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Introduction

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

Welcome to Stockholm at IFTR 2016!

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

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

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

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

Your Stockholm Organising Committee
Conference Schedule at a Glance

Sunday June 12
- Working Groups 1 9–10:30
- Working Groups 2 11–12:30
- Lunch 12:30–14

Monday June 13
- Working Groups 4 9–10:30
- Working Groups 5 10:30–12:30
- Lunch 12:30–14

Tuesday June 14
- General Panels 3 9–10:30
- General Panels 1 11–12:30
- Lunch 12:30–14

Wednesday June 15
- New Scholars’ Workshop 2 9–10:30
- General Panels 4 11–12:30
- Lunch 12:30–14

Thursday June 16
- Keynote Royal 9–10, AULA MAGNA
- Keynote Jørgensen 9–10, AULA MAGNA
- Coffee 10–10:30

Friday June 17
- General Panels 5 10:30–12
- Book Launches 12–13

Saturday June 18
- New Scholars’ Caucus 12–13

Keynotes:
- Wiles & Tatlow 15:30–17, DROTTNINGHOLM COURT THEATRE
- Brandstetter 15:45–18, AULA MAGNA

Activities:
- Welcome Reception 18–19, AULA MAGNA
- Changent à vue 18–19, AULA MAGNA
- Pygmalion 18–19, RIDDARHUSET
- Icons 18–19, SCALATEATERN

Transport:
- Bus to Drottningholm 13:30–14:15

Social & Cultural Programme:
- Opening Ceremony 15:45–18, AULA MAGNA
- Light Buffet & Guided Tours 17:30–18:30, DROTTNINGHOLM COURT THEATRE
- Farewell Reception & Party 18:30–19:00, CITY HALL & MÜNCHENBRYGGERIET
- Closing Ceremony 17:30–18:30, AULA MAGNA
Opening Ceremony

June 13
15:45–19:00

Welcome Addresses
Meike Wagner, Conference Organiser
Astrid Söderbergh Widding, Vice-Chancellor of Stockholm University
Rikard Hoogland, Deputy Head of Department of Culture and Aesthetics

Presidential Address
Jean Graham-Jones, President of IFTR

Information from the IFTR Executive Committee
Jan Clarke, Secretary General
Paul Murphy, Secretary General
Holly Buttimore, Cambridge Journals Online

Opening Keynote
Gabriele Brandstetter, Professor of Theatre and Dance Studies, Freie Universität, Berlin

Information from Conference Organising Committee
Erik Mattsson, Conference Coordinator

Reception
Foyer of Aula Magna
Welcome to the Royal Swedish Opera.
The coming season will feature some of the most beloved classics in opera and ballet as well as an unprecedented number of first performances.

www.operan.se
June 13

Gabriele Brandstetter
Freie Universität Berlin

The Museum in Transition – How Do Performing Artists Affect Historiography?

Over the past years a growing number of dance performances has been exhibited in museums. Curators and choreographers thus challenge the institution of the museum and traditional modes of representing visual arts; and as well they produce transitions between time-frames and space of theatre and museum. How do performance practices – like Tino Sehgal’s choreographing “situations”, or Boris Charmatz’ “Musée de la danse” – reconfigure concepts of collection and exhibition, of archival documentation and performance of re-enactments? The lecture will examine performances that are situated between the frames of theatre and museum/ installation, like Mette Ingvartsen’s “69 positions”, and ask if and how performative modes of re-doing the past are affecting the narratives and discourse of historiography. How could we (re-)think the politics of the “re-”, - expressed in the practices and terminology of re-production, re-construction, re-working etc. - in terms of theory and practises of historiography?

Gabriele Brandstetter is co-director of the International Research Centre “Interweaving Performance Cultures” and Professor of Theatre and Dance Studies at Freie Universität Berlin. She is a member of “German National Academy of Sciences Leopoldina”. Her research focus is on history and aesthetics of dance from the 18th century until today, theatre and dance of the avant-garde; performance, theatricality and gender differences; concepts of body, movement and image. In 2004 she was awarded the “Gottfried-Wilhelm-Leibniz-Prize” by the DFG, and in 2011 the Federal Cross of Merit of the Federal Republic of Germany. Among her most recent publications are Dance (And) Theory (transcript 2013, co-ed. G. Klein); Poetics of Dance. Body, Image and Space in the Historical Avant-Gardes (Oxford University Press 2015); Choreographic Practices. Special Issue: Dis/abilities: The Politics of a Prefix, ed. by Gabriele Brandstetter as Guest Editor together with Ann Cooper Albright et al., Bristol, UK, intellect journals, 2015, Volume 6 Number 1.

June 15

David Wiles
University of Exeter

Presenting the Theatre of Drottningholm

“Drottningholm Court Theater is the grandest theater in all of Scandinavia. If we could grant five stars instead of the mandated three, they would go to this gem of baroque architecture … The first performance was presented here back in 1766, and the theater reached its apogee under Gustav III. The theater retains its original backdrops and props today. Even the same 18th-century ballets and operas are performed here, the productions authentic down to the original costumes.”

My lecture will take place inside the Drottningholm theatre, which was designated a World Heritage Site in 1991. I will address the topic of ‘presenting the past’ in relation to the mythical goal of historical authenticity. I will ask, what is the value of this space as a kind of laboratory to understand the theatre and opera of the 18th century? For certain we cannot replicate, but we can experiment on the basis of different historical premises. To say that this is a ‘baroque’ theatre is already a premise, and use of the theatre is associated with one of the great autocrats of the European Enlightenment, Gustav III. The value of present-day experiment is to challenge our own norms and what we perceive as theatrical common sense. The presence of the Drottningholm Court Theatre is so powerful that work on the stage always feels awkward unless it engages with the unique environment, but in architectural terms the theatre is a field of contradiction. To work on the stage requires engagement with historical otherness, and with the principle that culture is always fluid, shifting and contested. The lecture will be focused around workshop experimentation.

Under the musical direction of Mark Tatlow, Laila Cathleen Neuman will present in a historically informed style an aria from a ‘baroque’ Handel cantata. For the performer, this is a matter of submission to a set of gestural rules, or is this about a system where the performer had the freedom to be an auteur? João Luís Veloso Paixão will then explore with me a scene from Pygmalion, an experiment in musical dramatic form by the Enlightenment philosopher Jean-Jacques Rousseau, roughly contemporaneous with the theatre. (The full production of Pygmalion can be seen as part of the conference social programme.) I shall ask how the aesthetics of stage performance relate to fundamental questions raised by Rousseau about the nature of human beings.

David Wiles is Professor of Drama at the University of Exeter. He is an internationally acknowledged expert in theatre history and historiography. He has published many influential books in the field. His main historical areas of specialism have been the theatre of Greece and Elizabethan England, and important themes in his work have been performance space, masked acting, festival, and the function of theatre in society. His current research focus is the history of premodern or ‘classical’ acting. Amongst his most recent publications are Theatre and Time (Palgrave, 2014), The Theatre of Drottningholm: Performance then and now, (Stockholm, University of Stockholm [ACTA], 2014, co-authored with Willmar Sauter); The Cambridge Companion to Theatre History, Cambridge University Press, 2012 (co-edited with Christine Bymkowskili); Theatre and Citizenship: the History of a Practice (Cambridge University Press, 2011).

Mark Tatlow is an English-born musician, educator and researcher. He was educated at Corpus Christi College, Cambridge, the University of London, the Royal Academy of Music and the National Opera Studio, London. From 2002–2012 he was Professor of Musical Studies at the University College of Opera, Stockholm, and from 2007–2013 Artistic Director at Drottningholms Slottsteater, where he conducted Sweden’s first Monteverdi cycle, as well as operas by Cavalli, Handel, Haydn, and Mozart. Since 2013 he has been a member of the research project “Performing Premodernity” (Stockholm University). His research interests include the vocal and instrumental performance practice of 17th and 18th century recitativo, text declamation, and the influence of orchestral seating layout on musical leadership and interpretation. This summer he will be conducting an opera double-bill at the International Västergötland Academy: Paisiello’s Nina and Morandi’s Comala, the latter not performed since its première in 1780.
Te Ahukaramū Charles Royal
Ngā Manu Atarau, Te Papa Museum of New Zealand

June 16

Charles Royal will present an overview of the key ideas of the past, history and its representation and experience today in the context of his extensive research into histories, traditions and culture of his people. He will speak about his work to create the modern form of the ‘whare tapere’ (tribal ‘houses’ of storytelling, dance, games, music and so on) and he will also discuss these themes in the context of his new role at Te Papa Museum of New Zealand. In advancing the whare tapere in his tribal community and in creating Māori cultural events at the national museum, Charles continues to explore and experiment with notions of the past, history and story.

Charles Royal is director of the Ngā Manu Atarau, Te Papa Museum of New Zealand since 2016. He was educated in Philosophy and Music at Massey University and Victoria University where he received his PhD degree in 1998 with a dissertation on whare tapere-tribal community ‘houses’ of storytelling, music, games, dance and other entertainments. Since 2004 he is the artistic director of Ōrotokare: Art, Story, Motion Trust. From 2009 to 2014 he was Professor of Indigenous Development at the University of Auckland. From 2011 to 2014 he was a visiting fellow at the Department of Theatre, Royal Holloway, University of London. Amongst many merits he received the Te Atairangikahu Māori Literature Award in 1994. Amongst his recent publications are Te Ngākau: He Wānanga i te Mātauranga, (Mauriora-ki-te- Ao/Living Universe Ltd 2009); The Woven Universe: Selected Writings of Rev. Māori Marsden (Estate of Rev Marsden 2003); Native Traditions by Hukiki te Ahu Karamu o Otakai; Jany 1st 1856”, Te Wānanga-o-Raukawa (Otaki 2003); Te Haurapa: An Introduction to Researching Tribal Histories and Traditions (Wellington 1992).

Dorthe Jørgensen
University of Aarhus
History as a Work

June 17

According to Aristotle, poetry is more philosophical than history. Poets give shape to their material. They produce literary works that create cohesion and meaning, whereas historians just retell what happened. So, if we want history to include more than empirical facts, we must let a work-productive formation be a key dimension of our historiography. Such formation draws history closer to philosophy, of the historian it requires philosophical thinking, and it helps the reader to think philosophically. But philosophy comes in various forms, one is imaginative, the other is not, and even the concept of the work has a history of its own. Therefore, the question is not only what it means to let history take shape as a work. The question is also what kind of philosophical thinking this formation requires, and what work-form is adequate today. (The keynote refers to Dorthe Jørgensen’s book Historier som værk: Værkets historie (History as a Work: The Work’s History), Aarhus University Press, 2006.)

Dorthe Jørgensen is Professor of Philosophy and the History of Ideas at the University of Aarhus, Denmark. She received the Higher Doctorate Degree in Theology (dr.theol.) (2014) and a PhD (dr. phil) (2006). She was educated at the University of Aarhus and the Freie Universität, Berlin, and won numerous grants and scholarships. In 2003 she was awarded the University of Aarhus’ Jubilee Foundation Research Prize for outstanding research, teaching and mediating, and in 2014 she the research prize “Honorable Reception” by videnskab.dk for the book Den skønne tænkning (Beautiful Thinking). Amongst her most recent publications are Den skønne tænkning: Veje til erfaringstænksomhed. Religionsfilosofisk udmættet (Beautiful Thinking: Pathways to Metaphysics of Experience. Religio-philosophically Implemented, 2014); Nærvær og eftertanke: Mit pædagogiske laboratorium (Presence and Afterthought: My Educational Laboratory, 2015).
History in Focus – Discussions, Roundtables, Special Events

June 14
19:00–21:00
Stockholm Academy of Dramatic Arts

Changement à Vue – Discussion and Demonstration of a Baroque Theatre Model

Changement à Vue presents a workshop and a round table on questions like how history inspires the future and how different points of view give new insights into the past. The round table discussion is followed by a lecture-demo hands on experience with the one to four model of the Drottningholm Court Theatre developed by the Expertise Centre for Technical Theatre of Royal Institute of Theatre, Cinema & Sound (EHB) as a collaboration with the research project Changement à Vue at Stockholm Academy of Dramatic Arts – SADA.

Participants:
Anders Larsson, Stockholm University of the Arts, and Chris Van Goethem, Royal Institute for Theatre, Cinema & Sound, Brussels, research Baroque machinery from a contemporary technical point of view.
Jerome Maeckelbergh, OISTAT, explores the scenographical possibilities showing examples from the Bourla Theatre in Antwerpen.
Ture Rangström, artistic director of Strindberg’s Intima Teater, Stockholm, reflects on his experiences as the user of the Drottningholm machinery.

PLEASE NOTE: The event will take place at Stockholm Academy of Dramatic Arts (SADA), Valhallavägen 189, Subway Station Karlaplan (Red Line, No. 13)

Please sign in at the Registration Desk if you wish to participate in this event.

June 15
9:00–10:30, 11:00–12:30
D3111

250 Years of Drottningholm Court Theatre – Interplays of Artefacts, Discourses and Practices

This panel is both a celebration and an evaluation of the Drottningholm Court Theatre. The overarching questions for the discussion are: What can we learn from historical theatres – as theatre historians and theorists and as theatre practitioners? What should be performed on stages from past centuries? How can historical theatres be preserved for the future? During the two sequential sessions the participants of the panel will give their view and discuss with the audience.

Chair: Willmar Sauter (Stockholm)

Participants:
Marvin Carlson
Professor, theatre historian (New York)
Mark Franko
Professor, dance historian and practitioner of historical dances (Philadelphia)
Sofi Lerström
Managing director of the Drottningholm Court Theatre (Stockholm)
Erland Montgomery
Architect responsible for the Drottningholm Court Theatre (Stockholm)
Susanne Rydén
President of the Royal Academy of Music, Singer (Stockholm)
Pavel Slavko
Head of Administration of the State Castle (Český Krumlov)
Sigrid T’Hooft
Director, specialist of Historically Informed Performance (Ghent)
June 17
10:30–12:00
B3115

The Future of the Past: The Historiography Working Group Roundtable

On the occasion of this IFTR conference devoted to the theme “The Theatrical Past,” new and continuing members of the Historiography Working Group will gather for a special roundtable to discuss the discipline of historical research and the particular challenges and opportunities of theatre historiography today within and across national paradigms. What are the stakes of the discipline today? What changes in publication and higher education are affecting the discipline? What impact does today’s political, social, economic, or aesthetic environments have on the discipline? What other frameworks for the study of theatre historiography extend or recycle past methods or areas of inquiry? The roundtable will feature short presentations by panellists, leaving time for ample discussion among the group and with attendees.

Chairs: Kate Newey and Susan Tenneriello

Participants:
Rosemarie Bank
Kent State University

Henry Bial
University of Kansas

Jim Davis
University of Warwick

Jan Lazardig
University of Amsterdam

Esther Kim Lee
University of Maryland

Rashna Nicholson
LMU Munich

David Wiles
University of Exeter
IFTR 2016 at the Drottningholm Court Theatre

June 15
13:30–18:30 (appr.)

In 2016 we celebrate the 250th anniversary of the Drottningholm Court Theatre (built 1766) – the best-preserved European 18th century theatre and a UNESCO World Heritage. Therefore the conference organizers will take you out to this unique historical performance venue just outside the city of Stockholm on the afternoon of June 15.

While at Drottningholm, we will attend a keynote lecture by David Wiles (see Key note, p.8), entitled Presenting the Theatre of Drottningholm, followed by a performance demonstration under the musical direction of Mark Tatlow. This event will reveal and display the stage machinery and original special effects from the Baroque theatre tradition. Due to fact that the 454-seat auditorium of the Drottningholm Court Theatre cannot host all conference delegates at one time the keynote lecture and demonstration will be performed twice. All participants will receive a colored ticket to assign them to one of the groups. Please keep this ticket throughout the afternoon – it will facilitate greatly the organization of this event.

Since the Court Theatre is an old and fragile building, we kindly ask you to treat it gently during our visit. Eating, drinking or smoking inside of the theatre is strictly prohibited. Due to the fire hazard, you will be asked to leave all belongings (except for smaller handbags) in the cloakroom.

13:30–14:15
Bus service between campus and Drottningholm.

15:00
Keynote Lecture and Demonstration:
Presenting the Theatre of Drottningholm, group 1.

16:15
Keynote Lecture and Demonstration:
Presenting the Theatre of Drottningholm, group 2.

The keynote lecture is followed by light refreshments in the Déjeuner Salon. When both keynote sessions are finished, there will also be a chance to get a glimpse of the stage machinery during short guided tours of the stage area.

17:00–19:15
Shuttle bus service between Drottningholm and Brommaplan, where the nearest metro station is located.

