle-Wittenberg</td>
<td>Struggling with Sensuality – Debates about the Marvellous in Early 18th Century Theatre</td>
<td>Traces of Enlightenment Thinking</td>
<td>GP 4.10</td>
<td>11:00-12:30</td>
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<td>Catherine Girardin</td>
<td>Paris Ouest Nanterre La Défense and Goethe Universität Frankfurt amMain</td>
<td>Reflections on the philosophy of history through theatre in the late eighteenth-century Germany: the work of Johann Gottfried Herder</td>
<td>Traces of Enlightenment Thinking</td>
<td>GP 4.10</td>
<td>11:00-12:30</td>
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<tr>
<td>Jan Lazardzig</td>
<td>University of Amsterdam</td>
<td>Schiller’s ‘Moral Institution’ in Nineteenth-Century Police Practice</td>
<td>Traces of Enlightenment Thinking</td>
<td>GP 4.10</td>
<td>11:00-12:30</td>
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<tr>
<td>M K Raina</td>
<td>National School of Drama, New Delhi</td>
<td>Monk – Mask and the Mind</td>
<td>Performing Ethnic and Communal Identities</td>
<td>GP 4.11</td>
<td>11:00-12:30</td>
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<tr>
<td>Pieter Verstraete</td>
<td>Hacettepe University Ankara (Turkey)</td>
<td>“How Did We Get Here?”: Interweaving Histories of Performance Culture, Collective Identity and Protest Movements in Turkey</td>
<td>Performing Ethnic and Communal Identities</td>
<td>GP 4.11</td>
<td>11:00-12:30</td>
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<tr>
<td>Jung Gyung Song</td>
<td>Yonsei University</td>
<td>The Diasporic Trauma as a Cornerstone of Julia Cho’s The Architecture of Loss</td>
<td>Asian Theatre Working Group Sponsored Panel - Presenting Korean Past in Post-Colonial Age</td>
<td>GP 4.12</td>
<td>11:00-12:30</td>
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<tr>
<td>Ka-eul Yoo</td>
<td>Yonsei University</td>
<td>Politics of Remembering the Dynamics of GI Towns in Korea in Ilgopzipmae</td>
<td>Asian Theatre Working Group Sponsored Panel - Presenting Korean Past in Post-Colonial Age</td>
<td>GP 4.12</td>
<td>11:00-12:30</td>
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<tr>
<td>Sang Woo Lee</td>
<td>Professor, Department of Korean Language and Literature, Korea University</td>
<td>To Challenge the Conventions in Colonial Korea : The Case of An actress Yoon Shim-duk</td>
<td>Asian Theatre Working Group Sponsored Panel - Presenting Korean Past in Post-Colonial Age</td>
<td>GP 4.12</td>
<td>11:00-12:30</td>
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<td>Doug Reside</td>
<td>New York Public Library</td>
<td>Creating tools for local theater companies to document global theatre history</td>
<td>Digital Humanities in Theatre</td>
<td>GP 4.13</td>
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<td>Miguel Escobar Varela</td>
<td>National University of Singapore</td>
<td>Circuits and Puppets: ‘Re-materializing’ Digital Archives through Tangible Interfaces</td>
<td>Digital Humanities in Theatre</td>
<td>GP 4.13</td>
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<tr>
<td>Sandra Pietrini</td>
<td>Dipartimento di Lettere e Filosofia -</td>
<td>Arianna: A Digital Meta-Archive of Shakespearean Iconography</td>
<td>Digital Humanities in Theatre</td>
<td>GP 4.13</td>
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<tr>
<td>Marco Galea</td>
<td>University of Malta</td>
<td>Christmas Pantomime as Political Performance in a Former Colony: Not just the master’s tools but the master’s workshop too</td>
<td>Comedic Subversions?</td>
<td>GP 4.14</td>
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<td>Kiki Gounaridou</td>
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<td>Aneta Glowacka</td>
<td>The University of Silesia in Katowice</td>
<td>Returning to comedy roots. Contemporary political theatre in Poland.</td>
<td>Comedic Subversions?</td>
<td>GP 4.14</td>
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<td>Lloyd Peters</td>
<td>University of Salford</td>
<td>Reports of the Death of British Theatrical Comedy? Greatly exaggerated or sadly accurate?</td>
<td>Comedic Subversions?</td>
<td>GP 4.14</td>
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<td>Kiki Gounaridou</td>
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<tr>
<td>Matthew Causey</td>
<td>Trinity College Dublin</td>
<td>The Origin of the Work of Art (in Digital Culture)</td>
<td>Origins, functions and means</td>
<td>GP 4.15</td>
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<td>Pauline Brooks</td>
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<tr>
<td>Simon Hagemann</td>
<td>Université de Franche-Comté</td>
<td>Theatre and Big Data Mining</td>
<td>Origins, functions and means</td>
<td>GP 4.15</td>
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<td>of theatre in the digital age</td>
<td>Pauline Brooks</td>
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<td>Jeroen Coppens</td>
<td>Ghent University</td>
<td>(Re)Animating Images in Theater. Visual Dramaturgies between the Actual and the Virtual.</td>
<td>Origins, functions and means</td>
<td>GP 4.15</td>
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<td>Pauline Brooks</td>
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<tr>
<td>Christina Papagiannouli</td>
<td>University of South Wales</td>
<td>Liveness or ‘Live-less’? Theatrofilm from Broadway to NTLive</td>
<td>Liveness and mediatisation:</td>
<td>GP 4.16</td>
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<td>Economies, experiments and</td>
<td>Ralf Remshardt</td>
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<td>Maria Chatzichristodoulou</td>
<td>London South Bank University</td>
<td>Live Broadcasting and the Promise of Sustainable Economies of Scale</td>
<td>Liveness and mediatisation: Economies, experiments and “software cultures”</td>
<td>GP 4.16</td>
<td>11:00-12:30</td>
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<tr>
<td>Anna Maria Monteverdi</td>
<td>Academy of Fine Arts, Lecce (Italy)</td>
<td>Hybrid media and hybrid theatre in a “software culture”.</td>
<td>Liveness and mediatisation: Economies, experiments and “software cultures”</td>
<td>GP 4.16</td>
<td>11:00-12:30</td>
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<tr>
<td>April Albert</td>
<td>Currently independent researcher</td>
<td>Performing the Political Past Transnationally: Reception of HILDEGARD/ KNEF in Australia</td>
<td>Identities, Transnationalism and Reconciliation</td>
<td>GP 4.17</td>
<td>11:00-12:30</td>
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<tr>
<td>Zheyu Wei</td>
<td>Trinity College Dublin</td>
<td>Bird Men: Performing and Understanding Chineseness Between Orientalism and Occidentalism</td>
<td>Identities, Transnationalism and Reconciliation</td>
<td>GP 4.17</td>
<td>11:00-12:30</td>
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<tr>
<td>Ursula Neuerburg-Denzer</td>
<td>Concordia University, Montreal, Canada</td>
<td>Dwellings - Theatre that investigates Indigenous/Settler Relationships</td>
<td>Identities, Transnationalism and Reconciliation</td>
<td>GP 4.17</td>
<td>11:00-12:30</td>
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<tr>
<td>Camilla Kandare</td>
<td>Independent researcher</td>
<td>Position and Recognition: European Early Modern Social Protocol as Kinetic Performance</td>
<td>Re-Reading Acting and Theatre Theory</td>
<td>GP 4.18</td>
<td>11:00-12:30</td>
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<tr>
<td>Inma Garin</td>
<td>University of Valencia, Spain</td>
<td>The artist is not present: conceptualizing autobiography (the case of Stanislavski, Brook and Barba)</td>
<td>Re-Reading Acting and Theatre Theory</td>
<td>GP 4.18</td>
<td>11:00-12:30</td>
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<tr>
<td>Anna Sica</td>
<td>University of Palermo</td>
<td>The Applications of the Acting Vocal Code-System of the drammatica in the Eighteenth-Century Commedia dell'Arte</td>
<td>Re-Reading Acting and Theatre Theory</td>
<td>GP 4.18</td>
<td>11:00-12:30</td>
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<tr>
<td>Patrick Primavesi</td>
<td>Institute for Theatre Studies, University of Leipzig</td>
<td>The Spectator's Past</td>
<td>Curated Panel – A Theatre of Repetition and Recurrence. On the Return of History in Theatre from 19th century Historicism to Contemporary Performances</td>
<td>GP 4.19</td>
<td>11:00-12:30</td>
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<td>Clare Foster</td>
<td>UCL</td>
<td>Competing authenticities in 1890s Britain: translation versus archaeology in early performances of Greek dramatic texts</td>
<td>Translation, Adaptation and Dramaturgy</td>
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<td>Emer O'Toole</td>
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<tr>
<td>Robert Stock</td>
<td>University of Warwick</td>
<td>Whose play is it anyway? Celebrity translators and changing perceptions of adaptation, ownership and voice</td>
<td>Translation, Adaptation and Dramaturgy</td>
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<td>Emer O'Toole</td>
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<tr>
<td>Margaret Hamilton</td>
<td>University of Wollongong</td>
<td>Simon Stone's <em>The Wild Duck</em>: Adaptation, Re-Authorship and <em>Regie</em> in an Australian Context</td>
<td>Translation, Adaptation and Dramaturgy</td>
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<td>Emer O'Toole</td>
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<td>Graham Saunders</td>
<td>University of Reading</td>
<td>Festive Tragedy: Jez Butterworth’s Jerusalem (2009)</td>
<td>Translation, Adaptation and Dramaturgy</td>
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<td>Emer O'Toole</td>
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<tr>
<td>Yair Lipshitz</td>
<td>Tel Aviv University</td>
<td>On Ghosts, Dybbuks, and the Embodiment of Queer Temporalities in the Theatre</td>
<td>Queer Futures</td>
<td>Queer Temporalities and Performance Strategies</td>
<td>Christopher-Rasheem McMillan</td>
</tr>
<tr>
<td>Simon Dodi</td>
<td>Royal Central School of Speech and Drama</td>
<td>Camp then/now: Re-performing a political camp past to offer a fabulous camp future</td>
<td>Queer Futures</td>
<td>Queer Temporalities and Performance Strategies</td>
<td>Christopher-Rasheem McMillan</td>
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<tr>
<td>Priyam Ghosh</td>