18:30
Déjeuner Salon closing time.
Schedule
| Theatre Architecture | Theatron Workshop with Breg Horemans  
In ancient Greek amphitheatres, theatron referred to the area where the audience sat. This Do-It-Together workshop takes the participants from Dionysian rituals, Medieval miracle plays, 16th century Italy and 19th century Wagner all the way to the post-dramatic black boxes of today. And all it takes is 26 chairs that just as easily form a Roman amphitheatre as they do a classical proscenium arch stage. |
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<td>14:00–18:00 E319</td>
<td>Chair Andrew Filmer</td>
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| Imagining and Reimagining Space | Adela Bravo Sauras  
Institut für Angewandte Theaterwissenschaft (Gießen) / Universität der Künste (Berlin)  
Classifying architecture in relation to theater |
|----------------------------------|---------------------------------------------------------------------------------------------------------------|
| Mike Pearson                     | Aberystwyth University  
Modelling Performance                                                                                           |
| Catherine Hamel                  | University of Calgary  
Theatres of Observation: Scripts for Lingering                                                                 |

| Feminist Research | Pre-conference session  
Feminist Research  
14:00–18:00 A5137 |
|--------------------|----------------------------------------------------------------------------------------------------------------|

| Performance and Religion | Pre-conference Workshops  
Polyxeni Stavrou  
Transcendental Experiences in Text-based Performance |
|--------------------------|----------------------------------------------------------------------------------------------------------------|
| Hannah McClure           | The University of Surrey  
A Whirling Sema of the Heart |

| Performance as Research | Pre-conference meeting  
Performance as Research  
10:00–18.00 Linnégatan |
|-------------------------|----------------------------------------------------------------------------------------------------------------|


### Theatre Architecture

Interpreting and reconstructing historical performance spaces and practices

**E487**

Chair

**Andrew Filmer**

- **Shozo Motosugi**
  - University of Science and Technology
  - Transformation in the traditional theater in Japan —space and time relations

- **Xiaohuan Zhao**
  - University of Sydney
  - Ancient Stages in Ancestral Shrines: A Study of Huizhou Theatre in Late Imperial China

- **Julie Iezzi**
  - University of Hawaii at Manoa, Dept. of Theatre and Dance
  - The Playwright at the Heart of 18th Kabuki Scenography: Namiki Shōza and his Machines

### Intermediality in Theatre and Performance

Spatial interventions: The new meets the old

**D289**

Chair

**Andy Lavender**

- **Kurt Vanhoutte**
  - University of Antwerp
  - 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)

- **Riina Oruaas**
  - University of Tartu
  - Technological theatre: from new to old media

- **Susanne Kass**
  - Academy of Fine Arts in Prague
  - 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

### Performance and Consciousness

**B419**

Chair

**Daniel Meyer-Dinkgräfe**

- **Jane Drake Brody**
  - The Theatre School, DePaul University, Chicago, IL
  - Acting, Archetype, and Neuroscience

- **Ulla Kallenbach**
  - University of Southern Denmark
  - Conflux and imagination: perspectives from philosophy and drama

- **Gabriella Calchi Novati**
  - ISAP-Zurich
  - From Charlie Hebdo to Le Bataclan: Subject(ed) to Digital Biopolitics

- **Tomasz Ciesielski**
  - Institute of Contemporary Culture, University of Lodz
  - Artistic recreation and neurocognitive recontextualization: Ancient choreia in re-construction

### Performances in Public Spaces

Ecology

**D220**

Chair

**Esther Belvis**

- **Susan Haedicke**
  - University of Warwick Department of Theatre and Performance Studies Coventry UK
  - Eco-creativity and Performance of the Land: The PerFormance Project and Earthrise

- **Andrew Eglinton**
  - Konan Women’s University (Kobe, Japan)
  - In Search of Direction: Mapping, Materiality and Theatre Ecology in Rural Japan

### Queer Futures

Popular Queer performance

**F289**

Chair

**Fintan Walsh**

- **Sarah Mullan**
  - Queen Mary, University of London
  - Deviant Lesbianism: The West End revivals of The Killing of Sister George and The Children’s Hour in 2011

- **Stephen Greer**
  - University of Glasgow
  - Queer resentment and history as progress: the backwards drag of Margaret Thatcher Queen of Soho

- **Lazlo Pearlman**
  - Northumbria University
  - Thoughts on a Transgender Performance Economy: Stripping My Way Through The Box
### Music Theatre

**D299**  
*Chair*  
George Rodosthenous

All sessions are open to conference participants but they are to note that papers would not be read. Papers will be pre-circulated amongst WG participants (these will not be provided for walk-in participants) and the sessions will be used for conversation and debate. Presenters will, however, give a short 5 minutes overview of their paper and abstracts will be available to everyone.

- **Alison Walls**  
  CUNY Graduate Center  
  Porgy at the Pí: The New Zealand Opera Company’s 1965 Porgy and Bess

- **Paula Sledzinska**  
  University of Aberdeen  
  Navigating between the past and the future – National Theatre of Scotland and the musical construction of contemporary Scottish identities

- **David Savran**  
  The Graduate Center, CUNY University of New York  
  Broadway as Global Brand

- **Sahoko Tsuji**  
  Waseda University  
  Interplays of how to dramatize the past and create a musical show in Billion Dollar Baby

### Arabic Theatre

**Egyptian Theatre Across Shifting Nationalist Times**  
**F420**  
*Chair*  
Hazem Azmy

- **Tiran Manucharyan**  
  University of St Andrews  
  Abū al-’Ilā al-Salāmūnī: the rewriting of history in the Egyptian theatre in the 1970-80s

- **Hadia Mousa**  
  Helwan University  
  The 1919 Revolution in the Eyes of Modern and Contemporary Egyptian Theatre Directors

### Performance and Religion

**F413**  
*Chair*  
Joshua Edelman

- **Ketu Katrak and Anita Ratnam**  
  UCI / University of Madras, India  
  Kaisika Natakam, 13th Century Ritual Dance Theatre from Tamilnadu, India

- **Isabella Elena Drăghici**  
  University of Bucharest, Department of Philosophy; Research Assistant, Romanian Academy, “G. Ciprian” Institute of Art History, Department “Dramatic Art and Cinema”  
  Rethinking Aesthetic and Ecstatic in Theatre Art: Mircea Eliade’s Vision in Nineteen Roses and Stanislav Grof’s Theory about Holotropic States of Consciousness

- **Maysa Utairat**  
  Royal Holloway University of London  
  Tradition and Modernity in Buddhist Storytelling

### Translation, Adaptation and Dramaturgy

**E497**  
*Chair*  
Katja Krebs

- **Fiona Graham**  
  Goldsmiths, London University  
  Excavating The Space Between: The collaboration between dramaturge and artistic director

- **Eleanor Skimin**  
  Brown University, USA  
  Bourgeois inheritances: the specter of the office in experimental dramaturgical practice and theory

- **Jane Turner and Patrick Campbell**  
  Manchester Metropolitan University  
  Body of the group/body of the artist as central to the ethos of Third Theatre

- **Carol Brown**  
  The University of Auckland  
  Excavating The Space Between: The collaboration between dramaturge and artistic director

### Samuel Beckett

**Responses in Different Countries**  
**F220**  
*Chair*  
Mariko Hori Tanaka

- **Priyanka Chatterjee**  
  Budge Budge Institute of Technology  
  The Dynamics of Intraculturalism: Waiting for Godot in Bangla

- **Charlotta P. Einarsson**  
  Department of English, Stockholm University  

- **Teresa Rosell Nicolas**  
  University of Barcelona  
  Samuel Beckett’s Reception in Spain or the Revolution of a Louse
### Scenography

**Interpreting sites and historical performance practices**

B497  

**Chair:**  
Scott Palmer

**Fiona Watt**  
University of the Creative Arts, Rochester, UK  

“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*)

**Greer Crawley**  
Buckinghamshire New University and Royal Holloway University of London  

*Mutable Perception*

**Catherine Ely O’Carroll**  
Dublin Institute of Technology, GradCAM  

*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’*

**Nebojsa Tabački**  
Freelance Artist  

*Consuming Scenography: Theatricality and Entertainment Strategies of the Shopping Mall*

### Theatrical Event

**Politics**

D207  

**Chair:**  
Willmar Sauter

**Naphtaly Shem-Tov**  
The Open University of Israel  

*The Political Context of the Theatrical Event: Politicized Theatre*

**Eva Chou**  
Baruch College, City University of New York  

*Two Chinese Ballets and The Contexts of their Creation and Performance*

**Vicki Ann Cremona**  
University of Malta  

*Theatre in Malta under British rule: opposition and negotiation*

### Processus de Création

**D307**  

**Chairs:**  
Josette Féral and Sophie Proust

**Berenice Hamidi Kim**  
University Lyon 2, France  

*Façons de s’organiser, manières de créer au Cheptel Neikoum*

**Edith Cassiers**  
University of Antwerp; Vrije Universiteit Brussel  

*Indiquer et Délimiter « L’Imagination Didascalique » – Rechercher les notes de metteurs en scène contemporains: une conclusion préliminaire*

### Political Performances

**Theatres of the Left / Performance and Activism Today**

C497  

**Chairs:**  
Paola Botham and Lloyd Peters

**Simone Niehoff**  
Ludwig-Maximilians-University of Munich (LMU)  

*Genealogies of interventionist performance*

**Elena Marchevska**  
London South Bank University  

*Performing inequality: Performative self-organised protest and the politics of ‘precariousness’*

**Pujya Ghosh**  
Jawaharlal Nehru University  

*…of Spaces and Spectacles*

**Rebecca Hillman**  
University of Exeter  

*Reclaiming the network: revisiting historical support systems for artists and activists of the new UK Left*

### African and Caribbean Theatre and Performance

**Medium and Process**

F315  

**Awo Mana Asiedu**  
University of Ghana  

*Tracking the Creative process of a Roverman Production*

**Catherine Makhumula**  
University of Stellenbosch  

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

### Asian Theatre

**Contemporary Asian Puppet and Marionette Theatre**

F299  

**Seokhun Choi**  
Yonsei University, South Korea  

*Re-Thinking Presence in Intermedial Terms: The Distinct Ontology of Body and Digital Media in The Marionette*

**Frances Barbe**  
Edith Cowan University, Perth  

*Considering the Butoh Performer as a Marionette-like Object*
Historiography

Negotiating Identity

Janice Norwood
University of Hertfordshire
Nineteenth-Century ‘House’ Dramatists and the Creation of Theatrical Identity

Katharina Wessely
Institute of Culture Studies and Theatre History, Austrian Academy of Sciences
Between Back Province and Metropolis: Actor Autobiographies as Sites to Negotiate Cultural Identities

Nurith Yaari
Tel Aviv University
Myths versus Facts in Theatre History: The Reception of Hanoch Levin in the European Theatrical Scene

Popular Entertainments

The sessions of the Popular Entertainments Working Group are open to any conference delegates who wish to attend. This Working Group operates by circulating members’ papers in advance of the conference, enabling a more focused discussion during our sessions. We allocate thirty minutes for discussion of each paper — authors speak about their research for 10–15 minutes and then the ensuing discussion is moderated by another member of the Working Group.

Elizabeth Turner
University of Warwick
Exploring the Present Through the Past: Magic, Mass Media and the ‘Aesthetic of Attractions’

Joanna Mansbridge
Department of American Culture & Literature, Bilkent University

Susan Kattwinkel
College of Charleston
Pens and Tellers and the recreation of heritage magic

Performance as Research

Introductory session.

Choreography and Corporeality

Ana Carolina Mundim
Universidade Federal de Uberlândia
Bodyspace in Dance

Debanjali Biswas
King’s College London
Assembling dance history of Manipur through a life narrative

Yutian Wong
San Francisco State University
Anthologizing Contemporary Dance Studies

Astrid von Rosen
University of Gothenburg
Scena-Graphic Semiotics: Making Meaning with the City Dancers

Hetty Blades
Coventry University
Dance resistance and analysis

Johanna Laakkonen
University of Helsinki
"Sehr verehrte Frau Eckstein!" — Letters as source material in dance history

Luiza Banov
USP - Universidade de São Paulo
Coreography: a knowledge beyond history

Sayonara Pereira
São Paulo University
Dialogues between quotidian gestures, and memories inscribed in the body to a poetic construction of choreographic scores
Working Groups 9:00–10:30

Thomas DeFrantz
Duke University
SWITCH: The Dancing Body of the State Queer Social Dance, Political Leadership, and Black Popular Culture

Yatin Lin
Taipei National University of the Arts
Transnational Sino-Corporeality: The Aesthetics of Legend Lin Dance Theatre from Taiwan

Shantel Ehrenberg
University of Surrey
Foregrounding the imagination: re-reflecting on dancers’ engagement with video self-reflection

Aastha Gandhi
Independent Researcher
Reading the Performer and the Performative: Presence of multi-racial bodies in Indian Circus

Angela Woodhouse
Middlesex University

Jens Richard Giersdorf
Marymount Manhattan College
Now that dance studies is an established academic discipline, how does one curate the third edition of the Routledge Dance Studies Reader for readers in diverse national and institutional contexts?

Meghna Bhardwaj
Jawaharlal Nehru University, Delhi, India
Debating ‘Modern’ in the Indian context: Reflecting on Dance History and Changing Aesthetics of Dance in India

Vanessa Macedo
School of Communication and Arts (ECA) of University of São Paulo
Reflections on choreographic practices of Brazilian artists in contemporary dance

Bettina Brandl-Risi
Institut fuer Theater- und Medienwissenschaft, Friedrich-Alexander-Universitaet Erlangen-Nuernberg, Germany
Re-enactment(s)’ histories. Tableaux vivants as tools for corporeal historiographies

Gisela Doria
State University of Campinas
Vaslav Nijinsky and the seeds of contemporaneity

Justine Nakase
National University of Ireland, Galway
‘I am your like’: Ruth Negga, Pegeen Mike and Embodying the Irish Canon

Katja Schneider
Institute for Theater Studies Ludwig Maximilians University Munich
For the Day after Tomorrow. Passing on Pina Bausch’s Work

Melina Scialom
University of Roehampton
A genealogical perspective of Rudolf Laban’s heritage

Philippa Rothfield
University of Roehampton
Dance and the Nexus of Time

Pil Hansen
School of Creative and Performing Arts, Dance, Drama, University of Calgary
A Differently Earned Presence: The Effect of Dual Task Improvisation Systems on Cognitive Capacity

Prarthana Purkayastha
Royal Holloway University of London
The Violence of Virtuosity

Shrinkhla Sahai
Jawahar Lal Nehru University, New Delhi
Contemporary Performance Practices at the Cusp: New gestures of expression

Stacey Prickett
University of Roehampton, London, UK
N.Y. Export: Opus Jazz Dancing the Political Across the Decades

Susanne Ravn
University of Southern Denmark
A phenomenological description of the body memories of dancers

Rachael Swain
Melbourne University
Remembering the past while opening to the future in intercultural-indigenous dance
### Participants

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<tr>
<th>Name</th>
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<th>Title</th>
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<tr>
<td>Antje Budde</td>
<td>University of Toronto</td>
<td>In feminist numbers: performances of mathematical beauty and disgust</td>
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<tr>
<td>Anne Thompson</td>
<td>Flinders University</td>
<td>Gen Y Australian women Staging Theatre History</td>
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<tr>
<td>Phoenix Thomas</td>
<td>Royal Central School of Speech and Drama</td>
<td>Costume as Craftivism – Fabricating Resistance</td>
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<tr>
<td>Shonagh Hill</td>
<td>St Patrick’s College, DCU</td>
<td>The writing body and Inghiridhe na hEireann’s tableaux vivant</td>
</tr>
<tr>
<td>Stefania Lodi Rizzini</td>
<td>UIR - Paris 3 - Nouvelle Sorbonne</td>
<td>Strategies of Gender Reversal</td>
</tr>
<tr>
<td>Charlotte Canning</td>
<td>University of Texas at Austin</td>
<td>White Women Set Free: Broadway’s Historiography of Racial Appropriation.</td>
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<tr>
<td>Sandra D’Urso</td>
<td>The University of Melbourne</td>
<td>Traditions of Remonstration against Authority: Performing Women’s Parrhésia in the 21st Century</td>
</tr>
<tr>
<td>Kim Solga</td>
<td>Western University, Canada</td>
<td>“Precarious Naturalism”</td>
</tr>
<tr>
<td>Ana Bernstein</td>
<td>Universidade Federal do Estado do Rio de Janeiro (UNIRIO)</td>
<td>A Feminist Spring in Brazil</td>
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<tr>
<td>Fawzia Afzal Khan</td>
<td>Montclair State University</td>
<td>The Respectable Courtesan: Reading Malka Pukhraj’s Performative Memoir, Song Sung True</td>
</tr>
<tr>
<td>Geraldine Harris</td>
<td>Lancaster University</td>
<td>Timely and Untimely Resurfacings in Liz Aggiss’s The English Channel and Season Butler’s Happiness Forgets.</td>
</tr>
<tr>
<td>Indu Jain</td>
<td>Theatre and Performance Studies, SAA, JNU</td>
<td>Resisting and Negotiating Traditional Representational Legacies: Anamika Haksar’s Antar Yatra.</td>
</tr>
<tr>
<td>Karen Quigley</td>
<td>University of York</td>
<td>Feminist pedagogies and site-specific practices – strategies of documentation and display</td>
</tr>
<tr>
<td>Lisa Fitzpatrick</td>
<td>Ulster University Northern Ireland, UK</td>
<td>Questions of Honour: Representations of Honour and Gender in 19th Century Naturalistic Theatre</td>
</tr>
<tr>
<td>Maja Sorli</td>
<td>Academy of Theatre, Radio, Film and Television (UL AGRFT), University of Ljubljana, Slovenia</td>
<td>The Slovenian Feminist Tradition at the City of Women Festival</td>
</tr>
<tr>
<td>Outi Lahtinen</td>
<td>University of Helsinki</td>
<td>The Fun of Working Together: A Collaboration between Playwright and Director-Dramaturge</td>
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Presenting the Theatrical Past

2016
MONDAY
JUNE 13

Working Groups 9:00–10:30

Tiina Rosenberg
The Department of Culture and Aesthetics Stockholm University, Sweden
Pussy Riot Revisited: Performing Feminist Traditions

Maggie Inchley
Queen Mary University of London
Revisiting Feminisms and debbie tucker green

Birgitta Johansson Lindh
University of Gothenburg
Women’s experience as feminist resistance in late 19th century plays

Farah Ali
University of Hull
The Rotten Hyper(Realistic) Game: Harold Pinter’s Betrayal Between Reality and Realism

Dayna Killian and Una Kealy
Waterford Institute of Technology
Questioning the filters and factors of decision making in Irish theatre programming in relation to the work of Teresa Deevy

Nobuko Anan
Birkbeck College, University of London
Revising Traditions: “Emancipation of Woman,” A Second-Wave Feminist “Muse-cal” in Japan

Aoihe Monks
Queen Mary University of London
Craft and the Invention of Tradition

Carole Quigley
Trinity College Dublin
Sexual Assault v Sexual Awakening; Exploring the sexual and sexualized female body in Gillian Greer’s Petals

Anna Birch
Royal Conservatoire of Scotland
Making history through performance

Performance and Disability
D320

Chairs
Arseli Dokumaci and Yvonne Schmidt

The Performance and Disability Working Group will group the papers and create the panels in the first Working Group session. Visitors to the group sessions and new members are welcome. Please contact: yvonne.schmidt@zhdk.ch.

Sonali Shah
University of Glasgow
Polio Monologues: Translating ethnographic text into verbatim theatre

Kate Maguire-Rosier
Macquarie University
Accessing the past through bodies baring the present

Riikka Papunen
The University of Tamperé/CMT
Finding new ways of performing disability on Finnish stage - the collaboration between Theatre Siperia and the Center of Activity and Arts Wärjäämö

Margaret Ames
Aberystwyth University
Thoughts on dramaturgy, embodied memory and learning disability

Ashley McAskill
Concordia University
Positioning the Affective Value of Tenderness in Disability Aesthetics

Arseli Dokumaci
McGill University
Performance as Function: The Military Origins of the Concept of Disability

Bree Hadley
Queensland University of Technology
Mapping Changing Theatre Climates

22
Presenting the Theatrical Past
Colette Conroy  
University of Hull, UK  
Communicating pain: An interdisciplinary conversation  

Kirsty Johnston  
Dept. of Theatre and Film University of British Columbia  
Building an Archive of Inclusion: Three Canadian Theatre Projects  

Maria Carlson  
University of Georgia  
Genealogies of Autistic Performance: Christopher Knowles  

Sarah Jane Dickenson  
University of Hull  
Communicating pain: An interdisciplinary conversation  

Yvonne Schmidt  
Zurich University of the Arts  
Exploring Rehearsal Processes through Video Documentary  

Khairani Barokka  
Goldsmiths Visual Cultures Department  
Abled Until Proven Disabled: Crippling Women’s Representations in Art History through Performance, Problematising Cultural Contexts of Crippling  

Amanda DiLodovico  
Temple University  
Disabled Theater as Multitude: A Temporal Intervention  

Janet Gibson  
UTS:research  
Materialising Genealogies/ Disturbing the ‘Right Kind’ of Dementia Story
## Translation, Adaptation and Dramaturgy

### E497

**Chair**

Andrea Pelegri Kristic

**Dominic Glynn**  
Institute of Modern Languages Research  
A Magus on Stage: Olivier Cadiot’s Novels Adapted to the Theatre

**Gad Kaynar**  
Tel Aviv University, Theatre Arts  
Ghosts’ or Phantoms?: Hybrid Cultural Images as Prominent Agents in Theatrically-Oriented Dramaturgical Translations: The Case of Ibsen in Hebrew

**Mark O’Thomas**  
University of Lincoln  
Technology and the future of theatrical translation

**Sarah Grochala**  
Royal Central School of Speech and Drama  
Technology and the future of theatrical translation

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## Theatrical Event

### Values & Sanctions

**D207**

**Chair**

Anneli Saro

**Peter Peasey**  
University of Bristol  
Rituals of Cohesion and Consumption: The Cruel Optimism of Commodified Communitas in Immersive Performance

**Andreas Kotte**  
University of Berne  
Selecting Contexts

**Janne Tapper**  
Finnish Cultural Foundation, Grant Researcher  
Philosophy as an Event: Context of The Theatrical Event

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## Theatre Architecture

### Restoring, regenerating and re-using

**E487**

**Chair**

Cathy Turner

**Julie Matheson**  
York University  
Theatre Restoration and Contemporary Activism: Reperforming the Past

**Andrew Filmer**  
Aberystwyth University  
‘We have to do this slowly’: Assessing NVA’s Kilmahew/St Peter’s Project

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## Historiography

### Negotiating Traditions

**F389**

**Rashna Nicholson**  
Ludwig Maximilian University of Munich  
The Persian Warrior Performed

**Rosemarie Bank**  
Kent State University  
When is an Artefact Not a Fact of Art?

**Tanja Klankert**  
Institute of Theater Studies  
Faces and masks: The reception of Nō masks in European dance

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## Music Theatre

### D299

**Chair**

George Rodosthenous

**Helena Langewitz**  
Institute of Theater Studies, University Bern  
The so-called Boom of Baroque Opera and Historically Informed Performance Practice: What Does It Tell Us?

**Helena Spurna**  
University Palacky in Olomouc  
The So-called Boom of Baroque Opera and Historically Informed Performance Practice: What Does It Tell Us?

**Tereza Havlevkova**  
Charles University, Prague  
Opera, Memory, and Collective Identity: Opera Scenes in Czech Narrative Cinema during Nazi Occupation
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<th>Presenter/Speaker</th>
<th>Affiliation/Institution</th>
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<td>Arabic Theatre</td>
<td>Historicising Palestinian Dramas</td>
<td>Rand Hazou</td>
<td>Massey University</td>
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<td>Re-Enacting Palestine and the Performance of Credibility</td>
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<td>Samer Al-Saber</td>
<td>Florida State University</td>
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<td>Performance and Religion</td>
<td>Re-Enacting Palestine and the Performance of Credibility</td>
<td>Josh Stenberg</td>
<td>Department of Theatre and Film University of British Columbia</td>
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<td>“Christian “Chinese Opera”: “Tradition” as a Vehicle for Faith Promotion in Taiwan</td>
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<td>Joshua Edelman</td>
<td>Manchester Metropolitan University</td>
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<td>The Megachurch and the Synagogue: a case study of intertraditional performative borrowing</td>
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<td>Will Shuler</td>
<td>Royal Holloway, University of London</td>
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<td>Dionysus Superstar: Performance of Pagan and Gnostic Christian Mysteries</td>
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<td>Performance in Public Spaces</td>
<td>Performance of Pagan and Gnostic Christian Mysteries</td>
<td>Helen Gilbert</td>
<td>Royal Holloway University of London</td>
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<td>Mapping Indigenous Heritage in London: New Journeys though Old Landmarks</td>
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<td>Bertie Ferdman</td>
<td>City University of New York - BMCC Campus</td>
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<td>Landmark Performance: The Production(s) of Urban Sites</td>
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<td>Tim White</td>
<td>University of Warwick</td>
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<td>Lest we forget, lest we remember: Tales of Tianenmen</td>
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<tr>
<td>Samuel Beckett</td>
<td>Responses in Different Countries</td>
<td>Yoshiko Takebe</td>
<td>Shujitsu University</td>
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<td>Translating Theatre Language of Beckett’s Text</td>
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<td>Shimon Levy</td>
<td>Tel Aviv University, Theater Dept.</td>
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<td>Personalized Beckett</td>
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<td>Anita Rakoczy</td>
<td>Karoli Gaspar University of the Reformed Church in Hungary</td>
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<td>Samuel Beckett’s Fin de partie in Hungary – A Brief Reception History</td>
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<td>Popular Entertainments</td>
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<td>Maude B Lafrance</td>
<td>Université du Québec à Montréal</td>
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<td>Collective remembering and Popular Culture in Mommy d’Olivier Choinière</td>
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<td>Mikael Strömberg</td>
<td>University of Gothenburg</td>
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<td>Presenting the outdoor theatre in Sweden</td>
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<td>Janyes Hayes</td>
<td>University of Wollongong, Australia</td>
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<td>Sites to Remember: Performing the landscape in cultural history</td>
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<tr>
<td>Scenography</td>
<td>Animated Scenography through Light and Projection</td>
<td>Dominika Larionow</td>
<td>University of Lodz, Poland</td>
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<td>Historical migrations between theater and cinema elements of stage design as an example of creativity of Allan Starski</td>
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<td>Carmen Gonzalez Requeijo</td>
<td>Faculty of Fine Arts at Universidad Complutense de Madrid</td>
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<td>Transmedia Experimenting Objects (TEO): A proposal for documentation and exhibition of contemporary staging</td>
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<td>Katherine Sandsys</td>
<td>Rose Bruford College</td>
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<td>“I want a big disco”: animating the museum</td>
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<td>Vincenzo Sansone</td>
<td>University of Palermo Department of Cultures and Societies</td>
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<td>The history of theatre and videomapping: a new stagecraft machine of vision to generate a new augmented space</td>
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### Performance and Consciousness

**B419**

**Chair**

Peter Zazzali

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<tbody>
<tr>
<td>Alla Sosnowskaya</td>
<td>Hongle University</td>
<td>Human Beings and His Double?</td>
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<tr>
<td>Philden Ndlela</td>
<td>North West University, Department of English</td>
<td>Claudius’s “State of the Nation Address” and his deployment of Repressive State Apparatuses in Hamlet</td>
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<tr>
<td>Yetunde Akorede</td>
<td>Adyemi Federal University College of Education, Ondo</td>
<td>Nigeria Home Video Films and the Other-Worldliness: A Psycho-social Interpretation of the Unconscious Consciousness</td>
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<tr>
<td>Anton Krueger</td>
<td>Rhodes University, South Africa</td>
<td>Performing Mindfulness: Three South African Case Studies</td>
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<tr>
<td>Claudius’s “State of the Nation Address” and his deployment of Repressive State Apparatuses in Hamlet</td>
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### Intermediality in Theatre and Performance

**D289**

**Chair**

Ralf Remshardt

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<tbody>
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<td>Piotr Woycicki</td>
<td>Aberystwyth University</td>
<td>Recursive game structures as emergent post-capitalist creative strategies</td>
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<tr>
<td>Jocelyn Spence</td>
<td>University of Nottingham</td>
<td>Music sharing through site-specific intermedial performance</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>
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### Processus de Création

**D307**

**Chairs**

Josette Féral and Sophie Proust

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<tbody>
<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>
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<tr>
<td>Mariana Simoni</td>
<td>Pontifícia Universidade Católica do Rio de Janeiro (PUC-Rio)</td>
<td>Flammes, rêves et théorie: Le processus de création de Hannas Traum</td>
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### Political Performances

**Dialogue in Contemporary Political Performance / Politics and Ethics, Effect and Affect (part 1)**

**C497**

**Chairs**

Paola Botham and Lloyd Peters

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<td>Zahava Caspi</td>
<td>Ben-Gurion University in the Negev</td>
<td>Politics, Ethics and Theater: Are Mutual Relations Possible?</td>
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<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>
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<td>Elizabeth Tomlin</td>
<td>University of Birmingham</td>
<td>From Effect to Affect: The Pendulum of ‘the Political’</td>
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<td>Lib Taylor</td>
<td>University of Reading</td>
<td>Speaking to me: These Associations and the spatial politics of para-performance</td>
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<td>Linda Taylor</td>
<td>Northumbria University</td>
<td>What’s Left?: The production of subjectivity through rational dialogue</td>
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### African and Caribbean Theatre and Performance

**Space and Architecture**

**F315**

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<td>Ariane Zaytzeff</td>
<td>Finding space: making art in a controlled public space in contemporary Rwanda</td>
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<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>
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Asian Theatre

Intercultural Asian Theatre Past and Present
F299

Shih-Lung Lo
Department of Chinese Studies, Paul Valery University-Montpellier III, France
From Adrienne Lecourteur to Yun Caixia: Adaptation of French Well-Made Play on the Modern Chinese Stage

Tsu-Chung Su
National Taiwan Normal University
Asian Theatre or Otherwise: A Revisit of Peter Brook's The Mahabharata

Kirstin Pauka
University of Hawaii at Manoa
Contemporary Balinese Wayang Listrik (shadow theatre) as an reinterpretation of the theatrical past: a case study of the UHMC Asian Theatre Program production of "Subali-Sugriwa-Battle of the Monkey Kings"

Digital Humanities in Theatre Research

Digital Technology in/as Performance
F497

Bindi Kang
The Graduate Center, City University of New York
A Subcultural Carnival, or Actual Activism? -- A Case Study of a Chinese Cyber performance: This is a Dividing Line (2015)

Anna Makrzanoswka
Rose Bruford College
Experimental Rehearsal Techniques: Bio-screen & Bio-camera Capturing the Devising Process

Nivedita Gokhale
University of Lincoln, United Kingdom
Voicing Domestic Abuse against Women in India through Digitised Theatre

Ann Elizabeth Armstrong
Miami University, Oxford OH
Embodying the Chronotope: Freedom Summer 1964, Locative Media, and Performance in Digital Humanities

Performance as Research

E319

Lynette Hunter and Nicole Peis
Performance Studies, University of California Davis
Lineage transmission, coherence, and change: Contemporary Dance including Ballet and Wushu

Bruce Barton
University of Calgary
Performing Close Relations

Laurelann Porter
Arizona State University
Diachronic Translation/ Translating Six Characters Across Time and Geography: Performance process as epistemic access to historiography

Participants: Natalia Esling, William Lewis, Harry Wilson, Anthoullis Demosthenous

Queer Futures

HIV/AIDS in Queer Performance
F289

Fintan Walsh
Birkbeck, University of London
Seep Shows

Catherine Silverstone
Queen Mary University of London
AIDS in (Global) Queer Times: Karen Finley's Written in Sand (2013-15)

Dirk Gindt
Stockholm University Department of Culture and Aesthetics
Affective Power or Neoliberal Sentimentality? HIV and AIDS Performance in Contemporary Sweden

Feminist Research

B413

Performance and Disability

D320

Choreography and Corporeality

E306

Please see June 13 9:00–10:30 for more information.
### Working Groups 14:00–15:30

#### Theatrical Event

**Cultural Contexts/Economics**  
D207  
Chair  
Beate Schappach

- **Matthias Warstat**  
  Freie Universität Berlin  
  How Applied Theatre Projects Contextualise

- **Poulomi Das**  
  Jawaharlal Nehru University, New Delhi, India  
  "The Tourist Eye changes it all": Adaptation and Expectation in the Bonbibi Palas of Sundarbans (India)

- **Susan Bennett**  
  University of Calgary  
  Brand, Value, Theatre

#### Performance and Consciousness

**B419**  
Chair  
Daniel Meyer-Dinkgräfe

- **Sandra Parra**  
  Universidade Estadual de Londrina - UEL  
  Breathing as key to scenic creation

- **Maria Grazia Turri**  
  University of Oxford  
  The art of the actor as alpha-function: interpreting the eighteenth-century notion of the actor’s sensibility as unconscious emotional processing

- **László Stachó**  
  Liszt Academy of Music, Budapest  
  Practice Methodology, a new attentional training for musicians

- **Angela Butler**  
  Trinity College Dublin  
  The art of the actor as alpha-function: interpreting the eighteenth-century notion of the actor’s sensibility as unconscious emotional processing

#### Music Theatre

**D299**  
Chair  
George Rodosthenous

- **Phoebe Rumsey**  
  The Graduate Center, City University of New York (CUNY)  
  "Hamilton" the Musical: Remixing Historical Narratives

- **Sarah Browne**  
  University of Wolverhampton  
  From Hair to Hamilton: Who lives, who dies, who tells your story?

- **Sheri Anderson**  
  Monmouth University  
  Harmony and Understanding: A Study of the Physics of Equilibrium in the Musical Hair

#### Scenography

**Scenographic History & Contemporary Experiences**  
B497  
Chair  
Greer Crawley

- **Scott Palmer**  
  University of Leeds, UK  
  Descending into night: Light, darkness and the theatrical experience

- **Helen Iball**  
  Workshop Theatre, School of English, University of Leeds, UK  
  ‘Sharpening the gift of living’: C21st mindfulness practices and the legacy of 1960s-70s Flux Objects

- **Stephen Di Benedetto**  
  University of Miami  
  Sideshow scenography: lessons from the past for creating immersive experiences

#### Performances in Public Spaces

**Home/ Homelands**  
D220  
Chair  
Helen Gilbert

- **Sigridur Lara Sigurjonsdottir**  
  University of Iceland  
  “Now is the Wintris of our discontent” – The signs of Icelandic protests

- **Lesley Delmenico**  
  Grinnell College  
  Theatricalizing Urban Pasts: The Home Theatre Project’s Simultaneous Stagings

- **Esther Belvis Pons**  
  Arica  
  Dialogues between homeland and home
## Intermediality in Theatre and Performance

**Going into No Man’s Land: Intermedial performance in/and the public sphere**

**D289**

Chair: Jo Scott

Kornelia Deres  
Károli Gáspár University of the Reformed Church (Budapest, Hungary)  
Performing Intermedial Spaces of Claustrophobia

Ralf Remshardt  
University of Florida  
Fugitive Performance: Nicolas Stemann’s Die Schutzbefohlenen and the Medial Matrix of Refugee Theatre

Aneta Mancewicz  
Kingston University  
Intermedial Performance as a Public Sphere

## Performance and Religion

**F413**

Chair: Joshua Edelman

Marios Chatziprokopiou  
Aberystwyth University  
We are the easiest victims of the jihadists: Performing Shia minorities in contemporary Athens

Katharina Pewny  
Ghent University, Belgium  
Precarious Communities: Traces of Ritual and Religion in Contemporary Theatre (in Germany and in Belgium)

James Reynolds  
Kingston University, London  
Between but not Wandering: Spiritual Space and Contradiction in Robert Lepage and Ex Machina’s The Seven Streams of the River Ota

## Translation, Adaptation, and Dramaturgy

**E497**

Chair: Mark O’Thomas

Nelya Babynets  
National Autonomous University of Mexico (UNAM)  
Early Modern Hamlet on Contemporary Mexican Stage

Sarah Grunnah  
University of Oxford (UK)  
Authenticity in Adaptation: Performing the Drama(turgy) of Spain’s Golden Age in Translation

Kiki Gounaridou  
Smith College  
Swiss-French Absurdism: Translating Isabelle Sbrissa’s Barbie and Ken

## Theatre Architecture

**E487**

Chair: Natalie Rewa

Thea Brejzek  
University of Technology Sydney (UTS)  
Radical Hospitality: A Close Reading of 2 Post-Otherness Interventions in the context of refugee housing in Berlin

Stuart Andrews  
University of Surrey  
Adapting Architecture in Death of the Dollhouse and 12 Ballads for Huguenot House

## Arabic Theatre

**F420**

Chair: Rand Hazou

Hadeel Abdelhameed  
La Trobe University  
Scripting Memories: female characters in Iraqi plays about War

Solomon Teklu  
Adama University  
‘No Trumpets, No Drums’: Healing Trauma and War Memory through Theater

## Queer Futures

**F289**

Chair: Stephen Greer

Annalaura Alifuoco  
Liverpool Hope University  
Willfully (Un)Bound: Queer Kinships and Faulty Bloodlines

Caoimhe Mader McGuinness  
Queen Mary University of London  
‘Why don’t you do it then?’ – Frozen between watching and acting at SPILL 2015

Betty Jean Young  
University of Georgia, Athens, GA, USA  
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
Presenting the Theatrical Past

Working Groups 14:00–15:30

**Processus de Création**

D307

**Chairs**
Josette Féral and Sophie Proust

**Beth Lopes**
Universidade de São Paulo
L’écrit de soi et le processus de création

**Pia Gutierrez**
Universidad de Santiago de Chile
Le faire des images: Genèse de Fulgor (2016)

**Marco Catalão**
University of São Paulo (USP)
“Théâtre virtuel”: la critique comme processus de création

**Political Performances**

Politics and Ethics, Effect and Affect (part 2 and discussion) / The British History Play (Past and Present)

C497

**Chairs**
Paola Botham and Lloyd Peters

**Majeed Mohammed Midhin**
University of Essex, UK, University of Anbar, Iraq
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

**Jacqueline Bolton**
University of Lincoln
Three Kingdoms: Reviving the ‘state of the (inter)nation play’

**Paola Botham**
Birmingham City University (UK)
The British History Play beyond Postmodernism

**Trish Reid**
Kingston University, London
Remaking the Demos: Caryl Churchill’s Dramaturgy of Disillusionment

**African and Caribbean Theatre and Performance**

Transnational Flows

F315

**Julia Goldstein**
The Graduate Center, CUNY
Reframing Transnational Exchange: Sundance Institute, South-South Networking, and the Kampala International Theatre Festival