<td>Center for Media Studies, School of Social Sciences, Jawaharlal Nehru University</td>
<td>Engendering the streets: Performing Female Masculinities in Asmita Theatre’s Dastak and Maya Rao’s The Walk</td>
<td>Queer Futures</td>
<td>Queer Temporalities and Performance Strategies</td>
<td>Christopher-Rasheem McMillan</td>
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<td>Giano Dan Xiao</td>
<td>University of Lincoln, United Kingdom</td>
<td>Rasa: Taste Embodied</td>
<td>Performance and Consciousness</td>
<td>Arya Madhavan</td>
<td>10:30-12:30</td>
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<tr>
<td>Marie-Josee Blanchard</td>
<td>Concordia University</td>
<td>Good Taste in Indian Performing Arts: Can the Non-Expert Sensorium Savour Dance-Drama?</td>
<td>Performance and Consciousness</td>
<td>Arya Madhavan</td>
<td>10:30-12:30</td>
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<td>Sarasa Krishnan</td>
<td>Murdoch University</td>
<td>Taste and Rasa: From The Physical Aesthetic To The Spiritual</td>
<td>Performance and Consciousness</td>
<td>Arya Madhavan</td>
<td>10:30-12:30</td>
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<tr>
<td>Debbie Fionn Barr</td>
<td>Coventry University</td>
<td>Corpo-realities: unraveling meaning-making in geo-cultural body-sites</td>
<td>Performance and Consciousness</td>
<td>Arya Madhavan</td>
<td>10:30-12:30</td>
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<tr>
<td>José Capela</td>
<td>School of Architecture, University of Minho / Lab2PT Research Centre</td>
<td>Scenic appropriation of representation systems from the past, and its ideological dimension</td>
<td>Scenography</td>
<td>Freddie Rokem</td>
<td>10:30-12:30</td>
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<tr>
<td>Melissa Trimmingham</td>
<td>University of Kent</td>
<td>'Taking a step, raising a hand, moving a finger': Oskar Schlemmer’s Bauhaus stage and the scenographic practice of ‘Imagining Autism’</td>
<td>Scenography</td>
<td>Freddie Rokem</td>
<td>10:30-12:30</td>
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<tr>
<td>Néill O’Dwyer</td>
<td>Trinity College Dublin, Department of Drama</td>
<td>From Engineer to Programmer: A genealogy of the scenographic engineer and contemporary pedagogical implications</td>
<td>Scenography</td>
<td>Freddie Rokem</td>
<td>10:30-12:30</td>
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<tr>
<td>Věra Velemanová</td>
<td>Arts and Theatre Institute Prague</td>
<td>Scenographers Jan Dušek and František Zelenka: &quot;Meeting after Many Years&quot;</td>
<td>Scenography</td>
<td>Freddie Rokem</td>
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<td>Jose Batista Dal Farra Martins</td>
<td>Universidade de São Paulo</td>
<td>Premediating Brecht</td>
<td>Music Theatre</td>
<td>George Rodosthenous</td>
<td>10:30-12:30</td>
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<tr>
<td>Mauro Calcagno</td>
<td>University of Pennsylvania, Philadelphia, U.S.A.</td>
<td>Spectral Poetics: The Wooster Group’s Production of Busenello/Cavalli’s La Didone</td>
<td>Music Theatre</td>
<td>George Rodosthenous</td>
<td>10:30-12:30</td>
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<td>Gareth Evans</td>
<td>Aberystwyth University</td>
<td>The Composer as Auteur</td>
<td>Music Theatre</td>
<td>George Rodosthenous</td>
<td>10:30-12:30</td>
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<td>Simon Bell</td>
<td>Anglia Ruskin University</td>
<td>Laibach: The Performance of European Trauma</td>
<td>Music Theatre</td>
<td>George Rodosthenous</td>
<td>10:30-12:30</td>
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<tr>
<td>Efrat Shalom</td>
<td>Faculty of Architecture and town planning, Technion IIT</td>
<td>Reconstructing Space - The experience of space in theatre as a way of shifting the perception of 'ideological' space in every day life</td>
<td>Theatre Architecture Activating space in the theatrical event</td>
<td>Mike Pearson</td>
<td>10:30-12:30</td>
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<tr>
<td>Mikko-Olavi Seppala</td>
<td>University of Helsinki</td>
<td>Communist Theatre during the Cold War in Finland – the Workers’ Theatre of Finland (Suomen Työväen Teatteri), 1945-1957</td>
<td>Theatre Architecture Activating space in the theatrical event</td>
<td>Mike Pearson</td>
<td>10:30-12:30</td>
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<td>Mehmet Kerem Ozel</td>
<td>Mimar Sinan Fine Arts University</td>
<td>Performativity of Theatre Architecture</td>
<td>Theatre Architecture Activating space in the theatrical event</td>
<td>Mike Pearson</td>
<td>10:30-12:30</td>
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<tr>
<td>Edvard Santana</td>
<td>Universidade Federal da Bahia (Federal Universit of Bahia), Brasil</td>
<td>A Prole Dos Saturnos (The Offspring of Saturns): the appropriation of a traditional theatre building as an unconventional space by the staging</td>
<td>Theatre Architecture Activating space in the theatrical event</td>
<td>Mike Pearson</td>
<td>10:30-12:30</td>
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<tr>
<td>Swati Arora</td>
<td>University of Exeter</td>
<td>Ram Lila in Delhi: Reordering public space through ritual</td>
<td>Performances in Public Spaces History</td>
<td>Tim White</td>
<td>10:30-12:30</td>
</tr>
<tr>
<td>Naoko Kogo</td>
<td>the graduate School of Letters of Osaka University</td>
<td>Détournement or misuse? An attempt with and around documentary films of historical performances</td>
<td>Performances in Public Spaces History</td>
<td>Tim White</td>
<td>10:30-12:30</td>
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<tr>
<td>Magdalena Golaczynska</td>
<td>University of Wroclaw, Poland (Uniwersytet Wrocławski)</td>
<td>Between the palace and the Jewish district – anti-Nazi opposition and Crystal Night</td>
<td>Performances in Public Spaces History</td>
<td>Tim White</td>
<td>10:30-12:30</td>
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<tr>
<td>Ciara Murphy</td>
<td>NUI Galway, Ireland</td>
<td>The history of Irish trauma: interrogating trauma through immersive and site-responsive performance practice</td>
<td>Performances in Public Spaces</td>
<td>History</td>
<td>10:30-12:30</td>
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<tr>
<td>Beate Schappach</td>
<td>Institute of Theatre Studies, University of Berne, Switzerland</td>
<td>From Page to Stage. Text as Context of Theatrical Events</td>
<td>Theatrical Event</td>
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<td>10:30-12:30</td>
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<tr>
<td>Sarah Bess Rowen</td>
<td>CUNY, The Graduate Center</td>
<td>Blow Out Your Candles, Laura: Contextualizing Stage Directions/Stage Directions as Context</td>
<td>Theatrical Event</td>
<td>Text</td>
<td>10:30-12:30</td>
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<tr>
<td>Fatine Bahar Karlidag</td>
<td>University of Washington, Seattle School of Drama</td>
<td>Conversations with a silenced past and current oppressions: a film-set activism of Turkish unions</td>
<td>Political Performances</td>
<td>Performing the Past in Prison Theatre / Archive, Space and Resistance</td>
<td>10:30-12:30</td>
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<tr>
<td>Emine Fisek</td>
<td>Bogazici University (Istanbul, Turkey)</td>
<td>Tracing Galata: History, Space and Performance in an Istanbul Neighborhood</td>
<td>Political Performances</td>
<td>Performing the Past in Prison Theatre / Archive, Space and Resistance</td>
<td>10:30-12:30</td>
</tr>
<tr>
<td>Janina Mobius</td>
<td>Department of Theatre Studies Freie Universität Berlin / Germany</td>
<td>A Passion Play in a Juvenile Prison in Mexico – or: The clash of past and present forms of representations of violence – Mexican Necroteatro</td>
<td>Political Performances</td>
<td>Performing the Past in Prison Theatre / Archive, Space and Resistance</td>
<td>10:30-12:30</td>
</tr>
<tr>
<td>Sarah Bartley</td>
<td>Queen Mary University of London</td>
<td>The Iconography of Unemployment: Archives, Artefacts, and Anonymity</td>
<td>Political Performances</td>
<td>Performing the Past in Prison Theatre / Archive, Space and Resistance</td>
<td>10:30-12:30</td>
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<tr>
<td>Adelina Ong</td>
<td>The Royal Central School of Speech and Drama</td>
<td>Digital Fragments of Lost Places</td>
<td>Political Performances</td>
<td>Performing the Past in Prison Theatre / Archive, Space and Resistance</td>
<td>10:30-12:30</td>
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<td>Name</td>
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<td>Performing the Past in Prison Theatre / Archive, Space and Resistance</td>
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<tr>
<td>Ilaria Pinna</td>
<td>University of Exeter</td>
<td>The Remnants of Political Theatre: Staging Brecht in Prison</td>
<td>Political Performances</td>
<td>Paola Botham and Lloyd Peters</td>
<td>10:30-12:30</td>
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<tr>
<td>Pedzisai Maedza</td>
<td>University of Cape Town, South Africa</td>
<td>‘Gukurahundi - A moment of madness’: memory rhetorics and remembering in the post colony</td>
<td>African and Caribbean Theatre and Performance</td>
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<td>10:30-12:30</td>
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<tr>
<td>Zerihun Sira</td>
<td>Addis Ababa University</td>
<td>Revolution After Revolution: The question of hegemonic discourse and power shift in Ethiopian theatre</td>
<td>African and Caribbean Theatre and Performance</td>
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<td>10:30-12:30</td>
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<tr>
<td>Haddy Kreie</td>
<td>University of California, Santa Barbara</td>
<td>Confronting Traumatic Histories through Vodun and Democratization in Benin</td>
<td>African and Caribbean Theatre and Performance</td>
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<td>10:30-12:30</td>
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<tr>
<td>Hsiao-Mei Hsieh</td>
<td>National Taiwan University</td>
<td>Experimental Traditional Theatre in Taiwan: The Emergence of Taiwanese New Xiqu</td>
<td>Asian Theatre</td>
<td>Traditional Theatre in Asia</td>
<td>10:30-12:30</td>
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<tr>