**Sabine Kim**
Main University
Theater, Slavery and Democracy

**David Donkor**
Texas A&M University
“All for You, Satch”: The Performance of Transatlantic Blackness in Louis Armstrong’s 1956 Musical Tour of Ghana

**Digital Humanities in Theatre Research**

DH Tools for Theatre Research

F497

**Dominique Lauvernier**
Ecole Pratique des Hautes Etudes Paris
A comprehensive virtual tool of 3d models for restituting French Court Theatres

**José Pedro Sousa and Bruno Henriques**
Centre for Theatre Studies, University of Lisbon
The virtual reconstruction of disappeared playhouses: A methodology

**Ana Bigotte Vieira**
Universidade de Lisboa, Centro de Estudos de Teatro Universidade NOVA de Lisboa, IREL/NOVA Gulbenkian Foundation ACARTE 1984-1989 Digital Timeline seen as a ‘commons tool’

**Patricia Gaborik**
American University of Rome
Digital Methods, Historiographic Shifts: the Case of Performance in Fascist Italy

**Historiography**

Performances of/and Reconstruction

F389

**Susan Tenneriello**
Baruch College, CUNY
Winning Hearts and Minds: Visions of Political Transformation at the 1988 Seoul Summer Olympics Opening Ceremony

**Aldo Milohnic**
University of Ljubljana, Academy of Theatre, Radio, Film and Television
Theatre Reconstruction and its Discontents

**Jo Robinson**
University of Nottingham, UK
Presenting the theatrical past in place: theatre history at site
Performance as Research

Roberta Mock  
Plymouth University  
A Trip Around the World is Not a Cruise: Performance Analysis from the Inside Out

Emma Meehan  
Coventry University  
Embodied archives, PaR and ‘intangible’ heritage

Joanna Bucknall  
University of Portsmouth  
Rememberance & Remembering: Performance as a critical palimpsest of legacy

Participants: Marina Ni Dubhain, Annelis Kuhlmann, Alison Curtis-Jones, Marie-Louise Crawley

Popular Entertainments

Cariad Astles  
University of Exeter and Royal Central School of Speech and Drama  
Farting in the Face of Fear: Puppetry and Dictatorship

Jonas Eklund  
Stockholm University  
A Short Story of Amusement: on the ‘Forgotten’ Swedish History of ‘Midgets’ as Entertainment

Lisa Skwirblies  
School for Theatre and Performance Studies at the University of Warwick  
Colonial Pantomime – The ‘first German genocide’ on the popular stage

Samuel Beckett

Moments of Reality – a lecture by Swedish director, Jan Jonson (Special Open Session)  
F220

Chair
Linda Ben-Zvi

The Beckett WG invites all conference participants to this Special Lecture describing Jan Jonson’s two years working with prisoners at the Kumla Maximum Prison in Sweden, and later at San Quentin in the US, putting on Waiting for Godot, a play that the inmates – many serving life terms – felt spoke directly to them and their experiences.

Feminist Research

Please see June 13 9:00–10:30 for more information.

Asian Theatre

Asian Aesthetic of Theatre and Performance  
F299

Rora Paek  
Department of Creative Writing at Soongsil University  
Performing the Aesthetics of Zen Buddhism: Asian Performances of ‘Non-duality’ (不二)

Wei Feng  
Shandong University  
Voice and Affect in Chuanju’s Bangqiang

Yingying Xiao  
University Normal of Nanjing  
Who is and where is the real subject of perceive in the aesthetic process?

Performance and Disability

Please see June 13 9:00-10:30 for more information.

Choreography and Corporeality

Please see June 13 9:00-10:30 for more information.
### Arabic Theatre

**“New” Arab Theatres? Exploring the Performance Cultures of the Arab Gulf**

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<tr>
<th>Session</th>
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<th>Chair</th>
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<tbody>
<tr>
<td>F420</td>
<td>“New” Arab Theatres? Exploring the Performance Cultures of the Arab Gulf</td>
<td>Eiman Tunsí</td>
<td>University of Warwick and Queen Mary University of London</td>
</tr>
</tbody>
</table>

**Seven Countries in Search of an Historiography: The Challenges and the Potential of Theatre History on the Arabian Peninsula**

*Faisál Hamádáh*  
Queen Mary  
Harazála’s Feet: Politics in Translation Between Weiss, Wannous and the Kuwaiti Stage

### Theatrical Event

**Addressing the Audience**

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<tr>
<th>Session</th>
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<tbody>
<tr>
<td>D207</td>
<td>Addressing the Audience</td>
<td>Sarah Bess Rowen</td>
<td>University of Hildesheim</td>
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</tbody>
</table>

Affective space and historical context in theatrical performances

*Silvia Dumítrieu*  
Royal Central School of Speech and Drama  
Theatricality, Subversion and Transgression

### Historiography

**Canonization, Narrative, Legitimation**

<table>
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<tr>
<th>Session</th>
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<tbody>
<tr>
<td>F389</td>
<td>Canonization, Narrative, Legitimation</td>
<td>Yael Zarth-Levo</td>
<td>Tel-Aviv University</td>
</tr>
</tbody>
</table>

On Playwright Canonization: Factors and Implications

*Pirkko Koski*  
University of Helsinki  
Finnish National Theatre and the Time of Change

### Asian Theatre

**History of Asian Theatre and Modernity**

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<th>Session</th>
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<tr>
<td>F299</td>
<td>History of Asian Theatre and Modernity</td>
<td>Rachel Payne and Jonah Salz</td>
<td>University of Canterbury, New Zealand / Ryukoku University</td>
</tr>
</tbody>
</table>

Borders and bridges: adventures in mapping Japanese theatre history

*Meewon Lee*  
Korean National University of Arts  
Modernization, the pivotal turning point of Korean theatre History

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

*Anandhakrishnan Balakrishna Pillai*  
S N School of Arts & Communication University

### Performance and Consciousness

**Indian Theatre Special Sessions on Taste, Panel 1**

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<th>Session</th>
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<tr>
<td>B419</td>
<td>Tasting the Atmosphere: On the Performance of Wine</td>
<td>Sreenath Nair</td>
<td>Siena College / University of Kent</td>
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</tbody>
</table>

Tasting the Atmosphere: On the Performance of Wine

*Krysta Dennis and Roanna Mitchell*  
Siena College / University of Kent  
Tasteful Screams: Sense and Nonsense in Kathakali Vocal Performance

**Men in Mohiniyattam: A new trend in the making: An ethnographic art-based research project**

*Sanjukta Banerjee*  
York University, Toronto, Canada

**Light, Sound and Scenographic Atmospheres**

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<tr>
<td>B497</td>
<td>Light, Sound and Scenographic Atmospheres</td>
<td>Kathy Sandys</td>
<td>University of Leeds</td>
</tr>
</tbody>
</table>

Chiarascuro, perception, and expression; a pre-history of scenographic light

*Katherine Graham*  
University of Leeds  
Chiarascuro, perception, and expression; a pre-history of scenographic light

**Divergent Irish Scenographies at the Turn of the Twentieth Century**

*Christopher McCormack*  
National University of Ireland, Galway  
“By a Blaze of Electric Light”: Divergent Irish Scenographies at the Turn of the Twentieth Century

**Theatron immersed: the auditorium as an architecture for fantastic space and aural vision**

*Ruth Prangen*  
Muthesius Kunsthochschule Kiel  
Scenosphere & Scenotopia

*Ross Brown*  
The Royal Central School of Speech and Drama, University of London  
Theatron immersed: the auditorium as an architecture for fantastic space and aural vision

*Sanjukta Banerjee*  
York University, Toronto, Canada  
Men in Mohiniyattam: A new trend in the making: An ethnographic art-based research project
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<tbody>
<tr>
<td><strong>Theatre Architecture</strong></td>
<td>Negotiating modernity and indigeneity in theatre architecture</td>
<td>Charles Nwadigwe, Nnamdi Azikiwe University, Awka, Nigeria</td>
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<td>The Development of Theatre Space and Architecture in Contemporary Africa: Historical Evolution of Two Nigerian Traditional Performance Venues</td>
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<td>Fikerte Mekuria, Individual worker</td>
<td>Remapping history: interpreting modernity and history through Ethiopian theater architecture</td>
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<td>The Development of Theatre Space and Architecture in Contemporary Africa: Historical Evolution of Two Nigerian Traditional Performance Venues</td>
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<td><strong>Political Performances</strong></td>
<td>Performing Contemporary Anxieties / Nation and Borders in the Reinterpretation of Classics</td>
<td>Tal Izhaki and Avraham Oz, The Academy of Performing Arts, Tel Aviv / University of Haifa, Tel Aviv</td>
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<td>Tracing the Birth of Modern Capitalism and Nationhood in Shakespeare's The Merchant of Venice</td>
<td>James Hudson, University of Lincoln, The Reactionary Mind and the limits of Liberal Tolerance in Chris Thorpe's Confirmation and David Grieg's The Events</td>
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<td>Patrick Duggan, University of Surrey, Unsettling the audience: on the politics, ethics and aesthetics of anxiety in contemporary performance</td>
<td>Evelyn Annuss, Institute for Theater Studies, LMU München, Between Paradoxes and Push-Back: Aesthetics and the Crisis of the European Border Regime</td>
</tr>
<tr>
<td><strong>Queer Futures</strong></td>
<td>Queer Places</td>
<td>Bryce Lease, Royal Holloway, University of London, From RuPaul to the Cape Flats: TransPolitics and Drag Pageants in Cape Town</td>
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<td>Sascha Forster, Theaterwissenschaftliche Sammlung, University of Cologne, Queering Weimar Cologne: Thoughts about the Homosexual Scene in Cologne, Germany, 1918–33</td>
<td>Christopher-Rasheem McMillan, King's College London, Bathhouses as Backstage of Sodom: Sex, Scripturere, and the Performance of Sacred Place</td>
</tr>
<tr>
<td><strong>African and Caribbean Theatre and Performance</strong></td>
<td>Strategies of Social Action/Change</td>
<td>Julius Heinicke, Department of Theatre Studies Freie Universität Berlin, Germany, Applied and/or democratic? Questioning Democratic Strategies of Applied Theatre in Southern Africa</td>
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<td>Rene Igweonu, Canterbury Christ Church University, UK, ‘Once Upon Four Robbers’: a parable for social and political change in Nigeria</td>
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<tr>
<td><strong>Samuel Beckett</strong></td>
<td>Technology and Performance</td>
<td>Anna Sigg, McGill University, Montreal, Canada, Cinematic Adaptations of Beckett’s Breath</td>
</tr>
<tr>
<td></td>
<td>Matthias Korn, University of Potsdam, On seriality and obsession</td>
<td>Jonathan Bignell, University of Reading, Textures of Black: Walter Asmus and Beckett’s What Where on Screen</td>
</tr>
<tr>
<td><strong>Intermediality in Theatre and Performance</strong></td>
<td>Transmediality and Theatricality</td>
<td>Maria Angeles Grande, University of Granada, From transtextuality to transmediality: performative strategies in contemporary theater</td>
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<td>Maria Jose Sanchez Montes, University of Granada, Transmedia theatre and contemporary performance</td>
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## Working Groups 09:00–10:30

### Performances in Public Spaces

**Walks/Mobs**

**D220**

**Chair**

Susan Haedicke

- **Jia-Iuan Chin**
  - National Dong Hwa University
  - Night Market Theatre and Night Walks: Making Theatre in the Margin

- **Rebecca Savory Fuller**
  - University of Exeter
  - Flash Mob Mumbai: Enacting a ‘politics of forgetting’ in the semi-public spaces of globalising India

- **Anders Backstrom**
  - Theatre and Dance Studies, Department of Culture and Aesthetics, Stockholm University
  - The Street as Venue

### Performance and Religion

**F413**

**Chair**

Kim Skjoldager-Nielsen

- **Alvin Eng Hui Lim**
  - National University of Singapore
  - Deriving and Arriving at Island Performatives and Spiritualities: Voyages in Southeast Asia

- **Claire Maria Chambers**
  - Soongsil University, Seoul, South Korea
  - Performing Tradition: Women Priests and the Contestation of History

- **Yoshiko Fukushima**
  - OPM(H)
  - Ancient Magic in Iida Shigemi’s Documentary Dance Theatre

### Music Theatre

**D299**

**Chair**

Marcus Tan

- **Marcus Tan**
  - National Institute of Education, Nanyang Technological University Singapore
  - (Re)Sounding the Past and/in the Present: Battlefield and the Ghost of Peter Brook’s Past

- **Millie Taylor**
  - University of Winchester
  - Alarums and Flourishes: Musical Signification in Macbeth and A Midsummer Night’s Dream

- **Renfang Tang**
  - University of Hull, UK
  - ‘If Music Be the Food of Love’: Music in Twelfth Night

- **Alejandro Postigo**
  - RCSSD
  - Making ‘The Copla Musical’: PaR and interculturalism in musical theatre

### Translation, Adaptation and Dramaturgy

**E497**

**Chair**

Stuart Young

- **Katja Krebs**
  - University of Bristol, UK
  - Adaptation as Rewatching

- **Andrea Pelegri Kristic**
  - Pontificia Universidad Católica de Chile/Paris Ouest Nanterre la Défense
  - Strata of Mediation: Towards a New Category for the Analysis of Theatre Translation

- **Shane Kinghorn**
  - Manchester Metropolitan University
  - The Mourning After: Structures of Feeling in Verbatim Theatre

### Performance as Research

**E319**

**Chair**

Göze Saner

- **Göze Saner**
  - Goldsmiths, University of London
  - An Inquiry into Form: Past and Present (Co-Author with Maria Kapsali)

- **Jonathan Heron**
  - University of Warwick
  - To dance is also to think: histories/practices/movements

- **Pauliina Hulkko**
  - University of Tampere
  - Performance as Research Meets Art(ist) Pedagogy

- **Esa Kirkkapelto**
  - University of the Arts Helsinki
  - The Adventures of the Diaphragm: On the Physiology of Affective Acting

Participants: Christina Schmutz, Peilin Liang, Elizabeth de Roza, Anu Koskinen
### Popular Entertainments

**D215**

- **Gillian Arrighi**  
  University of Newcastle, Australia  
  Claiming Childhood: theatre business and the [new] political rights of the child

- **Kim Baston**  
  La Trobe University  
  The ‘Dromedary Wars’: ambition, ineptitude and theatrical rivalry in eighteenth century Edinburgh

- **Lisa Warrington**  
  University of Otago, Dunedin, New Zealand  
  Second leads and low comedians: the long and occasionally illustrious careers of Mrs Walter Hill, her husband, and children

### Feminist Research

**B413**  
Please see June 13 9:00-10:30 for more information.

### Performance and Disability

**D320**  
Please see June 13 9:00-10:30 for more information.

### Choreography and Corporeality

**E306**  
Please see June 13 9:00-10:30 for more information.

### Digital Humanities in Theatre Research

**F497**  
Business Meeting (All IFTR members welcome).

### Processus de Création

**D307**  
Bilan de la journée précédente  
Discussion générale sur l’état des recherches dans le domaine des processus de création  
Mise en place d’un projet commun  
Conclusion
## General Panels 11:00–12:30

### Nordic Drama Abroad

**GP 1.01**  
**D289**  
**Chair**  
Hanna Korsberg

**Maria Sehopoulou**  
National and Kapodistrian University of Athens  
Transnational Diversities and National Singularities: the Case of August Strindberg and his Reception in Greece

**Svein Henrik Nyhus**  
Centre for Ibsen Studies, University of Oslo  
Ibsen in America - a centralized narrative?

**Kamaluddin Nilu**  
University of Oslo  
No Local is Anymore Local: A Transcultural Adaptation of Ibsen’s Peer Gynt

### Digital Archives

**GP 1.02**  
**D299**  
**Chair**  
Anna Maria Monteverdi

**José Camões**  
Centre for Theatre Studies  
ReCET the past: Tools for a modern theatre archaeology

**John Andreassen**  
Dramatårn, Aarhus University, Denmark  
Eternal Presence – How to create a Community Play Archive?

**Bernadette Cochrane**  
University of Queensland  
Remaindering the Remains: the digital, the live, and the archive

### Echoes of Indian Pasts in the Theatre

**GP 1.03**  
**E487**  
**Chair**  
Sanjay Kumar

**Kotla Hanumantha Rao**  
Potti Sriramulu Telugu University  
Surabhi – The Pioneer in Stagecraft

**Ramakrishnan Muthiah**  
Central University of Jharkhand  
Resisting the Stratified World: Understanding the Role of Folk Theatre for the Marginalized Communities in India

**Tithi Chakraborty**  
Budge Budge Institute of Technology  
Echoes of Social, Political and Economic Crises in the Theatre of Bengal, India

### Sources and Techniques of Operatic Performativity

**GP 1.04**  
**E497**  
**Chair**  
Ross Brown

**Sofie Taubert**  
Institute of Media Culture and Theatre, University of Cologne  
Shipwreck and enchanted lands - Wonder, Sound and Machinery in Shakespeare’s The Tempest

**Aldo Roma**  
Sapienza University of Rome  
Digital Archives and Textual Attribution: Story and Reflections About a Migration from Opera to Vocal Music in the Late Seventeenth Century

**Susana Egea Ruiz**  
Escola Superior de Música de Catalunya - Institut del Teatre de Barcelona  
Acting on opera through history: sources and treatises to create the performativity of operatic genre, from XV century to nowadays

### De-constructing Gender

**GP 1.05**  
**F289**  
**Chair**  
Denise Varney

**Ankush Gupta**  
Jawaharlal Nehru University, New Delhi  
Queering the Voice of the Nation- The Case of Lata Mangeshkar

**Kirstin Smith**  
Queen Mary, University of London  
Historicising Casting: Methodological Challenges

**Ken Nielsen**  
New York University Abu Dhabi  
Reconstructing BENT Identities: Performance, Gay History, and the Present Past
### Countering the Canon

**Chair**
Hazem Azmy

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<tr>
<td>Countering the Canon</td>
<td>Chieko Hiranoi</td>
<td>Hosei University</td>
</tr>
<tr>
<td>History of a Ji-shibai – A History of Citizen Participation in Arts and its Contributions to Local Society</td>
<td>Martynas Petrikas</td>
<td>Vilniaus University</td>
</tr>
<tr>
<td>Selective Memory and Counter-Canonical History</td>
<td>Tony McCaffrey</td>
<td>University of Canterbury Christchurch Polytechnic Institute of Technology Different Light Theatre</td>
</tr>
</tbody>
</table>