<td>Hyunshik Ju</td>
<td>Institute of Media Arts Culture, Kyonggi University</td>
<td>Traditional Korean Masked Dance Drama and Historiography of Emotions</td>
<td>Asian Theatre</td>
<td>Traditional Theatre in Asia</td>
<td>10:30-12:30</td>
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<tr>
<td>Tove Johanna Björk</td>
<td>Saitama University (Japan), Graduate School of Humanities and Social Sciences</td>
<td>The Literacy of an Early Modern Kabuki Actor – Browsing the Library of Ichikawa Danjūrō II</td>
<td>Asian Theatre</td>
<td>Traditional Theatre in Asia</td>
<td>10:30-12:30</td>
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<tr>
<td>Ursula Maya Tångeberg</td>
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<td>Fictive Femininity on Stage Physical Techniques in Asian Classical Theatre and Dance Traditions</td>
<td>Asian Theatre</td>
<td>Traditional Theatre in Asia</td>
<td>10:30-12:30</td>
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<tr>
<td>Sissi Liu</td>
<td>The Graduate Center, City University of New York</td>
<td>Visualizing Cultural Taste through Broadway Musicals: A Project of Digital Musicology and Data Visualization</td>
<td>Digital Humanities in Theatre Research</td>
<td>Digital Methods for Theatre Research</td>
<td>10:30-12:30</td>
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<td>Jens-Morten Hanssen</td>
<td>University of Oslo</td>
<td>The Social Networks of German Stage Artists Performing Ibsen 1876-1918</td>
<td>Digital Humanities in Theatre Research</td>
<td>10:30-12:30</td>
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<tr>
<td>Karl Westerling</td>
<td>The Graduate Center, CUNY</td>
<td>Mapping the Roots and Routes of Boylesque</td>
<td>Digital Humanities in Theatre Research</td>
<td>10:30-12:30</td>
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<tr>
<td>Jennifer Fewster</td>
<td>AusStage, Flinders University</td>
<td>The importance of place: clearly identifying and disambiguating sites of performance in data sets for theatre research</td>
<td>Digital Humanities in Theatre Research</td>
<td>10:30-12:30</td>
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<tr>
<td>Laurence Senelick</td>
<td>Tufts University</td>
<td>&quot;Wake Me Up When Kirby Dies&quot; or, The Art of Dying on Stage</td>
<td>Body, Memory, Archive</td>
<td>10:30-12:30</td>
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<tr>
<td>Ruthie Abeliovich</td>
<td>The Hebrew University of Jerusalem</td>
<td>Archiving Voice and the Attempt to Listen to pieces of Past</td>
<td>Body, Memory, Archive</td>
<td>10:30-12:30</td>
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<tr>
<td>Dorota Sosnowska</td>
<td>University of Warsaw</td>
<td>The Body and the Archive – Performance Art History</td>
<td>Body, Memory, Archive</td>
<td>10:30-12:30</td>
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<tr>
<td>Kate Newey</td>
<td>University of Exeter</td>
<td>British Theatre and Visual Culture in the Long Nineteenth Century</td>
<td>Body, Memory, Archive</td>
<td>10:30-12:30</td>
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<tr>
<td>Annette Arlander</td>
<td>Stockholm University of the Arts</td>
<td>What Remains of the Bacchae?</td>
<td>Performance as Research</td>
<td>10:30-12:30</td>
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<tr>
<td>Johnmichael Rossi</td>
<td>University of Bedfordshire</td>
<td>Harm’s Way Revisited: Reflections At The Crossroads of Theatre-Making and Pedagogical Practices</td>
<td>Performance as Research</td>
<td>10:30-12:30</td>
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<tr>
<td>Mariana Terra Moreira</td>
<td>Federal University of Bahia (Brazil)</td>
<td>Teaching-Learning lighting from Bodily and Perforative Experience</td>
<td>Performance as Research</td>
<td>10:30-12:30</td>
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<tr>
<td>Larissa de Oliveira Neves</td>
<td>Campinas State University (Unicamp)</td>
<td>Telles’ tent and the XIXth century Brazilian popular theater</td>
<td>Popular Entertainments</td>
<td>10:30-12:30</td>
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<tr>
<td>Bett Pacey</td>
<td>Tshwane University of Technology, Pretoria</td>
<td>Gcina Mhlophe: Keeping the popular tradition of storytelling alive in South Africa</td>
<td>Popular Entertainments</td>
<td>10:30-12:30</td>
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<tr>
<td>Maria Emília Tortorella</td>
<td>Campinas State University/Post-Graduate Program of Scenic Arts</td>
<td>The contributions of Antônio de Alcântara Machado to the modernization of the Brazilian theatre</td>
<td>Popular Entertainments</td>
<td>10:30-12:30</td>
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<td>Sarah Penny</td>
<td>University of Warwick</td>
<td>Entertaining Jack at Sea: the SODS Operas at Scapa Flow</td>
<td>Popular Entertainments</td>
<td>10:30-12:30</td>
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<tr>
<td>George Potter</td>
<td>Valparaiso University</td>
<td>Global Refugee Chic: Performing Syrian as Tragedy in Jordan</td>
<td>Arabic Theatre</td>
<td>10:30-12:30</td>
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<tr>
<td>Liam Jarvis</td>
<td>Literature, Film and Theatre dept. (LiFTS) at the University of Essex</td>
<td>TIME-SCULPTURES OF TERRIFYING AMBIGUITY: STAGING ‘INNER SPACE’ AND MIGRATING REALITIES IN ANALOGUE’S LIVING FILM SET 2.0</td>
<td>Perceptio and time: Memory, immediacy and speed</td>
<td>10:30-12:30</td>
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<tr>
<td>Clio Unger</td>
<td>The Graduate Center, CUNY</td>
<td>Darkness as Immersion in Tino Seghal’s This Variation (2012)</td>
<td>Intermediality in Theatre and Performance</td>
<td>10:30-12:30</td>
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<tr>
<td>Asher Warren</td>
<td>University of Melbourne</td>
<td>Diva Dromology: Tracking Intermedial Accelerations in ‘Calpurnia Descending’</td>
<td>Intermediality in Theatre and Performance</td>
<td>10:30-12:30</td>
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<tr>
<td>Jared Pike</td>
<td>The Graduate Center, City University of New York</td>
<td>Upstaging History: Uncovering the Bacherl-Scandal through Micro-history</td>
<td>Historization and Historiography</td>
<td>14:00-15:30</td>
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<tr>
<td>Mara Valderrama</td>
<td>The Graduate Center, City University of New York (CUNY)</td>
<td>Chasing the Gaze of the Killer. Rabih Mroué’s The Pixelated Revolution</td>
<td>Historization and Historiography</td>
<td>14:00-15:30</td>
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<tr>
<td>Suzanne Kooloos</td>
<td>University of Amsterdam</td>
<td>(IN)VISIBLE MARKETS - RISKY KNOWLEDGE: THEATRE AND SPECULATION IN THE GREAT MIRROR OF FOLLY</td>
<td>Historization and Historiography</td>
<td>14:00-15:30</td>
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<tr>
<td>Priynka Ramrao Jadhav</td>
<td>Dr.Babasaheb Ambedkar Marathwada University</td>
<td>Lonely, Static Still Participatory: Digital and Satwik Rasa Sutra</td>
<td>Historization and Historiography</td>
<td>14:00-15:30</td>
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<tr>
<td>Maria Hetzer</td>
<td>University of Warwick;</td>
<td>Translation as event and the concept of the somatic</td>
<td>Historization and Historiography</td>
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<tr>
<td>Claire Hampton</td>
<td>Brunel University London and University of Wolverhampton</td>
<td>Looking Good Feeling Better: Evidence, Witness and Catharsis</td>
<td>Trauma and Catharsis</td>
<td>14:00-15:30</td>
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<tr>
<td>Monika Meilutyte</td>
<td>Vilnius University</td>
<td>Reviewing Collective Trauma: Theatre Criticism in Independent Lithuania</td>
<td>Trauma and Catharsis</td>
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<tr>
<td>Johanna Karlsson</td>
<td>Stockholm University, Dept. of Culture and Aesthetics</td>
<td>9.79 Catharsis: Ben Johnson as Tragedy</td>
<td>Trauma and Catharsis</td>
<td>NS 2.02</td>
<td>Hayato Kosuge</td>
</tr>
<tr>
<td>Alicia Goodman</td>
<td>Texas Tech University</td>
<td>Replicating the Avant-Garde: From Jikken Kōbō (Experimental Workshop) to the Yakuza and How Theatre Inspired by the A-Bomb is Now Commercial Entertainment</td>
<td>Trauma and Catharsis</td>
<td>NS 2.02</td>
<td>Hayato Kosuge</td>
</tr>
<tr>
<td>Alexandra Halligey</td>
<td>University of Cape Town</td>
<td>Making with the archive: investigating space and people through performance-based participatory public art processes in inner-city Johannesburg</td>
<td>Memories and Archives</td>
<td>NS 2.03</td>
<td>Heike Roms</td>
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<tr>
<td>Anusha Ravishankar</td>
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<td>Performing the Memory of India’s Partition of 1947</td>
<td>Memories and Archives</td>
<td>NS 2.03</td>
<td>Heike Roms</td>
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<tr>
<td>Chase Heltzel</td>
<td>University Of Warwick</td>
<td>Slaves, Ghosts, and Horror: Walking a ghost tour in New Orleans’ French Quarter</td>
<td>Memories and Archives</td>
<td>NS 2.03</td>
<td>Heike Roms</td>
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<tr>
<td>Hadera Woldmariam</td>
<td>Zeri hun Birehanu Artistic Works</td>
<td>The Quest for Spectator: Throne of Weapon at the British Museum</td>
<td>Memories and Archives</td>
<td>NS 2.03</td>
<td>Heike Roms</td>
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<td>Christopher Martin</td>
<td>University of Kansas</td>
<td>Ambiguities of Witnessing in Max Frisch’s Firebugs</td>
<td>Memories and Archives</td>
<td>NS 2.03</td>
<td>Heike Roms</td>
</tr>
<tr>
<td>Christina Vollmert</td>
<td>Institute for Media Culture and Theatre, University of Cologne (Germany)</td>
<td>Objects and Observers, The International Electrotechnical Exhibition in Frankfurt am Main, 1891</td>
<td>Grand Spectacles</td>
<td>NS 2.04</td>
<td>Kati Roettger</td>
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<tr>
<td>Cartherine McComb</td>
<td>University of Regina, Canada</td>
<td>Buffalo Bill Cody's Wild West Show: A Theatrical Vision Of The American Frontier West</td>
<td>Grand Spectacles</td>
<td>NS 2.04</td>
<td>Kati Roettger</td>
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<tr>
<td>Margit Edwards</td>
<td>CUNY - Graduate Center</td>