### Theatre and Humanist Utopia

**Chair**
Christina Nygren

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<tr>
<th>Title</th>
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<tbody>
<tr>
<td>Back to the Ritual Towards a Theatrical Spirituality</td>
<td>Fabiola Camuti</td>
<td>“Sapienza” University of Rome; UvA, University of Amsterdam</td>
</tr>
<tr>
<td>Battlefield or the dance-conversation around the fire: Peter Brook’s “theatre of less”</td>
<td>Martha de Mello Ribeiro</td>
<td>Fluminense Federal University (UFF)</td>
</tr>
<tr>
<td>In (re)search of Performance as Research: Examples from research on actors’ work from Odin Teatret, Denmark</td>
<td>Annelis Kuhlmann</td>
<td>Dramaturgy Studies, Aarhus University</td>
</tr>
</tbody>
</table>

### Performing Dance History

**Chair**
Lena Hammergren

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<tr>
<th>Title</th>
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<tbody>
<tr>
<td>The An-Archive of Contemporary Dance: Choreographic Re-enactment, or How to (Re-)Construe a Recalcitrant Past with Unstable Means?</td>
<td>Timmy De Laet</td>
<td>University of Antwerp</td>
</tr>
<tr>
<td>Cracking History’s Codes in Crocodile Time: The Sweat and Glitter of Migrating Women Butoh Artists, Ashikawa Yoko and Furukawa Anzū accompanied by SU-EN</td>
<td>Katherine Mezur</td>
<td>Keio University Art Center</td>
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</table>

### Re-reading Theatre History: Entertainment, Spectacle and Mise-en-Scène

**Chair**
Toby Zinman

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<tr>
<th>Title</th>
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<tbody>
<tr>
<td>The Time of The Spectacle</td>
<td>Kati Roettger</td>
<td>University of Amsterdam</td>
</tr>
<tr>
<td>Belgrade as Hub for (inter-)national Theatre in the 19th Century</td>
<td>Marija Djokic</td>
<td>Graduate School for East and Southeast European Studies</td>
</tr>
<tr>
<td>Conceptualising Theatre Directing (The case of Otakar Zich and his Aesthetics of Dramatic Art 1931)</td>
<td>David Drozd</td>
<td>Department of Theatre Studies, Masaryk University</td>
</tr>
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</table>

### Transnational Theatre History

**Chair**
Miseong Woo

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<tr>
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<tbody>
<tr>
<td>“to speak Shakespeare in German is almost to speak it in English...” – Touring Theatre and the Difference of Language</td>
<td>Berenika Szymanski-Duell</td>
<td>LMU Munich</td>
</tr>
<tr>
<td>Lilla von Bulyesi and the Hungarian Theatrical Discourse</td>
<td>Katalin Ágnes Bartha</td>
<td>University of Debrecen, Hungary</td>
</tr>
<tr>
<td>Icelandic-Canadian Amateur Theatre: Reflections on Narrative and Erasure</td>
<td>Magnus Thorbergsson</td>
<td>University of Iceland</td>
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</tbody>
</table>
**General Panels 11:00–12:30**

### Re-Thinking Canonical Works

**GP 1.11**  
**E306**  
Chair  
**John Bull**

**Beate Hochholdinger-Reiterer**  
*Department for Theatre Studies, University of Bern*  
*Patrilineal Histories of Theatre*

**Anne Etienne**  
*University College Cork*  
*Creation and Reception: Remembering Corcadorca’s Merchant of Venice (2005)*

**Jenny Sager**  
*University of Cologne*  
*‘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)*

### Curated Panel – Performance - Space - Notion: Writing the Music-Theatrical Past

**GP 1.12**  
**E319**  
Chair  
**Johan Callens**

**Silvia Bier**  
*Forschungsinstitut für Musiktheater der Universität Bayreuth (FIMT)*  
*Analysing the ‘spectacle total’ – an approach to historical performance research in early French opera*

**Wolf-Dieter Ernst**  
*University of Bayreuth*  
*The Rutz-Sievers system of voice training in late 19th century*

**Lena van der Hoven**  
*University of Bayreuth*  
*Tracing the music-theatrical past – an approach to historical performance research in 18th century Prussia*

**Maren Butte**  
*Institute for Research on Music-Theatre, University of Bayreuth*  
*Archiving the Event: (Non-)Documentation and Aesthetic Experience in the Work of Tino Sehgal and Ari Benjamin Meyers*

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

**GP 1.13**  
**F3173**  
Chair  
**Hanna Järvinen**

**Sami Henrik Haapala**  
*Theatre Academy of the University of the Arts Helsinki, Finland*

**Simo Kellokumpu**  
*Theatre Academy of the University of the Arts Helsinki, Finland*

**Vincent Roumagnac**  
*Theatre Academy of the University of the Arts Helsinki, Finland*

**Otso Kautto**  
*Theatre Academy of the University of the Arts Helsinki, Finland*

**Hanna Järvinen**  
*Theatre Academy of the University of the Arts Helsinki, Finland*

**Anu Koskinen**  
*Theatre Academy of the University of the Arts Helsinki, Finland*

### Curated Panel – Immediate Past? Tracing Practices of Remaining in Performing Arts

**GP 1.14**  
**B419**  
Chair  
**Christine Matzke**

**Susanne Foellmer**  
*Coventry University*  
*“Trust Me”? Epistemological Questions About Witnessing in Repeating Dance*

**Cornelia Schmitz**  
*Freie Universität Berlin*  
*‘Doing of History’ of Performance Analysis: Audiovisual Recordings as Traces of the Past*

**Katharina Schmidt**  
*Freie Universität Berlin*  
*Tracing Quotation: Hypothetical Connections of Trace and Quote in Dance*

### Curated Panel – The Discursive Function of Visual Evidence in Theatre

**GP 1.15**  
**D3111**  
Chair  
**David Wiles**

**Jan Clarke**  
*Durham University, UK*  
*Dangerous Images*

**Jim Davis**  
*University of Warwick*  
*Defining audiences through visual satire*

**Patricia Smyth**  
*University of Warwick*  
*Researching Nineteenth-Century Theatrical Spectacle*
### Performance and Consciousness Working Group

**Sponsored Panel – Theatre, Consciousness & Asian Performance**

- **GP 1.16**
- **F420**
- Chair: Arya Madhavan

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<tr>
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<tbody>
<tr>
<td>Sreenath Nair</td>
<td>University of Lincoln</td>
<td>Taste: The Aesthetics of Invisible</td>
</tr>
<tr>
<td>Daniel Meyer-Dinkgrafe</td>
<td>University of Lincoln</td>
<td>Silence in Performance</td>
</tr>
<tr>
<td>Arya Madhavan</td>
<td>University of Lincoln</td>
<td>Corporeality of taste: Kudiyattam, and the facial expression of taste</td>
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### Performance and Religion Working Group and Asian Theatre Working Group Joint Panel – Presenting the Religious Past of South Asia

- **GP 1.17**
- **A5137**
- Chairs: Yasushi Nagata and Joshua Edelman

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<th>Speaker</th>
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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>
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<tr>
<td>Arnab Banerji</td>
<td>Loyola Marymount University</td>
<td>Being Playfully Hindu</td>
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<tr>
<td>David Mason</td>
<td>Rhodes College</td>
<td>Other Identity in the Utah Ram Lila</td>
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### Samuel Beckett Working Group

**Sponsored Panel – Beckett in the Age of Post-history and Postmodernity**

- **GP 1.18**
- **B497**
- Chair: Linda Ben-Zvi

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<thead>
<tr>
<th>Speaker</th>
<th>Institution</th>
<th>Topic</th>
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<tbody>
<tr>
<td>Laurens De Vos</td>
<td>University of Amsterdam</td>
<td>Beckett and technology in the digital era</td>
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<tr>
<td>Mariko Hori Tanaka</td>
<td>Aoyama Gakuin University</td>
<td>Forgetfulness of the Past as Revealed in ‘Waiting for Godot’ and ‘Godot Has Come’</td>
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<td>Andrew Lennon</td>
<td>University of Birmingham</td>
<td>Mokhallad Rasem’s Waiting: A Study in the Politics of performing (Im)mobility and Stasis</td>
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## Intercultural Theatre

**NS 1.01**
**D289**

**Chair**
Brian Singleton

**Shira Wolfe**  
University of Warwick  
Meetings in Jenin - The potential and pitfalls of intercultural collaboration in marginal spaces

**Sukanya Sompiboon**  
Department of Speech Communication and Performing Arts, Chulalongkorn University, Bangkok Thailand  
Tradition-Based Contemporary Thai Theatre: Discursive and Practical Approaches of Traditionalist Theatre Reinvention

**Shaik John Bashur**  
University of Hyderabad  
Interface between the Sacred and the Secular: An Indian Experiment with Ibsen’s Peer Gynt

**SK Kaja Pasha**  
Potti Sri Ramulu Telugu University, Hyderabad  
The Impact of Indian Drama on the Canvas of the World Drama

## Education and Pedagogy

**NS 1.02**
**B419**

**Chair**
Peter Marx

**Daria Kubiak**  
Stockholm University  
Education Everywhere!? Discussing educational activities in Polish theatre

**Anja Keränen**  
The University of Tampere, School of Communication, Media and Theatre  
Drama grammar as a technique in Finnish grammar teaching

**Tais Ferreira**  
Federal University of Pelotas, Federal University of Bahia, University of Bologna  
Brazilian performing arts’ teachers as spectators

## Visual Manifestations: Lights, Costume and Stage Design

**NS 1.03**
**B413**

**Chair**
Nick Hunt

**Abhimanyu Vinayakumar**  
University of Hyderabad  
How do we call it? A Package or a Performance?

**Luxsnai Songsiengchai**  
University of Hyderabad  
From the Royal court to black box: Some Light on the Changing Aesthetics and Semiotics of Khon

**Pamela Thielman**  
Graduate Center, CUNY  
Drawing on the Archive: Using Images of Scenography to Recreate the Past

**Tua Helve**  
Aalto University, School of Arts, Design and Architecture  
Costume design in Finnish contemporary dance 2000–2015: Outlooks on collaboration processes and costume outcomes

## Ritual and Religion

**NS 1.04**
**E487**

**Chair**
Joshua Edelman

**Houman Zandi-zadeh**  
Vanderbilt University  
Siyâvash and Hussein: Performing Eternity

**Olivia Gacka**  
Rhodes College Memphis, TN USA  
Between Church and Stage: Finding the Link Between Religion and Theatre in the Eyes of Those Who Experience It

**Prerna Pradhan**  
Jawaharlal Nehru University, New Delhi, India  
From Community Ritual Practice to a Public Spectacle: Performance of Kumari worship in Nepal
### Theatre/Politics/Nation

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<tr>
<td>Performing statelessness in “The First Fall of the European Border” (2014) – The State at play?</td>
<td>Anika Marschall</td>
<td>University of Glasgow, School of Culture and Creative Arts</td>
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<tr>
<td>The virginity of the Maiden of Finland: The feminine representation of the nation in the repertoire of the Finnish Theatre</td>
<td>Laura-Elina Aho</td>
<td>University of Helsinki</td>
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<tr>
<td>Reflexions on Brazilian Identity: Baila Brazil re-negotiating history</td>
<td>Luana Tavano Garcia</td>
<td>University of Warwick, UK</td>
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<tr>
<td>The “Tamasha” of the Indian Postcolonial Dysphoria: A Study of Rabindranath Tagore’s Tapati</td>
<td>Mayurakshi Sen</td>
<td>Jadavpur University</td>
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<tr>
<td>Nigeria History Files: Lost and Found?</td>
<td>Folakemi Ogunbge</td>
<td>University of Ibadan</td>
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### Acting and Directing

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<tbody>
<tr>
<td>Can the work of actors be measured? The relation of art and work within theatrical practice</td>
<td>Arkadiusz Rogozinski</td>
<td>University of Lodz</td>
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<tr>
<td>Thought and Play – New Perspectives on Regie</td>
<td>Sabine Paesler</td>
<td>Department of Media Culture and Theatre, University of Cologne, Germany</td>
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<tr>
<td>An invisible actor: A question of being an artist in the Finnish radio theatre</td>
<td>Sipriina Ritaranta</td>
<td>University of Helsinki</td>
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<tr>
<td>Cultural Camouflage/Suspicious Behaviour: Creating Identities in WWII Espionage</td>
<td>Fraser Stevens</td>
<td>University of Amsterdam</td>
</tr>
<tr>
<td>Versatility of acting techniques: The traditional performers of Surabhi</td>
<td>Naveen Guntheti</td>
<td>University of Hyderabad</td>
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### Language and Communication

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<tr>
<td>The work of Anna Deavere Smith makes her audience work: the sociolinguistic effect and Brechtian alienation of Search for American Character</td>
<td>Ellen Gillooly-Kress</td>
<td>University of Oregon</td>
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<tr>
<td>Belated Love: Through the performance “A Boy“ based on Kawabata’s text</td>
<td>Fusako Innami</td>
<td>Durham University</td>
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<tr>
<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>Ilaria Salonna</td>
<td>University of Warsaw</td>
</tr>
<tr>
<td>Spectatorship, Shock and Creative Processes: Searching for the Depiction of a Lived Experience</td>
<td>Kristina Trojanovska</td>
<td>St Cyril and Methodius University, Skopje, Macedonia</td>
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### Participation and Spectatorship

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<tr>
<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>Daria Lavriienko</td>
<td>Barcelona University, Spain</td>
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<tr>
<td>Non-actors in Boal and Berniat: a comparative study of participatory theatre in the 20th and the 21st century</td>
<td>Julia Mendes</td>
<td>University of São Paulo (USP/Brazil)</td>
</tr>
<tr>
<td>Spectatorship, Shock and Creative Processes: Searching for the Depiction of a Lived Experience</td>
<td>Alessandra Montagner</td>
<td>Doctoral student at State University of Campinas Research fellow, FAPESP</td>
</tr>
<tr>
<td>Jean Anouilh and his audience: When the playwright becomes one of them</td>
<td>Rina Otani</td>
<td>Keio University</td>
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</table>
**Spaces: Memory, Politics, Performance**

**NS 1.09**  
**E497**  
Chair  
**Paul Rae**

- **Marleena Huuhka**  
  University of Tampere: Centre for Practice as Research in Theatre(T7)&CMT  
  Vagabond Mimesis – Nomadic Wanderings through Minecraftian Performance Space

- **Miriam Althammer**  
  University of Salzburg  
  Memory spaces of dance – Notes on Oral Histories of choreographers in post-socialist Romania

- **Mark Rogers**  
  University of Wollongong, NSW, Australia  
  Both Putin’s Russia and St Kilda, Melbourne: Fictive space in Daniel Schlusser Ensemble’s M + M

- **Rubkwan Thammaboosadee**  
  University of Warwick  
  The Dead Stage: Tha Pra Chan Campus of Thammasat University, a Historical Political Stage Transformed by the Rise of Neoliberalism

- **Carmen Wong**  
  University of Warwick  
  “Place is a pause in movement... (t)he pause makes it possible for a locality to become a center of felt value” – Yi-Fu Tuan, Space and Place: The Perspective of Experience

**Femininity and Gender**

**NS 1.10**  
**B497**  
Chair  
**Tracy C. Davis**

- **Charlott Neuhauser**  
  Department of Culture and Aesthetics, Stockholm University  
  The silence surrounding Brita von Horn - does gender have to do with it?

- **Dipanjali Deka**  
  Jawaharlal Nehru University(JNU), New Delhi  
  Krishna Without Radha: Negation of Erotic in Vaishnavite music of Assam

- **Hélène Ohlsson**  
  Department of culture and aesthetic  
  The actress as pariah: Femininity Discourses about actresses in nineteenth-century Sweden

- **Irene Mele Ballesteros**  
  University of Massachusetts in Amherst  
  The Influence of Elena Jordi Vaudeville’s Company on Spanish and Catalan XIXth Comic Theatre

- **Raman Kumar**  
  Jawaharlal Nehru University, New Delhi India  
  Negotiating Spaces in Neo-Liberalism: Ramkinkar in New Delhi 2015

**Methods of Audience and Performance Research**

**NS 1.11**  
**E306**  
Chair  
**Willmar Sauter**

- **Rahel Leupin**  
  Department of Communication and Arts, Roskilde University Denmark  
  Chasing Change: The Notion of Translation in the Rehearsal Space of Gintersdorfer/Klassen

- **Sarah Marinucci**  
  University of Berne and Zurich University of the Arts, Switzerland  
  After “Disabled Theater”: Theatre with and by disabled performers in Swiss media

- **Richard O’Brien**  
  University of Birmingham (The Shakespeare Institute)  
  Inside the Haunted House: A practice-led investigation into audience reception of contemporary verse drama

- **Saara Moisio**  
  University of Helsinki  
  Active Spectators and Co-creation of Value: Creative Research Methods in the Study of Audience Experiences of Contemporary Dance

- **Diana Del Monte**  
  Universita Cattolica del Sacro Cuore - Milan  
  Immersed in Sleep No More: When Punchdrunk met New Yorkers
Teaterunionen - Swedish ITI & ASSITEJ Sweden present:

SWED STAGE 2016

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23–25 OCTOBER

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# General Panels 16:00–17:30

## Migration and Ethnicity in German Theatre

**GP 2.01**  
**E306**  
**Chair**  
**Ralf Remshardt**

**Hanna Voss**  
Institute for theatre studies, Johannes Gutenberg-Universität Mainz (Germany)  
Institutionalization as a link between the present and the past

**Katrin Sieg**  
Georgetown University  
Refugees in German Theater

**Stephen Wilmer**  
Trinity College Dublin  
Greek Tragedy as a Pretext to Address the European Immigration Crisis

## Foucauldian Perspectives on History

**GP 2.02**  
**C497**  
**Chair**  
**Jan Lazardzig**

**Ellen Kohn**  
Department of Theatre Studies at Johannes Gutenberg-University Mainz, Germany  
On the genesis of theatre as a machinery of re/production: Bourdieu’s theory of social fields and Foucault’s dispositif analysis as historicizing research programs

**Georg Doecker**  
Institute for Applied Theatre Studies, University Giessen  
Regimes – Apparatuses – Subjects and Forms: A Methodological Sketch for a Critical Historiography of the Performing Arts

**Lorenz Aegermann**  
Institute for Applied Theatre Studies, University Giessen  
Not yet finished – or: performance as apparatus: An analytical sketch for the historical analysis of theatre

## Independent/Fringe in Political Regimes

**GP 2.03**  
**D289**  
**Chair**  
**David Rodriguez-Solas**

**Zoltan Imre**  
Rector Department of Comparative Literature and Culture Eötvös University, Budapest Hungary  
Presenting the Theatrical Past – Péter Halász and his Group’s Struggle with Socialist Ideology and Censorship