<td>American Folk Incorporated: A failed proposal by Alan Lomax Jr. for the 1939-1940 World's Fair</td>
<td>Grand Spectacles</td>
<td>NS 2.04</td>
<td>Kati Roettger</td>
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<tr>
<td>Alexandra Dias</td>
<td>University of Roehampton</td>
<td>Solo dance in contamination: a practice-led research</td>
<td>Dance and Choreography</td>
<td>NS 2.05</td>
<td>Lena Hammargren</td>
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<tr>
<td>Samson Akapo</td>
<td>University of Ibadan, Ibadan, Nigeria.</td>
<td>Embodied Choreographe and Dance Cognition</td>
<td>Dance and Choreography</td>
<td>NS 2.05</td>
<td>Lena Hammargren</td>
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<tr>
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<td>Veronika Bochynek</td>
<td>University of Salzburg, Austria</td>
<td>Tap dance on screen: from stylistic variability to cinematic uniformity</td>
<td>Dance and Choreography</td>
<td>Lena Hammergren</td>
<td>NS 2.05 14:00-15:30</td>
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<tr>
<td>Aparna Nambiar</td>
<td>University of California Berkeley</td>
<td>Performing the Contemporary by Re-performing the Past: Traditional Indian dance in Contemporary Singapore</td>
<td>Dance and Choreography</td>
<td>Lena Hammergren</td>
<td>NS 2.05 14:00-15:30</td>
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<td>Andrew Goldberg</td>
<td>CUNY - Graduate Center</td>
<td>Norah as Parrhesiastes: Ibsen and Foucauldian Critique</td>
<td>Exploring Theatre and Performance Studies</td>
<td>Meike Wagner</td>
<td>NS 2.06 14:00-15:30</td>
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<tr>
<td>Ilincu Todorut</td>
<td>Yale School of Drama</td>
<td>Critical Realism from Ibsen to Schlingensief</td>
<td>Exploring Theatre and Performance Studies</td>
<td>Meike Wagner</td>
<td>NS 2.06 14:00-15:30</td>
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<tr>
<td>Krupa Desai</td>
<td>Jawaharlal Nehru University, New Delhi</td>
<td>Political Performance of Fasting: A case study of Yerawada Fast of 1932</td>
<td>Exploring Theatre and Performance Studies</td>
<td>Meike Wagner</td>
<td>NS 2.06 14:00-15:30</td>
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<tr>
<td>Manjari Mukherjee</td>
<td>Jawaharlal Nehru University, New Delhi</td>
<td>Migration and Marginality – A study of the Anglo-Indian Community's repertoire in Calcutta between 1940-50</td>
<td>Building Community</td>
<td>David Mason</td>
<td>NS 2.07 14:00-15:30</td>
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<tr>
<td>Emma Halpern</td>
<td>New York City Children's Theater</td>
<td>Up and Away: Engaging with Audiences on the Autism Spectrum</td>
<td>Building Community</td>
<td>David Mason</td>
<td>NS 2.07 14:00-15:30</td>
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<tr>
<td>Tanvi Manpoong</td>
<td>Jawaharlal Nehru University, New Delhi</td>
<td>The Tai-Khamti Performance in ‘Republic Day Parade’ of India</td>
<td>Building Community</td>
<td>David Mason</td>
<td>NS 2.07 14:00-15:30</td>
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<tr>
<td>Prateek</td>
<td>The University of Queensland</td>
<td>Re-presenting the Theatrical Past Through the Technique of Madari-Jamora: A Study of Safdar Hashmi's Street Theatre</td>
<td>State/Policies/Change</td>
<td>Rikard Hoogland</td>
<td>NS 2.08 14:00-15:30</td>
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<tr>
<td>Eszter Szabo</td>
<td>University of Szeged, Hungary</td>
<td>Theatre Patronage and the Politics of Culture in 19th-century Transylvania</td>
<td>State/Policies/Change</td>
<td>Rikard Hoogland</td>
<td>NS 2.08 14:00-15:30</td>
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<tr>
<td>Zane Kreicberga</td>
<td>Latvian Academy of Culture</td>
<td>Re-writing the recent history of Latvian theatre. Construction of the new aesthetics in the 1990s. Example of the New Riga Theatre</td>
<td>State/Policies/Change</td>
<td>Rikard Hoogland</td>
<td>NS 2.08 14:00-15:30</td>
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<tr>
<td>Kristina Steiblyte</td>
<td>Vytautas Magnus university (Kaunas, Lithuania)</td>
<td>Contemporary Baltic States Theater and European Identity</td>
<td>State/Policies/Change</td>
<td>Rikard Hoogland</td>
<td>NS 2.08 14:00-15:30</td>
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<tr>
<td>Cristian Gonzalez</td>
<td>Universidad de Chile</td>
<td>Heritage and artistic memory trace from the material to the immaterial. The case of Gabriela Mistral Cultural Center</td>
<td>State/Policies/Change</td>
<td>NS 2.08</td>
<td>Rikard Hoogland</td>
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<tr>
<td>Aida Bahrami</td>
<td>University of Warwick</td>
<td>Paranoia and Narrative of Alterity in Thomas Ostermeier's Hamlet</td>
<td>Shakespeare: 400 Years of Legacy</td>
<td>NS 2.09</td>
<td>Susan Bennett</td>
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<td>Molly Ziegler</td>
<td>University of Glasgow</td>
<td>Staging Madness: representing mental illness in contemporary Shakespearean adaptations</td>
<td>Shakespeare: 400 Years of Legacy</td>
<td>NS 2.09</td>
<td>Susan Bennett</td>
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<tr>
<td>Dan Venning</td>
<td>New York University</td>
<td>“A Better Claim to Shakespeare?“: The Meininger’s 1881 Tour to London</td>
<td>Shakespeare: 400 Years of Legacy</td>
<td>NS 2.09</td>
<td>Susan Bennett</td>
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<tr>
<td>Izuu Nwankwo</td>
<td>Department of Theatre Arts Chukwuemeka Odomegwu Ojukwu University Igbariam</td>
<td>Countering Shakespeare, Engaging Master-Narratives: Esiaba Irobi's Re-(g)localization of The Tempest in the Mediterranean to Sycorax in the Caribbean</td>
<td>Shakespeare: 400 Years of Legacy</td>
<td>NS 2.09</td>
<td>Susan Bennett</td>
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<td>Kyriaki Demiri</td>
<td>School of Drama, Aristotle University of Thessaloniki</td>
<td>Men and Sports in Elfriede Jelinek's play &quot;Das Lebewohl&quot;</td>
<td>Gender: Stereotypes and Cross-dressing</td>
<td>NS 2.10</td>
<td>Tiina Rosenberg</td>
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<tr>
<td>Sailu Pattepu</td>
<td>University of Hyderabad</td>
<td>Gender Bending in Southern India: The curious case of Surabhi Theatre</td>
<td>Gender: Stereotypes and Cross-dressing</td>
<td>NS 2.10</td>
<td>Tiina Rosenberg</td>
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<tr>
<td>Jacob Bloomfield</td>
<td>University of Manchester</td>
<td>Soldiers in Skirts: Cross-Dressing Veterans on the 20th Century English Stage</td>
<td>Gender: Stereotypes and Cross-dressing</td>
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<td>Tiina Rosenberg</td>
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<tr>
<td>Catherine Turner</td>
<td>University of Exeter</td>
<td>Performance, Walking and the Indian City</td>
<td>Theatre Architecture</td>
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<td>Andrew Filmer</td>
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<tr>
<td>Somdatta Bhattacharya</td>
<td>Birla Institute of Technology and Science, Pilani</td>
<td>Performance as Transformation of Everyday Urban Space: Reading a Delhi Ram Leela</td>
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<td>Dinesh Yadav</td>
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<td>Performance as Transformation of Everyday Urban Space: Reading a Delhi Ram Leela</td>
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<td>Andrew Filmer</td>
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<tr>
<td>Joe Parslow</td>
<td>Royal Central School of Speech and Drama, University of London</td>
<td>Mother Black Cap: Queer Performance and the Loss of (Queer) Spaces</td>
<td>Queer Futures</td>
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<td>Caoimhe Mader McGuiness</td>
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<tr>
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<td>Ben Walters</td>
<td>Queen Mary University of London</td>
<td>How a grassroots campaign made a gay cabaret pub the UK's first LGBTQ listed building</td>
<td>Queer Futures</td>
<td>Caomhe Mader McGuiness</td>
<td>16:00-17:30</td>
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<tr>
<td>E-J Scott</td>
<td>Duckie/Bishopsgate Institute/London Metropolitan Archives</td>
<td>DUCKIE'S Pair of Big Old Balls: Lady Malcolm's Servants' Balls 1923 – 38 Queer Performative Heritage Engagement Project</td>
<td>Queer Futures</td>
<td>Caomhe Mader McGuiness</td>
<td>16:00-17:30</td>
</tr>
<tr>
<td>Kristen Rudisill</td>
<td>University of Kent</td>
<td>Teaching Good Taste: A Tamil Adaptation of Shaw's Pygmalion</td>
<td>Performance and Consciousness</td>
<td>Sreenath Nair</td>
<td>16:00-17:30</td>
</tr>
<tr>
<td>Mariusz Bartosiak</td>
<td>University of Łódź</td>
<td>Possibility of dramatic representation of taste in modern theatre -- case of Indian Ink by Tom Stoppard</td>
<td>Performance and Consciousness</td>
<td>Sreenath Nair</td>
<td>16:00-17:30</td>
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<td>Chris Dorsett</td>
<td>Northumbria University</td>
<td>Handling the taste of emotion</td>
<td>Performance and Consciousness</td>
<td>Sreenath Nair</td>
<td>16:00-17:30</td>
</tr>
<tr>
<td>Sanjay Kumar</td>
<td>Central European University (CEU), Budapest</td>
<td>Reading 'taste' through Theatricality: debates on playwriting and performance in post-independence Indian theatre</td>
<td>Performance and Consciousness</td>
<td>Sreenath Nair</td>
<td>16:00-17:30</td>
</tr>
<tr>
<td>Demetris Zavros</td>
<td>University of Wolverhampton</td>
<td>London Road: Using the 'document' and negotiating the dialectics between the 'poetic' and the 'political'</td>
<td>Music Theatre</td>
<td>George Rodosthenous and Marcus Tan</td>
<td>16:00-17:30</td>
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<tr>
<td>Emer OToole</td>
<td>Concordia University, Montréal</td>
<td>&quot;No Propaganda But...&quot; Activism, Art and Irish Theatre</td>
<td>Translation, Adaptation and Dramaturgy</td>
<td>Jane Turner</td>
<td>16:00-17:30</td>
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<td>John Bull</td>
<td>University of Lincoln</td>
<td>Classic and Contemporary Adaptation Clashes: Simon Stephens' adaptation of the classic canon</td>
<td>Translation, Adaptation and Dramaturgy</td>
<td>Jane Turner</td>