**Radka Kunderova**  
Janošík Academy of Music and Performing Arts, Brno, Czech Republic  
Tracing Ideology How to Make Theatre Reviews Speak to Us

**Merce Saumell**  
Institut del Teatre Barcelona  
The Independent Theatre in Spain (1962-1980) Project

## American Narratives

**GP 2.04**  
**D299**  
**Chair**  
**David Savran**

**William Grange**  
University of Nebraska Lincoln, NE USA  
How the Shuberts saved the American theatre—twice

**Maria Hamali**  
National Kapodistrian University of Athens  
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)

**Toby Zinman**  
University of the Arts  
Musical Tragedy

## Memories, Archives, Oralities

**GP 2.05**  
**E487**  
**Chair**  
**Bisnupriya Dutt**

**Christine Matzke**  
University of Bayreuth  
Looking for ‘Eritrea’s Past Property’ (1947): archives and memories in Eritrean theatre historiography

**Marcia Martinez Carvajal**  
Universidad de Valparaíso  
Latin America, rebellious and holy: the problem of political theater

**Eunice Azevedo**  
Centre for Theatre Studies, University of Lisbon  
Reconstructing scenography: the portuguese censorship archives

## Tradition/Translation/Transition

**GP 2.06**  
**E497**  
**Chair**  
**Friedemann Kreuder**

**Keld Hyldig**  
University of Bergen, Norway  
Theatre as philosophy: Romeo Castellucci’s staging of Oedipus the Tyrant

**Anita Piemonti**  
University of Pisa  
Emma Dante’s Io, Nesno e Polifemo at the Teatro Olimpico in Vicenza 2014

**Bruno Duarte**  
FCSH – UNL (Lisbon, Portugal)  
Text, Image, Translation: Straub-Huillet-Hölderlin
Japanese Dialogues between Past and Present

Chair: Hayato Kosuge

Hanue Tsutsumi
The first collaboration of Kabuki and Western theatre: The Wanderers’ Strange Story: Western Kabuki (Hyōryū Kitan Senjō Kabuki 1890)

Keiko Furuki
Professor, Kyoto Gokuen University, Kyoto, Japan
Narrative, Memory, and the Acts of “Reading” as Theatrical Devices in Chiori Miyagawa’s Thousand Years Waiting

Carol Fisher Sorgenfrei
University of California, Los Angeles
“An Endless River of Blood:“ Theatralizing Lady Rokujō from Nō to the Present

Black/Red/Yellow Facing in Theatre

Chair: Gabriella Calchi Novati

Henry Bial
University of Kansas
That time Swedish actors wore blackface to act out the Bible

Esther Lee
University of Maryland
Historiography of Racial Theatricality: A Study of Yellowface Performances in the Nineteenth Century

Daniel Ruppel
Brown University
This is “a redface show”: anti-reenactment and the failures of documentation in Optative Theatrical Laboratories’ “Sinking Neptune”

Architecture and Space

Chair: Rikard Hoogland

José Antonio Rodríguez Casas
Escuela Técnica Superior de Arquitectura de Madrid UPM
Le Corbusier’s fourth wall: A case study on discipline transversality

Slobodan Dan Paich
Archip Foundation
Tectonic Presence and Absence: Adopting, Imagining and Merging Performance and Built Environment

Catriona Fallow
Queen Mary University of London
Reconsidering a Reconstruction: Shakespeare’s Globe as a Space for New Work

Activist Performances

Chair: Lib Taylor

Dorothea Volz
Gutenberg University Mainz
From Dreamland to “Dismaland”: Commodified expectations and performative appropriations in theme parks

Sarah Ralfs
Freie Universität Berlin
Searching for one’s place in (art)history – Christoph Schlingensief and the Avantgarde Movements

Loren Kruger
University of Chicago
The Tragedy of the Commoner and the Suspended Revolution

Oral History and the Present-Ness of Past

Chair: Phillipa Rothfield

Frederik Le Roy
Ghent University
Con-temporaneities: The Entangled Now of Performance

Marina Ni Dhubhain
National University of Ireland, Galway
Glimpses of Infinity and Indoor Plumbing: Oral History in the Performative Space

Heike Roms
Department of Theatre, Film and Television Studies, Aberystwyth University
Mind the Gaps: Evidencing Performance and Performing Evidence in Oral Histories of Performance Art

Discourses of Acting and Training

Chair: Inma Garin

Pia Strickler
Institute for the Performing Arts and Film, Zurich
My Body – My Tradition? Movement at the Drama School

Leonardo Álvez Inacio
Universidade Estadual de Maringá
The Expressionless Mask and the Pedagogy of Neutrality

Boris Daussa-Pastor
Institut del teatre de Barcelona, Spain
A Quest for Universals in Acting: From Commonalities across Cultures to the Laws of Physics
### General Panels 16:00–17:30

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<tr>
<th>Curated Panel – Historiography and Relationality: Rethinking Historical Narratives through New Lenses of Exchange</th>
</tr>
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<tbody>
<tr>
<td>GP 2.13</td>
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<tr>
<td>Chair</td>
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</table>

**Margaret Araneo**  
Brooklyn College, CUNY  
Collapsing the Divide: Experientium Linguae and the Language of Theatre History and Practice

**Cecilia Pang**  
University of California at Boulder  
100 Years to Educate a People

**Helen Richardson**  
Brooklyn College  
The Theatre History Text as Rhizome

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<tr>
<th>Curated Panel – Ordinary Theatre Histories</th>
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**Sarah Balkin**  
University of Melbourne  
Victorian Comedy Underplayed: the Historical Emergence of the Deadpan

**Paul Rae**  
University of Melbourne  
Presenting the Sociotechnical Past: Gertrude Stein’s Electro-Theatrical Assemblage

**Michael Meeuwis**  
University of Warwick  
Adventures in the Massively Normal: Theatergoing in British Diaries, 1840-1910

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<th>Curated Panel – Critical Re-Actions to Israeli and Palestinian Museum Collections</th>
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**Daphna Ben-Shaul**  
Tel Aviv University  
Re-Calling the Foundational Act in National Collection by Public Movement

**Dror Harari**  
Tel Aviv University  
Proactive, Performative, and Critical: Yona Fischer’s Curatorial Practice and the Emergence of Performance Sensibility in Israeli Art

**Nir Shauloff**  
Tel Aviv University  
A Double Agent: Re-Activating Hidden Narratives in a State Museum

**Ran Heilbrunn**  
Tel Aviv University  
The Jerusalem River Project: From the ex-territoriality of the art museum to the over-territoriality of the Zionist land

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<th>Performing Traumatic Histories</th>
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**Nadine Civilotti**  
Institut für Film-, Theater- und empirische Kulturwissenschaft, Johannes Gutenberg-Universität Mainz  
Theatrical Representation, Cultural Performance, and the Structure of Time—Coping with History and Trauma in post-authoritarian Argentina

**Shuchi Sharma**  
GGS Indraprastha University, Delhi, India  
The Stained Dawn: A Study of Select Plays based on Indian Partition

**Cecilia Sosa**  
Universidad Nacional Tres de Febrero, Argentina  
The Performances of Blood: Theatre & the Transmission of Trauma in Contemporary Argentina

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<tr>
<td>GP 2.17</td>
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<td>Chairs</td>
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</table>

**Julija Pesic**  
Centre for Drama, Theatre and Performance Studies, University of Toronto  
Marina Abramovic: Re-creation of Tradition in the Performance Balkan Baroque (1997)

**Rose Merin**  
Jawaharlal Nehru University, India  
Questioning Social Justice in the Performance of Nangiarkoothu

**Silvia Battista**  
Liverpool Hope University  
The Ecological Politics of Pope Francis as Represented in the Multimedia Performance Fiat Lux: Illuminating our Common Home
Historiography Working Group Sponsored Panel  
– Politics of inclusion: Questioning historiographical assumptions

**GP 2.18**  
D3111  
Chair  
Magnus Thorbergsson

Claire Cochrane  
Worcester University UK  
International Inclusivity and Local Understanding: Thoughts on an editorial process

Kenneth Cerniglia  
Disney Theatrical Group  
Historiography and Archive Creation

Hanna Korsberg  
University of Helsinki  
Representing theatre in materiality of history – A short film Theatre 1957

Feminist Research Working Group Sponsored Panel –  
Feminist Traditions/ Feminist Publishing

**GP 2.19**  
F3173  
Chairs  
Aoife Monks and Charlotte Canning

Elin Diamond  
Rutgers University  
Arendt, Ranciere, and Feminist Traditions of the Political

Candice Amich  
Vanderbilt University  
Crying, A Feminist Tradition

Elaine Aston  
Leeds University  
Moving Women Centre Stage: Structures of Feminist-Tragic Feeling in Contemporary British Women’s Playwriting

Denise Varney  
University of Melbourne  
Climate Guardians: Feminist Ecology and the activist tradition
### Discipline, Biopolitics, Sexuality

**GP 3.01**  
**D320**  
**Chair**  
**Dirk Gindt**

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<tbody>
<tr>
<td>Aylwyn Walsh</td>
<td>University of Lincoln</td>
<td>The archive and the repertoire revisited: Prison's culture of presenting the past</td>
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<tr>
<td>Ante Ursic</td>
<td>UC Davis</td>
<td>69 Horsepower: Animality and Race in Cavalia’s Odysseo</td>
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<tr>
<td>Ferdinando Martins</td>
<td>University of Sao Paulo</td>
<td>Misunderstanding the Queer in Brazilian Theater</td>
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### Class and Caste in Theatre History

**GP 3.02**  
**C497**  
**Chair**  
**Fawzia Afzal Khan**

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<tr>
<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>
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<tr>
<td>Madhuri Dixit</td>
<td>Tata Institute of Social Sciences, Mumbai</td>
<td>Historiographical concerns and Social meaning: The case of Marathi Theatre</td>
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<tr>
<td>Paul Murphy</td>
<td>Queen’s University Belfast</td>
<td>Theatre, Performance and the ‘C’ Word</td>
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### Chinese Theatre - Now and Then

**GP 3.03**  
**F413**  
**Chair**  
**Renfang Tang**

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<tbody>
<tr>
<td>Daphne Lei</td>
<td>University of California, Irvine</td>
<td>Performative Death Rescues History: Gendered Nationalism in Chinese Opera</td>
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<tr>
<td>Shiao-ling Yu</td>
<td>Oregon State University</td>
<td>From Uncle Tom’s Cabin to Modern Chinese Drama</td>
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<tr>
<td>Kaijun Chen</td>
<td>Brown University</td>
<td>From Epic to Romance: Adaptation of Classical Chinese Drama with a Commercial Sensibility</td>
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### History on Stage

**GP 3.04**  
**E487**  
**Chair**  
**Rikard Hoogland**

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<tr>
<td>Antonis Glytzouris</td>
<td>School of Drama (Aristotle University of Thessaloniki)</td>
<td>The Resurrection of the Ancestors; Inter-War Filmed Records of Modern Greek Productions of Ancient Greek Drama</td>
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<tr>
<td>Jurgita Staniskytė</td>
<td>Vytautas Magnus University</td>
<td>(Re)imagined Pasts: Performing Histories and Reinventing Identities on Lithuanian Theatre Stage</td>
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<td>Marija Tepavac</td>
<td>University of Vienna</td>
<td>Redefining the Role of History in Communism: History as the Tool for Criticism in Yugoslav Theater</td>
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### Women in Drama and Theatre

**GP 3.05**  
**D315**  
**Chair**  
**Elin Diamond**

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<tr>
<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>
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<tr>
<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>
</tr>
<tr>
<td>Elizabeth Omoruyi</td>
<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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### Theatre for the Masses

**GP 3.06**  
**B419**  
**Chair**  
**Arnab Banerji**

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<tr>
<td>Andres Grumann</td>
<td>Escuela de Teatro, P. Universidad Católica de Chile</td>
<td>From T.E.P.A. to MassTheatre at Estudio Nacional. Isidora Aguirre’s dramaturgical and staging strategies</td>
</tr>
<tr>
<td>Julia Stenzel</td>
<td>Theatre Studies, JGU Mainz</td>
<td>The Play and the Passion: Early travelogues to Oberammergau between theological essay and ethnographic report</td>
</tr>
<tr>
<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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Liveness of the Non-Living

GP 3.07
F420
Chair
Daniel Meyer-Dinkgräfe

Adrian Curtin
University of Exeter
Spiritualism and Symbolist Theatre: Maeterlinck’s Philosophy of Death

Daniel Johnston
Sheffield Hallam University
Phenomenology for Actors: Theatre-Making as Disclosing a World

Harry Wilson
University of Glasgow
The voice as it sings, the hand as it writes, the limb as it performs: Re-turning to Roland Barthes and the live body

Bodies, Agents and Performativity

GP 3.08
F497
Chair
Julia Stenzel
Franziska Bork Petersen
University of Copenhagen Department of Arts and Cultural Studies
Take your protein pills and put your helmet on. Body ‘enhancement’ through the ages

Anirban Kumar
Jawaharlal Nehru University
Missing Beings: Human-Robots in “Machine”

Cormac Power
Northumbria University
Stoicism and Ancient Concepts of Performativity

Education and Amateur Theatricals

GP 3.09
E387
Chair
Yvonne Schmidt
Jane Milling
University of Exeter
Manuals for Making: 20th Century advice books for amateur companies

David Coates
University of Warwick
Traces of Amateur Theatricals: Mapping the Rise of Amateur Theatre in London in the Nineteenth Century

Cock Dieleman and Veronika Zangl
Theatre Studies, University of Amsterdam
Representations of (Theatre)History in Dutch Youth Theatre

Curated Panel – Gender and Modernism: Genealogies of Performance

GP 3.10
B413
Chair
Dorothy Chansky
Lesley Ferris
Department of Theatre, The Ohio State University
Staging Birth in the Face of Death: Women’s Work on the Front

Penny Farfan
University of Calgary
Stage Women and Popular Modernism

Corporeal Narratives, Doing History

GP 3.11
B497
Chair
Katja Schneider
Melissa Quek
LASALLE College of the Arts
Designing the Future, Performing the Past- A Case Study of Returning

Friedemann Kreuder
Institut für Film-, Theater- und empirische Kulturwissenschaft, Johannes Gutenberg-Universität Mainz
Theatre between reproduction and transgression of body-based distinction

Yvonne Hardt
Hochschule für Musik und Tanz Köln (University of Music and Dance Cologne)
Working with the Past – Reflecting on the materiality, narration and strategies of authentification in current practice of dance re/reconstruction

Scenography Working Group Sponsored Panel – Scenography and the Archive

GP 3.12
E306
Chair
Stephen Di Benedetto
Sofia Pantouvaki
Aalto University, Finland
“Like Seeing Normal Life” (Dagmar Lieblou, née Fantlová, Theresienstadt survivor): An evaluation of František Zelenka’s scenography for the children’s opera Brundibár in Theresienstadt (1943–44)

Freddie Rokem
Department of Theatre Studies, Tel Aviv University
August Strindberg and Siri von Essen playing backgammon: Photography and Scenography

Nick Hunt
Rose Bruford College, London
Fugitive Light: seeing stage lighting through production photographs
### Political Performances Working Group Sponsored Panel – A Turning Point in Theatre History? War, Spectacle and the 21st-Century UK Stage

**GP 3.13 F299**  
**Chair** Paola Botham

- **Sam Haddow**  
  University of St Andrews  
  Suppressing the spectacle: concealed killings and IS execution videos

- **Clare Finburgh**  
  University of Kent  
  The “Spectacular Turn”: War as Spectacle in Recent UK Theatre

- **Cristina Delgado-García**  
  University of Birmingham  
  Spectacular Ambivalence: Tim Crouch’s The Author in its Theatrical and Political Context


**GP 3.14 E497**  
**Chair** Tereza Havelkova

- **Clemens Risi**  
  Friedrich-Alexander-Universität Erlangen-Nürnberg  
  The performative power of the gesture: Xavier Le Roy re-enacting Simon Rattle conducting Stravinsky’s “Sacre du printemps”

- **David Levin**  
  Theater & Performance Studies, University of Chicago  
  Viewing and Reviewing Stravinsky’s Rite of Spring: Adorno and Performance

- **Mario Frendo**  
  University of Malta  
  Musicalised Dramaturgies: Reconsidering Dramaturgical Procedures in Ancient Greek Tragedy

### Queer Futures Working Group Sponsored Panel – Queer Pasts

**GP 3.15 E3170**  
**Chair** Lazlo Pearlman

- **Stephen Farrier**  
  Royal Central School of Speech and Drama, University of London  
  Joe Orton, queer histories and thinking the queer theatrical past

- **Alyson Campbell**  
  Victorian College of the Arts, University of Melbourne  
  GL BY: a (w)hole lot of woman trouble

- **Johanna Linsley**  
  University of Roehampton  
  Challenging Archives

### Translation, Adaptation, and Dramaturgy Working Group Sponsored Panel

**GP 3.16 E319**  
**Chairs** Katja Krebs and Stuart Young

- **Jane Barnette**  
  University of Kansas  
  (Re)Staging the Civil War: Red Badge of Courage in the American South

- **Kasia Lech**  
  Canterbury Christ Church University  
  Acting as the Act of Translation: Domesticating and Foreignizing Strategies as Part of the Actor’s Performance in the Irish-Polish Production of "Bubble Revolution"

- **Margherita Laera**  
  University of Kent  
  Three Oresteias: Dealing with the Past

### Presence and Cultural Memory

**GP 3.17 D289**  
**Chair** Tim White

- **Julia Pajunen**  
  University of Helsinki  
  Restaging the national collective memory – The Unknown Soldier at the Finnish National Theatre 2007–2009

- **Annamarie Stauss**  
  LMU Munich  
  Proving the presence of presence – theatre as the absolute moment and translation as uncovering (theatre) history

- **Natasa Glicic**  
  University of Banja Luka, Republika Srpska, Bosnia and Herzegovina  
  The Role of Documentary and Verbatim Theatre in Theatrical Problematisation of Turbulent Social Issues
This panel is both a celebration and an evaluation of the Drottningholm Court Theatre. The overarching questions for the discussion are: What can we learn from historical theatres – as theatre historians and theorists and as theatre practitioners? What should be performed on stages from past centuries? How can historical theatres be preserved for the future? During the two sequential sessions the participants of the panel will give their view and discuss with the audience.