<td>16:00-17:30</td>
</tr>
<tr>
<td>Christoph Wagner</td>
<td>Royal Conservatoire of Scotland</td>
<td>Kept in The Dark</td>
<td>Scenography</td>
<td>Sofia Pantouvaki</td>
<td>16:00-17:30</td>
</tr>
<tr>
<td>Magdalena Raszewska</td>
<td>Akademia Sztuk Pięknych w Warszawie Academy of Fine Arts in Warsaw</td>
<td>To enchant the viewers. The dialogue with history</td>
<td>Scenography</td>
<td>Sofia Pantouvaki</td>
<td>16:00-17:30</td>
</tr>
<tr>
<td>Name</td>
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<tr>
<td>Monica Raya</td>
<td>National Autonomous University of Mexico Aalto University</td>
<td>How past is the past: Some ideas about the performativity of scenography</td>
<td>Scenography</td>
<td>Sofia Pantouvaki</td>
<td>16:00-17:30</td>
</tr>
<tr>
<td>Geneva Foster Gluck</td>
<td>Arizona State University</td>
<td>Reading the Landscape behind Wild West Shows: Staging and subverting environmental propaganda in the American West</td>
<td>Scenography</td>
<td>Sofia Pantouvaki</td>
<td>16:00-17:30</td>
</tr>
<tr>
<td>Ava Hunt</td>
<td>University of Derby</td>
<td>Disciplined-based Political Theatre Solo Performance: “Acting Alone” – artist led research exploring boundaries of performer/audience relationships</td>
<td>Political Performances</td>
<td>Paola Botham and Lloyd Peters</td>
<td>16:00-17:30</td>
</tr>
<tr>
<td>Jennifer Thompson</td>
<td>CUNY Graduate Center</td>
<td>&quot;The Public as Umpire&quot;: Archive, Repertoire, and Public in Early National America</td>
<td>Political Performances</td>
<td>Paola Botham and Lloyd Peters</td>
<td>16:00-17:30</td>
</tr>
<tr>
<td>Maryam Kohansal</td>
<td>Islamic Azad University Shiraz</td>
<td>The role of theater in voicing Iranian history based on the analysis of Bahram Beyza’ee’s drama</td>
<td>Asian Theatre</td>
<td>Performing Asian Past and Society</td>
<td>16:00-17:30</td>
</tr>
<tr>
<td>Yasushi Nagata</td>
<td>Osaka University</td>
<td>Performing Asian Geographical Past: on Production of Sealing Betal Palm by Karagumi, 1992</td>
<td>Asian Theatre</td>
<td>Performing Asian Past and Society</td>
<td>16:00-17:30</td>
</tr>
<tr>
<td>Lia Wenching Liang</td>
<td>Department of Foreign Languages and Literature, National Tsing Hua University</td>
<td>&quot;March on, join bravely&quot;: Wang Chia-ming's first Journey with Shakespeare’s Richard III</td>
<td>Asian Theatre</td>
<td>Performing Asian Past and Society</td>
<td>16:00-17:30</td>
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<tr>
<td>Mohammad Jafar Yousefian Kenari</td>
<td>Tarbiat Modares University</td>
<td>Development of Diegetic Practices in Iranian Indigenous Performance: A Historical View</td>
<td>Arabic Theatre</td>
<td>Marvin Carlson</td>
<td>16:00-17:30</td>
</tr>
<tr>
<td>Ahmad Mahfouz</td>
<td>University of Sheffield</td>
<td>The Political Theatre of Al-Maghat</td>
<td>Arabic Theatre</td>
<td>Marvin Carlson</td>
<td>16:00-17:30</td>
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<tr>
<td>Johan Callens</td>
<td>Vrije Universiteit Brussel</td>
<td>Music’s Functional Variety in Dance Theatre: An Intermedia Case Study</td>
<td>Intermediality in Theatre and Performance</td>
<td>Christina Papagiannouli</td>
<td>16:00-17:30</td>
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<tr>
<td>Name</td>
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<td>Pauline Brooks</td>
<td>Liverpool John Moores University</td>
<td>Blending the Traditional with the innovative – making theatre global</td>
<td>Intermediality in Theatre and Performance</td>
<td>16:00-17:30</td>
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<tr>
<td>Maja Cecuk</td>
<td>Universitat de Barcelona (University of Barcelona)</td>
<td>Notes about absences in contemporary theater “versus” digital image #2</td>
<td>Intermediality in Theatre and Performance</td>
<td>16:00-17:30</td>
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<td>Riitta Pohjola-Skarp</td>
<td>University of Tampere</td>
<td>Aleksis Kivi between Romanticism and Realism – Rethinking Kivi’s play Karkurit (The Fugitives)</td>
<td>Tragic Irony, Morality and Romantic Drama</td>
<td>GP 5.01</td>
<td>Magnus Tessing Schneider</td>
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<tr>
<td>Roland Lysell</td>
<td>Stockholm University</td>
<td>Shelley’s The Cenci in the light of modern theories of tragedy</td>
<td>Tragic Irony, Morality and Romantic Drama</td>
<td>GP 5.01</td>
<td>Magnus Tessing Schneider</td>
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<tr>
<td>Graca Correa</td>
<td>CFC-Universidade Lisboa; CIAC-Universidade do Algarve</td>
<td>Theatre in the Gothic Mode: Emotional Excess Defying Despotism and Mechanistic Knowledge</td>
<td>Tragic Irony, Morality and Romantic Drama</td>
<td>GP 5.01</td>
<td>Magnus Tessing Schneider</td>
</tr>
<tr>
<td>Kevin Purcell</td>
<td>Bard College</td>
<td>Reconstructing The Past in Musical Theatre: Foregrounding History in New Transmedia Musicals</td>
<td>Augmented Historiography</td>
<td>GP 5.02</td>
<td>Aneta Mancewicz</td>
</tr>
<tr>
<td>Edgaras Klivis</td>
<td>Vytautas Magnus University, Faculty of Arts, Department of Theatre Studies</td>
<td>Theatre within Information Warfare: Using Theatre as Public Sphere in the Baltic States</td>
<td>Augmented Historiography</td>
<td>GP 5.02</td>
<td>Aneta Mancewicz</td>
</tr>
<tr>
<td>William Lewis</td>
<td>University of Colorado Boulder</td>
<td>What is Affective Participation? Interactivity and Immersion in Intermedial and Locative Narratives</td>
<td>Augmented Historiography</td>
<td>GP 5.02</td>
<td>Aneta Mancewicz</td>
</tr>
<tr>
<td>Eirini Nedelkopoulou</td>
<td>York St. John University, UK</td>
<td>Reconsidering Liveness: From ‘Live’ Broadcasts to Network Systems</td>
<td>Concepts: Reality and Liveness</td>
<td>GP 5.03</td>
<td>Andy Lavender</td>
</tr>
<tr>
<td>Peter Eversmann</td>
<td>Department of Theatre Studies, University of Amsterdam</td>
<td>Hyperreality revisited: the employment of theatrical means in engaging with the past.</td>
<td>Concepts: Reality and Liveness</td>
<td>GP 5.03</td>
<td>Andy Lavender</td>
</tr>
<tr>
<td>Felisberto da Costa</td>
<td>University of São Paulo - USP</td>
<td>Unstable webs: temporary intertwining of bodies in the city.</td>
<td>Concepts: Reality and Liveness</td>
<td>GP 5.03</td>
<td>Andy Lavender</td>
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<tr>
<td>David Rodriguez-Solas</td>
<td>University of Massachusetts Amherst</td>
<td>Remembering State Violence in the Spanish Transition to Democracy</td>
<td>Political Conflicts ’60s, ’70s, ’80s</td>
<td>GP 5.04</td>
<td>Claire Cochrane</td>
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<tr>
<td>Ozge Zeren</td>
<td>Canakkale Onsekiz Mart University, Fine Arts Faculty</td>
<td>Turning Points of Political Discourse in Turkish Theater</td>
<td>Political Conflicts ’60s, ’70s, ’80s</td>
<td>GP 5.04</td>
<td>Claire Cochrane</td>
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<tr>
<td>Name</td>
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<tr>
<td>Margarida Adónis Torres</td>
<td>College of Education, Polytechnic Institution of Coimbra</td>
<td>The Revolution on stage: theater in Portugal during the post-revolutionary period (1974-1976)</td>
<td>Political Conflicts '60s, '70s, '80s</td>
<td>Claire Cochrane</td>
<td>10:30-12:00</td>
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<tr>
<td>Jelena Rothermel</td>
<td>University of Leipzig - Department of Theatre Studies</td>
<td>&quot;Ils se contentent seulement d'ouir un grand bruit confus&quot; - Musical Stereotypes in Le Bourgeois Gentilhomme</td>
<td>Curated Panel: A Turkish Ceremony for Louis XIV. Aspects of Representation in Molière's / Lully’s Le Bourgeois Gentilhomme</td>
<td>Patrick Primavesi</td>
<td>10:30-12:00</td>
</tr>
<tr>
<td>Kathrin Stocker</td>
<td>University of Leipzig</td>
<td>Dances and dancing in Molière’s/Lully’s Le Bourgeois gentilhomme</td>
<td>Curated Panel: A Turkish Ceremony for Louis XIV. Aspects of Representation in Molière’s / Lully’s Le Bourgeois Gentilhomme</td>
<td>Patrick Primavesi</td>
<td>10:30-12:00</td>
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<tr>
<td>Petra Dotlacilova</td>
<td>Stockholm University/ Leipzig University</td>
<td>Dressing Mamamouchi</td>
<td>Curated Panel: A Turkish Ceremony for Louis XIV. Aspects of Representation in Molière’s / Lully’s Le Bourgeois Gentilhomme</td>
<td>Patrick Primavesi</td>
<td>10:30-12:00</td>
</tr>
<tr>
<td>Viviana Iacob</td>
<td>New Europe College</td>
<td>Theatre Diplomacy during the Cold War: Bucharest 1964, Vienna 1965</td>
<td>Cultural Exchange during the Cold War</td>
<td>Sofia Pantouvaki</td>
<td>10:30-12:00</td>
</tr>
<tr>
<td>Alexandra Portmann</td>
<td>Institute for Media Culture and Theatre, University of Cologne (Germany)</td>
<td>Theatre festivals and its documentation</td>
<td>Cultural Exchange during the Cold War</td>
<td>Sofia Pantouvaki</td>
<td>10:30-12:00</td>
</tr>
<tr>
<td>Ioana Szeman</td>
<td>University of Roehampton</td>
<td>The Communist Nation on the World Stage: Romanian Theatres Abroad</td>
<td>Cultural Exchange during the Cold War</td>
<td>Sofia Pantouvaki</td>
<td>10:30-12:00</td>
</tr>
<tr>
<td>Michael Bachmann</td>
<td>University of Glasgow</td>
<td>Ambivalent Pasts: Colonial History and the Theatrical Turn in Ethnographic Curation</td>
<td>Challenging the Museum</td>
<td>Franziska Bork Petersen</td>
<td>10:30-12:00</td>
</tr>
<tr>
<td>Joshua Williams</td>
<td>Department of Theater, Dance &amp; Performance Studies, University of California-Berkeley</td>
<td>An Empire of the Lifelike Dead: Fossils, Taxidermy and the (Re)Staging of the State in Kenya’s National Museum</td>
<td>Challenging the Museum</td>
<td>Franziska Bork Petersen</td>
<td>10:30-12:00</td>
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<tr>
<td>Name</td>
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<tr>
<td>Alexander Chepurov</td>
<td>Russian State Institute of the Performing Arts, St Petersburg</td>
<td>The Approach to Modeling the Theatrical Texts of the Past: The documentary multimedia reconstruction</td>
<td>Challenging the Museum</td>
<td>Franziska Bork Petersen</td>
<td>10:30-12:00</td>
</tr>
<tr>
<td>Tania Neofytou</td>
<td>Tutor (Open University of Cyprus)</td>
<td>Theatrical traces of the past in the contemporary theatre: the case of Simos Kakalas and Horos Theatre Company</td>
<td>Historical Traces on Contemporary Stages</td>
<td>Jane Barnette</td>
<td>10:30-12:00</td>
</tr>
<tr>
<td>Laura Purrell-Gates</td>
<td>Bath Spa University, United Kingdom</td>
<td>Staging Corpses: Disrupting Progressive Historical Narrative through Puppetry</td>
<td>Historical Traces on Contemporary Stages</td>
<td>Jane Barnette</td>
<td>10:30-12:00</td>
</tr>
<tr>
<td>Javiera Larrain</td>
<td>Pontificia Universidad Católica de Chile - CONICYT</td>
<td>Affiliations and reminiscences of a tradition. The melodramatic imagination in the current Chilean scene.</td>
<td>Historical Traces on Contemporary Stages</td>
<td>Jane Barnette</td>
<td>10:30-12:00</td>
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<tr>
<td>Hye-Gyong Kwon</td>
<td>Dongseo University</td>
<td>Dissolving and Reorganizing the Korean Theater: Goot, a Korean Traditional Shamanistic Ritual, and Yun-Taek Lee’s Theater</td>
<td>Asian Rituals and Mythologies</td>
<td>Fernando Mencarelli</td>
<td>10:30-12:00</td>
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<tr>
<td>Aruna Bhikshu</td>
<td>University of Hyderabad</td>
<td>Performative intercessions beyond Religion-A Glimpse into Telugu Dance Traditions</td>
<td>Asian Rituals and Mythologies</td>
<td>Fernando Mencarelli</td>
<td>10:30-12:00</td>
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<tr>
<td>Chul-Sang Ahn</td>
<td>Independent scholar</td>
<td>From Ritual to Comedy: Rethinking a Comic Play of Giving Birth to a Baby in a Traditional Korean Funeral Ritual, Dashiraegi</td>
<td>Asian Rituals and Mythologies</td>
<td>Fernando Mencarelli</td>
<td>10:30-12:00</td>
</tr>
<tr>
<td>Mary Caulfield</td>
<td>Farmingdale State College</td>
<td>“Of what is past, or passing, or to come”: Archiving the corporeal artifacts of Irish and Irish-American heritage performance</td>
<td>Mapping Heritage</td>
<td>Helen Gilbert</td>
<td>10:30-12:00</td>
</tr>
<tr>
<td>Christopher Collins</td>
<td>University of Nottingham</td>
<td>“Of what is past, or passing, or to come”: Archiving the corporeal artifacts of Irish and Irish-American heritage performance</td>
<td>Mapping Heritage</td>
<td>Helen Gilbert</td>
<td>10:30-12:00</td>
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<tr>
<td>Tzu-Ching Yeh</td>
<td>Chang Jung Christian University</td>
<td>City, Literature and Theater: Engaging the Colonial Past in Tainan</td>
<td>Mapping Heritage</td>
<td>Helen Gilbert</td>
<td>10:30-12:00</td>
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<tr>
<td>Rebecca Free</td>
<td>Goucher College</td>
<td>Mapping Heritage Through Site-Specific Performance in Marseille</td>
<td>Mapping Heritage</td>
<td>Helen Gilbert</td>
<td>10:30-12:00</td>
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<tr>
<td>Name</td>
<td>Institution</td>
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<td>Panel</td>
<td>Venue</td>
<td>Curator</td>
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<td>Milija Gluhovic</td>
<td>University of Warwick</td>
<td>The Radicals of Love: Representations, Erasures, Politics</td>
<td>Curated Panel – Radical Citizenship: Performance, Censorship, Erasure</td>
<td>GP 5.11</td>
<td>Janelle Reinelt</td>
</tr>
<tr>
<td>Silvija Jestrovic</td>
<td>Warwick University</td>
<td>The Artist is (Meaningfully) Absent: Three Stories of Performance, Censorship and Erasure from History</td>
<td>Curated Panel – Radical Citizenship: Performance, Censorship, Erasure</td>
<td>GP 5.11</td>
<td>Janelle Reinelt</td>
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<td>Asha Kuthari Chaudhuri</td>
<td>Gauhati University Guwahati</td>
<td>Constructing a Theatre Anthology for a Western Audience: India</td>
<td>Curated Panel – Alternative Theatrical Pasts</td>
<td>GP 5.12</td>
<td>Geraldine Harris</td>
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<td>Xiaomei Chen</td>
<td>University of California at Davis</td>
<td>The Making and Remaking of Anthologies of Modern Chinese Drama: Challenges, Issues and Approaches</td>
<td>Curated Panel – Alternative Theatrical Pasts</td>
<td>GP 5.12</td>
<td>Geraldine Harris</td>
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<td>Marvin Carlson</td>
<td>Graduate Center, City University of New York</td>
<td>Arabic Theatre: An Alternative Theatrical Past</td>
<td>Curated Panel – Alternative Theatrical Pasts</td>
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<td>Geraldine Harris</td>
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<td>Giulia Filacanapa</td>
<td>Labex Arts-H2H / Université Paris 8 Saint Denis</td>
<td>Mask and technologies: from the Commedia dell’arte to the digital avatar</td>
<td>Curated Panel – Mask and Technologies: From the Commedia dell’arte to the Digital Avatar</td>
<td>GP 5.13</td>
<td>Lloyd Peters</td>
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<td>Erica Magris</td>
<td>Université Paris 8 Saint-Denis THALIM-CNRS</td>
<td>Mask and technologies: from the Commedia dell’arte to the digital avatar</td>
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<td>Cedric Plessiet</td>
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<td>Georges Gagneré</td>
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<tr>
<td>Tapati Gupta</td>
<td>Retired from Dept. of English, Calcutta University</td>
<td>Performing Narrative: Tradition &amp; Modernity</td>
<td>Going back in Time through Performance</td>
<td>GP 5.14</td>
<td>10:30-12:00</td>
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<td>Hayato Kosuge</td>
<td>Keio University, Tokyo</td>
<td>Staging Past Disasters with Butoh Dance: Ohno Yoshito’s “Flower and Bird/Inside and Outside” (2015)</td>
<td>Going back in Time through Performance</td>
<td>GP 5.14</td>
<td>10:30-12:00</td>
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<td>Anna Thuring</td>
<td>University of the Arts Helsinki - Theatre Academy</td>
<td>The Heroic Body of Asia: Reflections on Presenting Asian Warriors on Western Stage</td>
<td>Going back in Time through Performance</td>
<td>GP 5.14</td>
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<td>Juan Manuel Adalpe Munoz</td>
<td>University of California, Berkeley</td>
<td>Picking Grapes, Pulling Histories: Teatro Campesino’s genealogies and performance practices of food security and labour</td>
<td>Performance as Research Working Group Sponsored Panel – Transnational Performance as Research</td>
<td>GP 5.15</td>
<td>10:30-12:00</td>
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<td>Ben Spatz</td>
<td>University of Huddersfield</td>
<td>Mad Lab — or Why We Can't Do Practice as Research</td>
<td>Performance as Research Working Group Sponsored Panel – Transnational Performance as Research</td>
<td>GP 5.15</td>
<td>10:30-12:00</td>
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<td>Manola Gayatri Kumarswamy</td>
<td>Faculty NMKRV College, Bangalore University India. Awarded Postdoc fellowship PU,SA.</td>
<td>Working Title: Body Centres from Archive to performance: embodied research and contemporary Indian theatre</td>
<td>Performance as Research Working Group Sponsored Panel – Transnational Performance as Research</td>
<td>GP 5.15</td>
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<td>Ewa Kara</td>
<td>Columbia University</td>
<td>“Revising the ‘Authentic’: Postmodern Design of Baroque Opera”</td>
<td>Theatre Architecture Working Group and Scenography Working Group Joint Panel – Here, Then,</td>
<td>GP 5.16</td>
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<td>Natalie Rewa</td>
<td>School of Drama and Music, Queen's University, Kingston, Ontario Canada</td>
<td>Translation and dialogues of international architectural vocabularies—Snøhetta architects in Oslo, Norway and Kingston, Canada</td>
<td>Theatre Architecture Working Group and Scenography Working Group Joint Panel – Here, Then, Now: Genealogies of Theatre Architecture and Scenography</td>
<td>GP 5.16</td>
<td>10:30-12:00</td>
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<td>Anke Charton</td>
<td>Department for Theatre, Film and Media Studies, University of Vienna</td>
<td>Narratives of a Golden Age: On the Margins of Spanish Theatre History</td>
<td>Staging Spanish History</td>
<td>GP 6.01</td>
<td>14:00-15:30</td>
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<td>Maria Delgado</td>
<td>Royal Central School of Speech and Drama, University of London</td>
<td>Spanish matters: Calixto Bieito's 'Carmen' and 'La forza del destino'</td>
<td>Staging Spanish History</td>
<td>GP 6.01</td>
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<td>Junko Okamoto</td>
<td>Osaka University</td>
<td>The Spanish History of the 20th Century Seen Through the Censorial Archives – In the Case of 2 Major Spanish Playwrights under the Dictatorship</td>
<td>Staging Spanish History</td>
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<td>Dagmara Krzyzaniak</td>
<td>Adam Mickiewicz University in Poznan Faculty of English Department of Studies in</td>
<td>The Battle of the Somme trauma and its theatrical articulation in Frank McGuinness ‘Observe the Sons of Ulster Marching Towards the Somme’</td>
<td>Re-working Trauma through Performance</td>
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<td>R. Darren Gobert</td>
<td>York University</td>
<td>David Greig’s THE EVENTS: Theatre, Healing, and the History of Ideas</td>
<td>Re-working Trauma through Performance</td>
<td>Patrick Duggan</td>
<td>14:00-15:30</td>
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<td>Pentti Paavolainen</td>
<td>University of Helsinki; independent scholar</td>
<td>Theatre of Cultural Trauma and Healing. Case: Finland</td>
<td>Re-working Trauma through Performance</td>
<td>Patrick Duggan</td>
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<td>Anneli Saro</td>
<td>University of Tartu</td>
<td>Theatrical Event as a Representation of Theatre History</td>
<td>Writing Theatre History</td>
<td>Alexander Schwan</td>
<td>14:00-15:30</td>
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<td>Milena Grass</td>
<td>Escuela de Teatro, P. Universidad Católica de Chile</td>
<td>Theatre anthology versus theatre history: the Chilean case</td>
<td>Writing Theatre History</td>
<td>Alexander Schwan</td>
<td>14:00-15:30</td>
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<tr>
<td>Tania Brandão</td>
<td>Universidade Federal do Estado do Rio de Janeiro UNIRIO</td>
<td>History of Modern Theatre: A Study on the Brazilian Experience in Theatrical Performance and Theatre History</td>
<td>Writing Theatre History</td>