9:00–10:30 and 11:00 – 12:30

Participants:

Marvin Carlson
Professor, theatre historian (New York)

Mark Franko
Professor, dance historian and practitioner of historical dances (Philadelphia)

Sofi Lerström
Managing director of the Drottningholm Court Theatre (Stockholm)

Erland Montgomery
Architect responsible for the Drottningholm Court Theatre (Stockholm)

Susanne Rydén
President of the Royal Academy of Music, Singer (Stockholm)

Pavel Slavko
Head of Administration of the State Castle (Český Krumlov)

Sigrid T’Hooft
Director, specialist of Historically Informed Performance (Ghent)
## Reclaiming the Archive: Oral History

**GP 4.01**  
**D315**  
**Chair**  
Anna Birch

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<th>Title</th>
<th>Speaker</th>
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<tr>
<td>Reclaiming the Archive: Oral History</td>
<td>Peilin Liang</td>
<td>National University of Singapore</td>
<td>Transformative Historiography through Indigenous Historicity</td>
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<tr>
<td></td>
<td>Barry Houlihan</td>
<td>NUI Galway</td>
<td>Taming the Chaos: Reclaiming Memory in the Archive of Theatre and Performance</td>
</tr>
<tr>
<td></td>
<td>Wai Yam Chan</td>
<td>International Association of Theatre Critics (Hong Kong)</td>
<td>Archive and Oral History Project on Hong Kong Drama</td>
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## Critical Historiography and Performance

**GP 4.02**  
**C497**  
**Chair**  
Peter Davis

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<tr>
<td>Maurya Wickstrom</td>
<td>City University of New York</td>
<td>C.L.R. James, Toussaint Louverture, and the New Present</td>
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<td>Sir Anril Pineda Tiatco</td>
<td>University of the Philippines Diliman</td>
<td>A Question of Authority: Dramaturgical Vision of Performing the Archive</td>
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<td></td>
<td>Katja Vaghi</td>
<td>University of Roehampton</td>
<td>Quoting/Referencing History: The Baroque in Jóní Kjálán</td>
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## Dada Spirit

**GP 4.03**  
**F413**  
**Chair**  
Paul Rae

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<tbody>
<tr>
<td>Katalin Cseh-Varga</td>
<td>Graduate School of East and Southeast European Studies at the Ludwig-Maximilians-University Munich / Department of Theatre, Film and Media Studies at the University of Vienna</td>
<td>The Revival of Marcel Duchamp’s Spirit: Performative Moments in the Hungarian Neo-Avant-Garde of the 1960s and 1970s</td>
<td></td>
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</table>
|  | Matthias Dreyer | Goethe University, Frankfurt am Main | Department of Theatre, Film and Media  
Dada Masks and the History of Liveness |
|  | Aristita I. Albacan | independent | The production of “self” in participatory performance: Re-mixing the DADA arsenal |

## Revolution and Continuity

**GP 4.04**  
**E487**  
**Chair**  
Elizabeth Tomlin

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<tr>
<td>Luule Epner</td>
<td>University of Tartu, Tallinn University</td>
<td>How do we conceptualise Innovation?</td>
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<td></td>
<td>Birgitta Johansson</td>
<td>Stockholm University</td>
<td>Revolution or Repetition?</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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## Shakespeare and Historiography

**GP 4.05**  
**F420**  
**Chair**  
Magnus Tessing Schneider

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<tbody>
<tr>
<td>Edna Nahshon</td>
<td>JJS</td>
<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>David Hasberg Schmidt</td>
<td>Independent Researcher</td>
<td>Dissimulating History: The Historiography of Shakespeare’s King Richard III</td>
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<td></td>
<td>Sofie Kluge</td>
<td>University of Southern Denmark</td>
<td>Honourable? Staging History in Shakespeare’s Julius Caesar</td>
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## Theatre as Institution in the 17th and 18th Centuries

**GP 4.06**  
**D320**  
**Chair**  
Jan Clarke

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<th>Title</th>
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<tbody>
<tr>
<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>
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<tr>
<td></td>
<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>
</tr>
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</table>
| Intangible Cultural Heritages | Staf Vos  
GP 4.07  
E387  
Chair  
Martynas Petrikas  
|  
In search for good practices to safeguard intangible heritage of the performing arts: a Flemish case study  
| Isinsu Ersan  
Dokuz Eylul University Fine Arts Faculty Department of Performing Arts  
Karakoz, Then and Now: The shadow under the political regime change  
| Nadine Holdsworth  
University of Warwick  
From Private Collections to Publishing: Capturing the Heritage of Amateur Theatre Practice in England  
|  
| Re-writing Dance History | Jean Lee  
Goldsmiths, University of London  
Dance Studies so far and from now on  
|  
|  
Alexander Schwan  
Freie Universität Berlin, Institute for Theatre Studies  
Redoing Postmodern Dance and Rewriting Dance History  
| Jurgita Imbrasaitė  
Institute for Theater Studies at the Ruhr-University Bochum  
The revolution in Dance  
|  
| Shakespeare Re-visited | Dilek Inan  
English department of Balikesir University  
A Contemporary Macbeth: Restoring History in David Greig’s Dunsinane  
|  
|  
Elizabeth Schafer  
Royal Holloway, University of London  
History, Nostalgia and Shakespeare’s ‘The Merry Wives of Windsor’ in performance  
|  
| Traces of Enlightenment Thinking | Corinna Kirschstein  
Interdisciplinary Centre for Pietism Studies, Martin-Luther-Universität Halle-Wittenberg  
Struggling with Sensuality – Debates about the Marvellous in Early 18th Century Theatre  
|  
|  
Catherine Girardin  
Paris Ouest Nanterre La Défense and Goethe Universität Frankfurt am Main  
Reflections on the philosophy of history through theatre in the late eighteenth-century Germany: the work of Johann Gottfried Herder  
| Jan Lazardzig  
University of Amsterdam  
Schiller’s ‘Moral Institution’ in Nineteenth-Century Police Practice  
|  
| Performing Ethnic and Communal Identities | Miseong Woo  
Yonsei University  
The New Theatrical Undercurrents in Korea: Uncharted Border, Transnationality, and Korean Diaspora  
|  
|  
Pieter Verstraete  
Hacettepe University Ankara (Turkey)  
“How Did We Get Here?”: Interweaving Histories of Performance Culture, Collective Identity and Protest Movements in Turkey  
| M K Raina  
National School of Drama, New Delhi  
Monk – Mask and the Mind  
|  
| Asian Theatre Working Group Sponsored Panel - Presenting Korean Past in Post-Colonial Age | Jung Gyung Song  
Yonsei University  
The Diasporic Trauma as a Cornerstone of Julia Cho’s The Architecture of Loss  
|  
|  
Ka-eul Yoo  
Yonsei University  
Politics of Remembering the Dynamics of GI Towns in Korea in Ilgopjeopmae  
| Sang Woo Lee  
Department of Korean Language and Literature, Korea University  
To Challenge the Conventions in Colonial Korea: The Case of An actress Yoon Shim-duk  
|
## Digital Humanities in Theatre Studies Working Group

**Sponsored Panel**

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<td>11:00–12:30</td>
<td>GP 4.13</td>
<td>E3170</td>
<td>Doug Reside</td>
<td>New York Public Library</td>
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<td></td>
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<td>Creating tools for local theater companies to document global theatre history</td>
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<td>Miguel Escobar Varela</td>
<td>National University of Singapore</td>
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<td>Circuits and Puppets: ‘Re-materializing’ Digital Archives through Tangible Interfaces</td>
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<td></td>
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<td></td>
<td>Sandra Pietrini</td>
<td>Dipartimento di Lettere e Filosofia - Università di Trento</td>
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<td></td>
<td>Arianna: A Digital Meta-Archive of Shakespearean Iconography</td>
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**Comedic Subversions?**

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<th>Time</th>
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<th>Speaker(s)</th>
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<tr>
<td></td>
<td>GP 4.14</td>
<td>E497</td>
<td>Marco Galea</td>
<td>University of Malta</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Christmas Pantomime as Political Performance in a Former Colony: Not just the master’s tools but the master’s workshop too</td>
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<td></td>
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<td></td>
<td>Aneta Glowacka</td>
<td>The University of Silesia in Katowice</td>
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<td>Returning to comedy roots: Contemporary political theatre in Poland</td>
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<td></td>
<td></td>
<td>Lloyd Peters</td>
<td>University of Salford</td>
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<td></td>
<td>Reports of the Death of British Theatrical Comedy? Greatly exaggerated or sadly accurate?</td>
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## Origins, Functions and Means of Theatre in the Digital Age

<table>
<thead>
<tr>
<th>Time</th>
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<th>Location</th>
<th>Speaker(s)</th>
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<tbody>
<tr>
<td>11:00–12:30</td>
<td>GP 4.15</td>
<td>D215</td>
<td>Matthew Causey</td>
<td>Trinity College Dublin</td>
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<tr>
<td></td>
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<td></td>
<td>The Origin of the Work of Art (in Digital Culture)</td>
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<td>Simon Hagemann</td>
<td>Université de Franche-Comté</td>
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<td>Theatre and Big Data Mining</td>
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<td>Jeroen Coppens</td>
<td>Ghent University</td>
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<td>(Re)Animating Images in Theater: Visual Dramaturgies between the Actual and the Virtual</td>
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## Liveness and Mediatisation: Economies, Experiments and “Software Cultures”

<table>
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<th>Time</th>
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<th>Location</th>
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<tr>
<td></td>
<td>GP 4.16</td>
<td>D220</td>
<td>Christina Papagiannouli</td>
<td>University of South Wales</td>
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<td>Liveness or ‘Live-less’? Theatrofilm from Broadway to NT Live</td>
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<td>Maria Chatzichristodoulou</td>
<td>London South Bank University</td>
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<td>Live Broadcasting and the Promise of Sustainable Economies of Scale</td>
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<td>Anna Maria Monteverdi</td>
<td>Academy of Fine Arts, Lecce (Italy)</td>
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<td>Hybrid media and hybrid theatre in a “software culture”</td>
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</table>

## Identities, Transnationalism and Reconciliation

<table>
<thead>
<tr>
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<tr>
<td></td>
<td>GP 4.17</td>
<td>D299</td>
<td>April Albert</td>
<td>Currently independent researcher</td>
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<tr>
<td></td>
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<td></td>
<td>Performing the Political Past Transnationally: Reception of HILDEGARD/KNEF in Australia</td>
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<td>Zheyu Wei</td>
<td>Trinity College Dublin</td>
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<td>Bird Men: Performing and Understanding Chineseness Between Orientalism and Occidentalism</td>
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<td></td>
<td>Ursula Neuerburg-Denzer</td>
<td>Concordia University, Montreal, Canada</td>
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<td>Dwellings - Theatre that investigates Indigenous/Settler Relationships</td>
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</table>
### Re-Reading Acting and Theatre Theory

**GP 4.18**
**E306**

**Chair**
Boris Daussa-Pastor

**Camilla Kandare**
Independent researcher
Position and Recognition: European Early Modern Social Protocol as Kinetic Performance

**Imma Garin**
University of Valencia, Spain
The artist is not present: conceptualizing autobiography (the case of Stanislavski, Brook and Barba)

**Anna Sica**
University of Palermo
The Applications of the Acting Vocal Code-System of the *drammatica* in the Eighteenth-Century Commedia dell’Arte

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### 250 Years of Drottningholm Court Theatre – Interplays of Artefacts, Discourses and Practices

**D3111**

**Chair**
Willmar Sauter

---

### curated Panel – A Theatre of Repetition and Recurrence. On the Return of History in Theatre from 19th century Historicism to Contemporary Performances

**GP 4.19**
**F389**

**Chair**
Günther Heeg

**Patrick Primavesi**
University of Leipzig
The Spectator’s Past

**Micha Braun**
University of Leipzig
Repetition and Recurrence. On Artefacts and their Performative Reconstruction in Robert Kuśmierowski’s Installation Art

**Andrea Hensel**
University of Leipzig
Performing History – Reforming Costumes. The Presence of the Past in Berlin Theatre Historicism of the 19th Century

**Günther Heeg**
University of Leipzig
A Theatre of Repetition and Recurrence. On the Return of History in Theatre from 19th century Historicism to Contemporary Performances

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Please see June 15 9:00–10:30 for more information.
### Performance and Consciousness

**Indian Theatre Special Sessions on Taste, Panel 2**  
**B419**

**Chair**  
Arya Madhavan

<table>
<thead>
<tr>
<th>Speaker</th>
<th>Affiliation</th>
<th>Title</th>
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<tbody>
<tr>
<td>Giano Dan Xiao</td>
<td>University of Lincoln, United Kingdom</td>
<td>Rasa: Taste Embodied</td>
</tr>
<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>
</tr>
<tr>
<td>Sarasa Krishnan</td>
<td>Murdoch University</td>
<td>Taste and Rasa: From The Physical Aesthetic To The Spiritual</td>
</tr>
<tr>
<td>Debbie Fionn Barr</td>
<td>Coventry University</td>
<td>Corpo-realities: unraveling meaning-making in geo-cultural body-sites</td>
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</table>

### Queer Futures

**Queer Temporalities and Performance Strategies**  
**F289**

**Chair**  
Christopher-Rasheem McMillan

<table>
<thead>
<tr>
<th>Speaker</th>
<th>Affiliation</th>
<th>Title</th>
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<tbody>
<tr>
<td>Yair Lipshitz</td>
<td>Tel Aviv University</td>
<td>On Ghosts, Dybbuks, and the Embodiment of Queer Temporalities in the Theatre</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>
</tr>
<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>
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</tbody>
</table>

### Translation, Adaptation and Dramaturgy

**E497**

**Chair**  
Emer O'Toole

<table>
<thead>
<tr>
<th>Speaker</th>
<th>Affiliation</th>
<th>Title</th>
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<tbody>
<tr>
<td>Clare Foster</td>
<td>UCL</td>
<td>Competing authenticities in 1890s Britain: translation versus archaeology in early performances of Greek dramatic texts</td>
</tr>
<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>
</tr>
<tr>
<td>Margaret Hamilton</td>
<td>University of Wollongong</td>
<td>Simon Stone’s The Wild Duck: Adaptation, Re-Authorship and Regie in an Australian Context</td>
</tr>
<tr>
<td>Graham Saunders</td>
<td>University of Reading</td>
<td>Festive Tragedy: Jez Butterworth’s Jerusalem (2009)</td>
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### Digital Humanities in Theatre Research

**Digital Methods for Theatre Research**  
**F497**

<table>
<thead>
<tr>
<th>Speaker</th>
<th>Affiliation</th>
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<tbody>
<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>
</tr>
<tr>
<td>Dassia Posner</td>
<td>Northwestern University</td>
<td>Developing a Digital Companion for The Director’s Prism: E. T. A. Hoffmann and the Russian Theatrical Avant-Garde</td>
</tr>
<tr>
<td>Jens-Morten Hanssen</td>
<td>University of Oslo</td>
<td>The Social Networks of German Stage Artists Performing Ibsen 1876–1918</td>
</tr>
<tr>
<td>Karl Westerling</td>
<td>The Graduate Center, CUNY</td>
<td>Mapping the Roots and Routes of Boylesque</td>
</tr>
<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>
</tr>
</tbody>
</table>
Scenography
Imagining Past, Present and Futures B497
Chair Freddie Rokem

José Capela
School of Architecture, University of Minho / Lab2PT Research Centre
Scenic appropriation of representation systems from the past, and its ideological dimension

Melissa Trimingham
University of Kent
Taking a step, raising a hand, moving a finger: Oskar Schlemmer’s Bauhaus stage and the scenographic practice of ‘Imagining Autism’

Neill O’Dwyer
Trinity College Dublin, Department of Drama
From Engineer to Programmer: A genealogy of the scenographic engineer and contemporary pedagogical implications

Véra Velemanová
Arts and Theatre Institute Prague
Scenographers Jan Dušek and František Zelenka: “Meeting after Many Years”

Music Theatre
D299
Chair George Rodosthenous

Jose Batista dal Farra Martins
Universidade de São Paulo
Prewmediating Brecht

Mauro Calcagno
University of Pennsylvania, Philadelphia, U.S.A.
Spectral Poetics: The Wooster Group’s Production of Busenello/Cavalli’s La Didone

Gareth Evans
Abertay University
The Composer as Auteur

Simon Bell
Anglia Ruskin University
Laibach: The Performance of European Trauma

Theatre Architecture
Activating space in the theatrical event E487
Chair Mike Pearson

Efrat Shalom
Faculty of Architecture and town planning, Technion IIT
Reconstructing Space - The experience of space in theatre as a way of shifting the perception of “ideological” space in every day life

Mikko-Olavi Seppälä
University of Helsinki
Communist Theatre during the Cold War in Finland – the Workers’ Theatre of Finland (Suomen Työväen Teatteri), 1945–1957

Mehmet Kerem Ozel
Mimar Sinan Fine Arts University
Performativity of Theatre Architecture

Edvard Santana
Universidade Federal da Bahia (Federal Universitu of Bahia), Brasil
A Prole Dos Saturnos (The Offspring of Saturns): the appropriation of a traditional theatre building as an unconventional space by the staging

Performances in Public Spaces
History D220
Chair Tim White

Swati Arora
University of Exeter
Ram Lila in Delhi: Reordering public space through ritual

Naoko Kogo
the graduate School of Letters of Osaka University
Détournement or misuse? An attempt with and around documentary films of historical performances

Magdalena Golaczynska
University of Wroclaw, Poland (Uniwersytet Wrocławski)
Between the palace and the Jewish district – anti-Nazi opposition and Crystal Night

Ciara Murphy
NUI Galway, Ireland
The history of Irish trauma: interrogating trauma through immersive and site-responsive performance practice
Theatrical Event

Text
D207
Chair
Vicki Ann Cremona

Political Performances

Performing the Past in Prison Theatre / Archive, Space and Resistance
C497
Chairs
Paola Botham and Lloyd Peters

African and Caribbean Theatre and Performance

History and Memory
D315

Asian Theatre

Traditional Theatre in Asia
F299

Historiography

Body, Memory, Archive
F389
### Performance as Research

**E319**

**Annette Arlander**  
Stockholm University of the Arts  
What Remains of the Bacchae?

**Johnmichael Rossi**  
University of Bedfordshire  
Harm’s Way Revisited: Reflections At The Crossroads of Theatre-Making and Pedagogical Practices

**Mariana Terra Moreira**  
Federal University of Bahia (Brazil)  
Teaching-Learning lighting from Bodily and Performative Experience

Participants: Richard O’Brien, Natalia Duong, Kristina Hagström-Ståhl, Jiao Yin Mei

### Popular Entertainments

**D215**

**Larissa de Oliveira Neves**  
Campinas State University (Unicamp)  
Telles’s text and the XIXth century Brazilian popular theater

**Bett Pacey**  
Tshwane University of Technology, Pretoria  
Gcina Mhlophe: Keeping the popular tradition of storytelling alive in South Africa

**Maria Emilia Tortorella**  
Campinas State University/ Post-Graduate Program of Scenic Arts  
The contributions of Antônio de Alcântara Machado to the modernization of the Brazilian theatre

**Sarah Penny**  
University of Warwick  
Entertaining Jack at Sea: the SDS Operas at Scapa Flow

### Arabic Theatre

**Arab Selves as the Other Within**

**F420**

**George Potter**  
Valparaiso University  
Global Refugee Chic: Performing Syrian as Tragedy in Jordan

### Intermediality in Theatre and Performance

**Perception and time: Memory, immediacy and speed**

**D289**

**Liam Jarvis**  
Literature, Film and Theatre dept. (LiFTS) at the University of Essex  
‘Time-sculptures of Terrifying Ambiguity’: Staging ‘Inner Space’ and Migrating Realities in Analogue’s Living Film Set 2.0’

**Clio Unger**  
The Graduate Center, CUNY  
Darkness as Immersion in Tino Seghal's This Variation (2012)

**Asher Warren**  
University of Melbourne  
Diva Dromology: Tracking Intermedial Accelerations in ‘Calpurnia Descending’

### Feminist Research

**B413**

Please see June 13 09:00–10:30 for more information.