<td>Alexander Schwan</td>
<td>14:00-15:30</td>
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<td>Joanna Weckman</td>
<td>Postdoctoral Researcher, Aalto University of Arts, Design and Architecture</td>
<td>Touching the Past -- Costumes as Mediators of the Finnish Film &amp; Theatre History</td>
<td>Costume History</td>
<td>Willmar Sauter</td>
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<td>Fausto Viana</td>
<td>Escola de Artes, Ciencias e Humanidades – Universidade de Sao Paulo</td>
<td>Archives and performance rights: stimulus for forgery and misconceptions</td>
<td>Costume History</td>
<td>Willmar Sauter</td>
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<td>Maarit Uusitalo</td>
<td>Aalto University, School of Arts, Design and Architecture</td>
<td>Gustaf III theatre costumes</td>
<td>Costume History</td>
<td>Willmar Sauter</td>
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<td>Michelle Liu Carriger</td>
<td>University of California, Los Angeles</td>
<td>Past the Theatrical Present: Engaging the Living Histories that Never Happened</td>
<td>Conceptualizing Theatre and Spectacle</td>
<td>Jim Davis</td>
<td>14:00-15:30</td>
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<td>Riku Roihankorpi</td>
<td>The School of Communication, Media and Theatre The University of Tampere</td>
<td>The Eco-Cruelty of the Great Famine of 1695-97: Artaud and His Anarchic Ethics at the Crux of the Little Ice Age</td>
<td>Conceptualizing Theatre and Spectacle</td>
<td>Jim Davis</td>
<td>14:00-15:30</td>
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<td>Teemu Paavolainen</td>
<td>University of Tampere</td>
<td>Ingold’s Binaries: Theatrical and Performative Perspectives on Historical Materiality</td>
<td>Conceptualizing Theatre and Spectacle</td>
<td>Jim Davis</td>
<td>14:00-15:30</td>
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<td>Marie-Louise Crawley</td>
<td>C-DaRE (Centre for Dance Research), Coventry University, UK</td>
<td>Performance as Archive: towards a 'new' methodology in the Dancing Museum?</td>
<td>Re-Enactment and the Dance Archive</td>
<td>GP 6.07</td>
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<td>Alison Curtis-Jones</td>
<td>Trinity Laban Conservatoire of Music and Dance</td>
<td>From Archive to Production: contempoirising the past envisioning the future. Translating and staging Rudolf Laban's Dance Theatre works (1913-1928) for today's audiences.</td>
<td>Re-Enactment and the Dance Archive</td>
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<td>Fernando Oliveira</td>
<td>University of Coimbra</td>
<td>Reenactment as ecodirecting: Vera Mantero's &quot;Eating your heart out in the trees&quot; and other pieces</td>
<td>Re-Enactment and the Dance Archive</td>
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<td>Julia Boll</td>
<td>University of Konstanz</td>
<td>Not Talking about Blackfacing</td>
<td>Racial Stereotyping and its Subversion</td>
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<td>Leslie Gray</td>
<td>University of Maryland College Park</td>
<td>The Resistant Background: Performing Subversion in the Public Sphere</td>
<td>Racial Stereotyping and its Subversion</td>
<td>GP 6.08</td>
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<tr>
<td>Raz Weiner</td>
<td>Royal Holloway University of London, PhD candidate</td>
<td>Ample Wildness: Ethnic Drag and Racial Fantasies in the Kibbutz Movement</td>
<td>Racial Stereotyping and its Subversion</td>
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<td>Christine Junqueira Leite de Medeiros</td>
<td>UNIRIO, Federal University of the State of Rio de Janeiro / FAPERJ, Foundation for Research Support of the State of Rio de Janeiro</td>
<td>The Relationship between Theatre and Cinema in Portugal in the 1930s</td>
<td>Popular Theatre and Film</td>
<td>GP 6.09</td>
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<td>Matthew Buckley</td>
<td>Rutgers University - New Brunswick</td>
<td>Modern Historiography and Mythic History: Melodrama and/in Modernity</td>
<td>Popular Theatre and Film</td>
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<td>Peter Davis</td>
<td>University of Illinois at Urbana-Champaign</td>
<td>Asking Large Questions in Small Spaces: Contextualized Theatre History as Microhistory</td>
<td>Popular Theatre and Film</td>
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<tr>
<td>Mara Kaeser</td>
<td>LMU Munich</td>
<td>Diversification of theatre forms in contemporary theatre using the example of the Munich Kammerspiele</td>
<td>Curated Panel – Institutional Aesthetics: Path Dependencies in German Theatre</td>
<td>GP 6.10</td>
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<td>Sebastian Stauss</td>
<td>Theaterwissenschaft München</td>
<td>Effects of the reunification on the opera houses in East Germany</td>
<td>Curated Panel – Institutional Aesthetics: Path Dependencies in German Theatre</td>
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<td>Bianca Michaels</td>
<td>Ludwig Maximilian University Munich</td>
<td>Highly Improbable and Far-Reaching: Path Dependencies and Critical Junctures in the Institutional Development of German Theatre between 1918 and 1949</td>
<td>Curated Panel – Institutional Aesthetics: Path Dependencies in German Theatre</td>
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<td>Christopher Balme</td>
<td>Institut für Theaterwissenschaft LMU Munich</td>
<td>Institutional Aesthetics: Path Dependencies in German Theatre</td>
<td>Curated Panel – Institutional Aesthetics: Path Dependencies in German Theatre</td>
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<tr>
<td>Bishnupriya Dutt</td>
<td>School of Arts and Aesthetics, Jawaharlal Nehru university, India</td>
<td>Popular Visual Culture Archives and Writing ‘Theatre’ Histories in post-colonial India</td>
<td>Curated Panel – Discoveries as an Element of the Historiographic Process</td>
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<td>Peter Marx</td>
<td>University of Cologne</td>
<td>The Magic Box or the Poetics of Discovery in the Archive</td>
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<td>Tracy C Davis</td>
<td>Northwestern University Evanston, USA</td>
<td>Digital Bounties and Categorical Aberrance in Performance Research: Inside and Outside the Cornucopia</td>
<td>Curated Panel – Discoveries as an Element of the Historiographic Process</td>
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<td>Odai Johnson</td>
<td>University of Washington</td>
<td>Remains, Shattered artifacts on the edge of Empire</td>
<td>Curated Panel – Discoveries as an Element of the Historiographic Process</td>
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<td>Jocelyn Chng</td>
<td>LASALLE College of the Arts</td>
<td>Going Back in Time- (Re)searching the History of Theatre for Young Audiences in Singapore</td>
<td>Urban Communities and Cultural History</td>
<td>GP 6.12</td>
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<td>Caleb Lee</td>
<td>LASALLE College of the Arts</td>
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<td>Claire Borody</td>
<td>University of Winnipeg</td>
<td>The Lower Depths: Then and Now</td>
<td>Urban Communities and Cultural History</td>
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<td>Nicholas Wood</td>
<td>Royal Central School of Speech and Drama</td>
<td>Blue Tired Heroes - Abutting, Rejecting, and Rebuilding the Past</td>
<td>Urban Communities and Cultural History</td>
<td>GP 6.12</td>
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<td>Johanna Timonen</td>
<td>University of Amsterdam</td>
<td>Appearing Archives: Curating the gaps in transnational performing arts history in The Netherlands, Dutch Caribbean and Suriname</td>
<td>Curated Panel – Genealogies of institutional policies and their disjunctures with trans/national performance practices</td>
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<td>Gargi Bharadwaj</td>
<td>Deptt. of Theatre Arts, SN School of Arts &amp; Communication, Hyderabad, Central University, Telangana, India</td>
<td>Re-searching the Archive: Towards Cultural Policy Discourse and its Selected its (In) Visibilities</td>
<td>Curated Panel – Genealogies of institutional policies and their disjunctures with trans/national performance practices</td>
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<td>Lonneke van Heugten</td>
<td>Amsterdam School for Cultural Analysis, University of Amsterdam</td>
<td>Curating the archive, re-staging events in a European public sphere: the cancellation of Golgota Picnic in Poznan</td>
<td>Curated Panel – Genealogies of institutional policies and their disjunctures with trans/national performance practices</td>
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<td>Anna Winget</td>
<td>University of California, Irvine</td>
<td>&quot;As if awakening&quot;: for an increasing global consciousness in Strindberg's Dream Play</td>
<td>Performativity and Spirituality</td>
<td>GP 6.14</td>
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<td>Fernando Mencarelli</td>
<td>Universidade Federal de Minas Gerais/UFMG/Brazil</td>
<td>Practices of the “performer” and indigenous knowledge: shamanism, active culture and performing actions</td>
<td>Performativity and Spirituality</td>
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<td>Matteo Bonfitto</td>
<td>State University of Campinas - Brazil (<a href="http://www.unicamp.br">www.unicamp.br</a>)</td>
<td>Dissolving Past and Present: the importance of spirituality in Eastern/Asian Theatres</td>
<td>Performativity and Spirituality</td>
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<td>Eiman Tuni</td>
<td>King Abdul Aziz University</td>
<td>Discourse in Rahbani Historical Musicals</td>
<td>Arabic Theatre Working Group Sponsored Panel –</td>
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<tr>
<td>Hazem Azmy</td>
<td>Ain Shams University, Egypt</td>
<td>The Just Despot Revisited: Historicising the Crisis of Democratic Governance in the Post-30 June Egyptian Stage</td>
<td>Arabic Theatre Working Group</td>
<td>GP 6.05</td>
<td>Marvin Carlson</td>
<td>14:00-15:30</td>
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<td>Margaret Litvin</td>
<td>Boston University and Swedish Collegium for Advanced Study</td>
<td>Taking Refuge? Arabic Theatre in Scandinavia</td>
<td>Arabic Theatre Working Group</td>
<td>GP 6.05</td>
<td>Marvin Carlson</td>
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<td>Hannah Neumann</td>
<td>University of Cologne</td>
<td>International Art Projects in Afghanistan: Where Does the Responsibility Towards The Artists end?</td>
<td>Political Crises</td>
<td>GP 7.01</td>
<td>Mercè Saumell</td>
<td>16:00-17:30</td>
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<td>Maria Mytilinaki Kennedy</td>
<td>The Graduate Center CUNY</td>
<td>Crisis and Memory on the Bilingual Stage: Testimony Theatre in Translation</td>
<td>Political Crises</td>
<td>GP 7.01</td>
<td>Mercè Saumell</td>
<td>16:00-17:30</td>
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<td>Jirayudh Sinthuphan</td>
<td>Chulalongkorn University</td>
<td>A Glimpse of Hope over the Chaophraya River: History, Memory and Political Dialogue in Performance Practice</td>
<td>Political Crises</td>
<td>GP 7.01</td>
<td>Mercè Saumell</td>
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<td>Lynne Kent</td>
<td>La Trobe University</td>
<td>Moving Screens: gateways between the material and immaterial</td>
<td>Intermediality in Theatre and Performance Working Group</td>
<td>GP 7.02</td>
<td>Aneta Mancewicz</td>
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<td>Andrew Starner</td>
<td>Brown University</td>
<td>The Versailles Broadcasting Corporation: Bidirectional Communication in Theatre, Television, and Tennis</td>
<td>Intermediality in Theatre and Performance Working Group</td>
<td>GP 7.02</td>
<td>Aneta Mancewicz</td>
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<td>Andy Lavender</td>
<td>University of Surrey</td>
<td>Seizing the moment: the cultural disposition of early-phase motion capture</td>
<td>Intermediality in Theatre and Performance Working Group</td>
<td>GP 7.02</td>
<td>Aneta Mancewicz</td>
<td>16:00-17:30</td>
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<tr>
<td>Brian Singleton</td>
<td>Trinity College Dublin</td>
<td>Re-Performing Retrospectives and Witnessing Future History: ANU Productions and the Monto Cycle</td>
<td>Ephemeral Evidence</td>
<td>GP 7.03 16:00-17:30</td>
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<td>Katherine Johnson</td>
<td>Sheffield Hallam University, U.K. and The University of Sydney, Australia</td>
<td>Performance of/as history: live, living and online</td>
<td>Ephemeral Evidence</td>
<td>GP 7.03 16:00-17:30</td>
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<td>Priyanka Basu</td>
<td>Department of South Asia in SOAS</td>
<td>Itinerant Traditions: Reading Fairs and Festivals as New Sites for Constructing Performance Histories</td>
<td>Ephemeral Evidence</td>
<td>GP 7.03 16:00-17:30</td>
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<td>Aneta Stojnic</td>
<td>FMK, Faculty of Media and Communications, Singidunum University, Belgrade</td>
<td>Liminal Bodies and Radical Subjectivities</td>
<td>Choreography and Corporeality Working Group Sponsored Panel</td>
<td>GP 7.04 16:00-17:30</td>
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<td>Arushi Singh</td>
<td>UCLA Department of World Arts and Cultures/Dance</td>
<td>Locating precarity in the creative practice of contemporary dance</td>
<td>Choreography and Corporeality Working Group Sponsored Panel</td>
<td>GP 7.04 16:00-17:30</td>
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<td>Gustavo Vicente</td>
<td>University of Lisbon, School of Arts and Humanities</td>
<td>Expanded practices from the experience of &quot;crisis&quot; in Portugal: recent projects from João Fialdeiro &amp; Fernanda Eugénio and Vera Mantero</td>
<td>Choreography and Corporeality Working Group Sponsored Panel</td>
<td>GP 7.04 16:00-17:30</td>
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<td>Avra Sidiripoulou</td>
<td>Open University of Cyprus</td>
<td>‘Adaptophobia’ and the Current Stage; Or Should we ‘Resurrect’ the Past and Why?</td>
<td>Adaptation and Dramaturgy</td>
<td>GP 7.05 16:00-17:30</td>
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<td>Jan Balbierz</td>
<td>Instytut Filologii Germanskiej, Uniwersytet Jagiellonski</td>
<td>Cultural Traditions and Theatrical Genealogies in Ingmar Bergman´s Operas</td>
<td>Adaptation and Dramaturgy</td>
<td>GP 7.05 16:00-17:30</td>
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<td>Anthoullis Demosthenous</td>
<td>University of Athens</td>
<td>&quot;Saint Tennesse Williams&quot; on Stage</td>
<td>Adaptation and Dramaturgy</td>
<td>GP 7.05 16:00-17:30</td>
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<td>Shorelle Cole</td>
<td>Professional playwright</td>
<td>Veiling the Women: Appropriation of Baroque performance platforms as a plot device in writing the stage adaptation of Vivaldi’s Mistresses</td>
<td>Re-appropriating History and Theatre History</td>
<td>GP 7.06 16:00-17:30</td>
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<td>Ruta Mazeikiene</td>
<td>Vytautas Magnus University</td>
<td>The new is well forgotten old: the legacy of theatrical past in contemporary Lithuanian theatre</td>
<td>Re-appropriating History and Theatre History</td>
<td>GP 7.06</td>
<td>16:00-17:30</td>
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<td>Jeff Kaplan</td>
<td>University of Maryland, College Park</td>
<td>Dramaturging the Past: Dorothy Sands and Styles in Acting (1932)</td>
<td>Re-appropriating History and Theatre History</td>
<td>GP 7.06</td>
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<td>Joana Soares Vieira</td>
<td>Centre for Theatre Studies (CET), University of Lisbon</td>
<td>Does history forgive divas?: the case of Amelia Rey Colaço</td>
<td>Women in Power on and off Stage</td>
<td>GP 7.07</td>
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<td>Ngozi Udengwu</td>
<td>University of Nigeria, Nsukka.</td>
<td>The First Actress Party: Adunni Oluwole and the First Guerrilla Theatre in Nigeria</td>
<td>Women in Power on and off Stage</td>
<td>GP 7.07</td>
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<td>Dorothy Chansky</td>
<td>Texas Tech University</td>
<td>Critic and Criticism as Discursive Artefacts: Wilella Waldorf in Situ</td>
<td>Women in Power on and off Stage</td>
<td>GP 7.07</td>
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<td>Helena Bastos</td>
<td>Universidade de São Paulo (USP), Brazil</td>
<td>Unwilling body. Testimony of a movement between forgetfulness</td>
<td>Memory, Media and the Body</td>
<td>GP 7.08</td>
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<td>Tony Gardner</td>
<td>University of Leeds</td>
<td>Time and Memory in Museum Performance and Re-enactments</td>
<td>Memory, Media and the Body</td>
<td>GP 7.08</td>
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<td>Ildikó Ungvári Zrínyi</td>
<td>University of Arts Tg-Mures, Romania, Theatre Department</td>
<td>Technical media, narratives and realities in theatre history</td>
<td>Memory, Media and the Body</td>
<td>GP 7.08</td>
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<tr>
<td>Nesreen Hussein</td>
<td>Middlesex University</td>
<td>My City, My Revolution and the Theatrical Re-telling of Experience</td>
<td>The Theatrical Power of the People</td>
<td>GP 7.09</td>
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<td>Venkata Naresh Burala</td>
<td>Central University of Jharkhand</td>
<td>Political Mobilization and Folk Performances: A Theatrical Study on the Performances Organized by the Indian People Theatre Association During the Centenary Celebrations of Comrade P.S. in Andhra Pradesh</td>
<td>The Theatrical Power of the People</td>
<td>GP 7.09</td>
<td>16:00-17:30</td>
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<td>Casmir Onyemuchara</td>
<td>University of Ibadan</td>
<td>A Critique of the Origin of Theatre in Nigeria: The Okumipo Masquerade Performance Aesthetics in Focus</td>
<td>The Theatrical Power of the People</td>
<td>GP 7.09</td>
<td>16:00-17:30</td>
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<td>Holly Maples</td>
<td>Brunel University London</td>
<td>The Commemorative Body: Body as Site of Collective Memory and National’ Resistance</td>
<td>Re-Enacting of History</td>
<td>GP 7.10</td>
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<td>Kurt Taroff</td>
<td>Queen's University Belfast</td>
<td>Loyal to a Fault: Performing History and Playing Politics in the Ulster Volunteer Force Centenary Commemoration Parades</td>
<td>Re-Enacting of History</td>
<td>GP 7.10</td>
<td>Fernando Oliveira</td>
<td>16:00-17:30</td>
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<tr>
<td>Natalia Duong</td>
<td>University of California, Berkeley</td>
<td>(Re)dressing Vietnam: War Reenactment and Transnational Repair in the work of Dinh Q. Le</td>
<td>Re-Enacting of History</td>
<td>GP 7.10</td>
<td>Fernando Oliveira</td>
<td>16:00-17:30</td>
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<tr>
<td>Laura Grondahl</td>
<td>University of Helsinki</td>
<td>Amateur traditions as part of the development of the Finnish theatre system</td>
<td>Curated Panel – Historiography in Development of Theatre Systems</td>
<td>GP 7.11</td>
<td>Daria Kubiak</td>
<td>16:00-17:30</td>
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<tr>
<td>Kim Skjoldager-Nielsen</td>
<td>Stockholm University</td>
<td>Historiography of Development: The Danish Theatre System</td>
<td>Curated Panel – Historiography in Development of Theatre Systems</td>
<td>GP 7.11</td>
<td>Daria Kubiak</td>
<td>16:00-17:30</td>
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<tr>
<td>Karolina Prykowska Michalak</td>
<td>University of Lodz</td>
<td>Tradition as factors of organization systems theaters in Europé</td>
<td>Curated Panel – Historiography in Development of Theatre Systems</td>
<td>GP 7.11</td>
<td>Daria Kubiak</td>
<td>16:00-17:30</td>
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<tr>
<td>Małgorzata Leyko</td>
<td>University of Lodz</td>
<td>The distribution of history in Polish theatre in respect to the political transformation of 1989</td>
<td>Curated Panel – Historiography in Development of Theatre Systems</td>
<td>GP 7.11</td>
<td>Daria Kubiak</td>
<td>16:00-17:30</td>
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<tr>
<td>Alette Scavenius</td>
<td>The Royal Library, Denmark</td>
<td>Historiography of Development: The Danish Theatre System</td>
<td>Curated Panel – Historiography in Development of Theatre Systems</td>
<td>GP 7.11</td>
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