### Choreography and Corporeality

**E306**

Please see June 13 09:00–10:30 for more information.

### Performance and Disability

**D320**

Please see June 13 09:00–10:30 for more information.
| **Performance and Religion** | Further discussion of group’s curated panel
Further discussion of group’s joint panel with Asian Theatre WG
Further discussion of the panel ‘Performative Present of Spiritual Knowledge’
Further discussion of the pre-conference workshops and the relationship of papers to workshops |
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<tr>
<td><strong>F413</strong></td>
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<tr>
<td><strong>Chair</strong></td>
<td>Joshua Edelman</td>
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<tr>
<td><strong>Samuel Beckett</strong></td>
<td>Business meeting</td>
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<tr>
<td><strong>E387</strong></td>
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### Historization and Historiography

**NS 2.01 D289**

**Chair**
Christopher Balme

<table>
<thead>
<tr>
<th>Speaker</th>
<th>Affiliation</th>
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<tbody>
<tr>
<td><strong>Jared Pike</strong></td>
<td>The Graduate Center, City University of New York</td>
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<tr>
<td><strong>Mara Valderrama</strong></td>
<td>The Graduate Center, City University of New York (CUNY)</td>
</tr>
<tr>
<td><strong>Suzanne Kooloos</strong></td>
<td>University of Amsterdam</td>
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<tr>
<td><strong>Priyanka Ramrao Jadhav</strong></td>
<td>Dr. Babasaheb Ambedkar Marathwada University</td>
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<tr>
<td><strong>Maria Hetzer</strong></td>
<td>University of Warwick</td>
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</table>

**Presentations**

- Upstaging History: Uncovering the Bacherl-Scandal through Micro-history by Jared Pike
- Chasing the Gaze of the Killer: Rabih Mroué’s The Pixelated Revolution by Mara Valderrama
- (In)Visible Markets - Risky Knowledge: Theatre and Speculation in The Great Mirror of Folly by Suzanne Kooloos
- Lonely, Static Still Participatory: Digital and Satwik Rasa Sutra by Priyanka Ramrao Jadhav
- Translation as event and the concept of the somatic by Maria Hetzer

### Trauma and Catharsis

**NS 2.02 E319**

**Chair**
Hayato Kosuge

<table>
<thead>
<tr>
<th>Speaker</th>
<th>Affiliation</th>
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<tbody>
<tr>
<td><strong>Claire Hampton</strong></td>
<td>Brunel University London and University of Wolverhampton</td>
</tr>
<tr>
<td><strong>Monika Mieliutye</strong></td>
<td>Vilnius University</td>
</tr>
<tr>
<td><strong>Johanna Karlsson</strong></td>
<td>Stockholm University, Dept. of Culture and Aesthetics</td>
</tr>
<tr>
<td><strong>Alicia Goodman</strong></td>
<td>Texas Tech University</td>
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</table>

**Presentations**

- Looking Good Feeling Better: Evidence, Witness and Catharsis by Claire Hampton
- Reviewing Collective Trauma: Theatre Criticism in Independent Lithuania by Monika Mieliutye
- 9.79 Catharsis: Ben Johnson as Tragedy by Johanna Karlsson
- Replicating the Avant-Garde: From Jikken Kōbō (Experimental Workshop) to the Yakusa and How Theatre Inspired by the A-Bomb is Now Commercial Entertainment by Alicia Goodman

### Memories and Archives

**NS 2.03 D299**

**Chair**
Heike Roms

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<tr>
<th>Speaker</th>
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<tbody>
<tr>
<td><strong>Alexandra Halligey</strong></td>
<td>University of Cape Town</td>
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<td><strong>Anusha Ravishankar</strong></td>
<td>University Of Warwick</td>
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<tr>
<td><strong>Chase Heltzel</strong></td>
<td>University Of Warwick</td>
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<tr>
<td><strong>Hadera Woldmariam</strong></td>
<td>Zhinhan Binhchan Artistic Works</td>
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<tr>
<td><strong>Christopher Martin</strong></td>
<td>University of Kansas</td>
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**Presentations**

- Making with the archive: investigating space and people through performance-based participatory public art processes in inner-city Johannesburg by Alexandra Halligey
- Performing the Memory of India’s Partition of 1947 by Anusha Ravishankar
- Slaves, Ghosts, and Horror: Walking a ghost tour in New Orleans’ French Quarter by Chase Heltzel
- The Quest for Spectator: Throne of Weapon at the British Museum by Hadera Woldmariam
- Ambiguities of Witnessing in Max Frisch’s Firebugs by Christopher Martin

### Grand Spectacles

**NS 2.04 C497**

**Chair**
Kati Roettger

<table>
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<tr>
<th>Speaker</th>
<th>Affiliation</th>
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<tbody>
<tr>
<td><strong>Christina Vollmert</strong></td>
<td>Institute for Media Culture and Theatre, University of Cologne (Germany)</td>
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<tr>
<td><strong>Cartherine McComb</strong></td>
<td>University of Regina, Canada</td>
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<tr>
<td><strong>Margit Edwards</strong></td>
<td>CUNY - Graduate Center</td>
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**Presentations**

- Objects and Observers: The International Electrotechnical Exhibition in Frankfurt am Main, 1891 by Christina Vollmert
- Buffalo Bill Cody’s Wild West Show: A Theatrical Vision Of The American Frontier West by Cartherine McComb
- American Folk Incorporated: A failed proposal by Alan Lomax Jr. for the 1939—1940 World’s Fair by Margit Edwards
### Dance and Choreography

<table>
<thead>
<tr>
<th>Room</th>
<th>Chair</th>
<th>Presenters</th>
<th>Affiliations</th>
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</table>
| NS 2.05 | Lena Hammergren | **Alexandra Dias**  
University of Roehampton  
Solo dance in contamination: a practice-led research |                                                |
|      |               | **Samson Akapo**  
University of Ibadan, Ibadan, Nigeria  
Embodied Choreographic and Dance Cognition |                                                |
|      |               | **Veronika Bochynek**  
University of Salzburg, Austria  
Tap dance on screen: from stylistic variability to cinematic uniformity |                                                |
|      |               | **Aparna Nambiar**  
University of California Berkeley  
Performing the Contemporary by Re-performing the Past: Traditional Indian dance in Contemporary Singapore |                                                |

### Exploring Theatre and Performance Studies

<table>
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<tr>
<th>Room</th>
<th>Chair</th>
<th>Presenters</th>
<th>Affiliations</th>
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</table>
| NS 2.06 | Meike Wagner | **Andrew Goldberg**  
CUNY - Graduate Center  
Norah as Panhersiastes: Ibsen and Foucauldian Critique |                                                |
|      |               | **Ilinca Todorut**  
Yale School of Drama  
Critical Realism from Ibsen to Schlingensief |                                                |
|      |               | **Krupa Desai**  
Jawaharlal Nehru University, New Delhi  
Political Performance of Fasting; A case study of Yerawada Fast of 1932 |                                                |

### Visual Manifestations: Lights, Costume and Stage Design

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<tr>
<th>Room</th>
<th>Chair</th>
<th>Presenters</th>
<th>Affiliations</th>
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</table>
| NS 2.07 | David Mason | **Manjari Mukherjee**  
Jawaharlal Nehru University, New Delhi  
Migration and Marginality – A study of the Anglo-Indian Community's repertoire in Calcutta between 1940-50 |                                                |
|      |               | **Emma Halpern**  
New York City Children’s Theater  
Up and Away: Engaging with Audiences on the Autism Spectrum |                                                |
|      |               | **Tanvi Manpoong**  
Jawaharlal Nehru University, New Delhi  
The Tai-Khamti Performance in ‘Republic Day Parade’ of India |                                                |

### State / Policies / Change

<table>
<thead>
<tr>
<th>Room</th>
<th>Chair</th>
<th>Presenters</th>
<th>Affiliations</th>
</tr>
</thead>
</table>
| NS 2.08 | Rikard Hoogland | **Prateek**  
The University of Queensland  
Re-presenting the Theatrical Past Through the Technique of Madari-Jamoora: A Study of Safdar Hashmi's Street Theatre |                                                |
|      |               | **Eszter Szabo**  
University of Szeged, Hungary  
Theatre Patronage and the Politics of Culture in 19th-century Transylvania |                                                |
|      |               | **Zane Kreicberga**  
Latvian Academy of Culture  
Re-writing the recent history of Latvian theatre: Construction of the new aesthetics in the 1990s. Example of the New Riga Theatre |                                                |
|      |               | **Kristina Steiblyte**  
Vytautas Magnus university, Kaunas, Lithuania  
Contemporary Baltic States Theater and European Identity |                                                |
|      |               | **Cristian Gonzalez**  
Universidad de Chile  
Heritage and artistic memory trace from the material to the immaterial: The case of Gabriela Mistral Cultural Center |                                                |
### Shakespeare: 400 Years of Legacy

**NS 2.09**  
E497

**Chair**  
Susan Bennett

<table>
<thead>
<tr>
<th>Speaker</th>
<th>Affiliation</th>
<th>Topic</th>
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<tbody>
<tr>
<td>Aida Bahrami</td>
<td>University of Warwick</td>
<td>Paranoia and Narrative of Alterity in Thomas Ostermeier’s Hamlet</td>
</tr>
<tr>
<td>Molly Ziegler</td>
<td>University of Glasgow</td>
<td>Staging Madness: representing mental illness in contemporary Shakespearean adaptations</td>
</tr>
<tr>
<td>Dan Venning</td>
<td>New York University</td>
<td>“A Better Claim to Shakespeare?”: The Meininger’s 1881 Tour to London</td>
</tr>
<tr>
<td>Izuu Nwankwo</td>
<td>Department of Theatre Arts</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>
</tr>
</tbody>
</table>

### Gender: Stereotypes and Cross-dressing

**NS 2.10**  
B497

**Chair**  
Tiina Rosenberg

<table>
<thead>
<tr>
<th>Speaker</th>
<th>Affiliation</th>
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<tbody>
<tr>
<td>Kyriaki Demiri</td>
<td>School of Drama, Aristotle University of Thessaloniki</td>
<td>Men and Sports in Elfriede Jelinek’s play “Das Lebewohl”</td>
</tr>
<tr>
<td>Sailu Pattepu</td>
<td>University of Hyderabad</td>
<td>Gender Bending in Southern India: The curious case of Surabhi Theatre</td>
</tr>
<tr>
<td>Jacob Bloomfield</td>
<td>University of Manchester</td>
<td>Soldiers in Skirts: Cross-Dressing Veterans on the 20th Century English Stage</td>
</tr>
</tbody>
</table>
BOOK LAUNCHING
Josette Féral

Theatre: an impossible mediation
Violencia en escena

Trad. Milena Grass

In Spanish, English and French...

MAISON D’ÉDITION
Frontera Sur / Ed. Apuntes
Santiago, Chile, 2016

Wednesday June 15 2016,
12:30-14:00
A5137

International Federation
for Theatre Research
Stockholm Universitet
Frontera Sur / Ed. Apuntes Santiago, Chile, 2016

Éd. Francisco Albornoz

International Federation
for Theatre Research
Stockholm Universitet
Frontera Sur / Ed. Apuntes Santiago, Chile, 2016
Wednesday June 15 2016,
12:30-14:00
A5137

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Wednesday June 15 2016,
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A5137
<table>
<thead>
<tr>
<th>Working Groups 16:00–17:30</th>
</tr>
</thead>
</table>

### Theatre Architecture

**Urban Perforative Acts**

**E487**

**Chair**

Andrew Filmer

- **Catherine Turner**
  - University of Exeter
  - Performance, Walking, and the Indian City

- **Somdatta Bhattacharya**
  - Birla Institute of Technology and Science, Pilani
  - Performance as Transformation of Everyday Urban Space: Reading a Delhi Ram Leela

- **Dinesh Yadav**
  - Birla Institute of Technology and Science
  - Performance as Transformation of Everyday Urban Space: Reading a Delhi Ram Leela

### Queer Futures

**Queer Performance Spaces**

**F289**

**Chair**

Caoimhe Mader McGuiness

- **Joe Parslow**
  - Royal Central School of Speech and Drama, University of London
  - Mother Black Cap: Queer Performance and the Loss of (Queer) Spaces

- **Ben Walters**
  - Queen Mary University of London
  - How a grassroots campaign made a gay cabaret pub the UK’s first LGBTQ listed building

- **E-J Scott**
  - Duckie/Bishopsgate Institute/London Metropolitan Archives
  - DUCKIE’s Pair of Big Old Balls: Lady Malcolm’s Servants’ Balls 1923–’38 Queer Performative Heritage Engagement Project

### Performance and Consciousness

**Indian Theatre Special Sessions on Taste, Panel 3**

**B419**

**Chair**

Sreenath Nair

- **Kristen Rudisill**
  - University of Kent
  - Teaching Good Taste: A Tamil Adaptation of Shaw’s Pygmalion

- **Mariusz Bartosiak**
  - University of Łódź
  - Possibility of dramatic representation of taste in modern theatre – case of Indian Ink by Tom Stoppard

- **Chris Dorsett**
  - Northumbria University
  - Handling the taste of emotion

- **Sanjay Kumar**
  - Central European University (CEU), Budapest.
  - Reading ‘taste’ through Theatricality: debates on playwriting and performance in post-independence Indian theatre

### Music Theatre

**D299**

**Chairs**

George Rodosthenous and Marcus Tan

- **Demetris Zavros**
  - University of Wolverhampton
  - London Road: Using the ‘document’ and negotiating the dialectics between the ‘poetic’ and the ‘political’

### Translation, Adaptation and Dramaturgy

**E497**

**Chair**

Jane Turner

- **Emer OToole**
  - Concordia University, Montréal
  - “No Propaganda But…” Activism, Art and Irish Theatre

- **John Bull**
  - University of Lincoln
  - Classic and Contemporary Adaptation Clashes: Simon Stephens’ adaptation of the classic canon
### Scenography

**Dialogues with Scenographic History**

**Chair**

Sofia Pantouvaki

**Christoph Wagner**

Royal Conservatoire of Scotland

Kept in The Dark

**Magdalena Raszewska**

Akademia Sztuk Pięknych w Warszawie Academy of Fine Arts in Warsaw

To enchant the viewers. The dialogue with history

**Monica Raya**

National Autonomous University of Mexico Aalto University

How past is the past: Some ideas about the performativity of scenography

**Geneva Foster Gluck**

Arizona State University

Reading the Landscape behind Wild West Shows: Staging and subverting environmental propaganda in the American West

### Political Performances

**History, Citizenship and Audiences**

**Chair**

Paola Botham and Lloyd Peters

**Ava Hunt**

University of Derby

Disciplined-based Political Theatre Solo Performance: “Acting Alone” – artist led research exploring boundaries of performer/audience relationships

**Jennifer Thompson**

CUNY Graduate Center

“The Public as Umpire”: Archive, Repertoire, and Public in Early National America

### Asian Theatre

**Performing Asian Past and Society**

**Chair**

Maryam Kohansal

Islamic Azad University Shiraz

The role of theater in voicing Iranian history based on the analysis of Bahram Beyza’ee’s drama

**Yasushi Nagata**

Osaka University

Performing Asian Geographical Past: on Production of Sealing Betal Palm by Karagumi, 1992

**Lia Wenching Liang**

Department of Foreign Languages and Literature, National Tsing Hua University

“March on, join bravely”: Wang Chia-ming’s first Journey with Shakespeare’s Richard III

### Arabic Theatre

**Iran and Syria: Some Historical Perspectives**

**Chair**

Mohammad Jafar Yousefian Kenari

Tarbiat Modares University

Development of Diegetic Practices in Iranian Indigenous Performance: A Historical View

**Ahmad Mahfouz**

University of Sheffield

The Political Theatre of Al-Maghut

### Intermediality in Theatre and Performance

**Intermedial encounters: Theatre, music and dance**

**Chair**

Christina Papagiannouli

**Johan Callens**

Vrije Universiteit Brussel

Music’s Functional Variety in Dance Theatre: An Intermedial Case Study

**Pauline Brooks**

Liverpool John Moores University

Blending the Traditional with the innovative – making theatre global

**Maja Cecuk**

Universitat de Barcelona (University of Barcelona)

Notes about absences in contemporary theater “versus” digital image #2

### Performance as Research

**Closing session.**

### Performance and Religion

**Chair**

Kim Skjoldager-Nielsen

**Discussion of publications, website, and the group’s future (closed session).**
<table>
<thead>
<tr>
<th>Working Groups 16:00–17:30</th>
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<tbody>
<tr>
<td><strong>Feminist Research</strong> B413</td>
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<tr>
<td>Please see June 13 09:00–10:30 for more information.</td>
</tr>
<tr>
<td><strong>Performance and Disability</strong> D320</td>
</tr>
<tr>
<td>Business meeting (closed session).</td>
</tr>
<tr>
<td><strong>Theatrical Event</strong> D307</td>
</tr>
<tr>
<td>Chair Beate Schappach</td>
</tr>
<tr>
<td>Publication “Theatre Scandals” and working group plans for 2017.</td>
</tr>
<tr>
<td><strong>Historiography</strong> F389</td>
</tr>
<tr>
<td>Business meeting.</td>
</tr>
<tr>
<td><strong>Choreography and Corporeality</strong> E306</td>
</tr>
<tr>
<td>Please see June 13 09:00–10:30 for more information.</td>
</tr>
<tr>
<td><strong>African and Caribbean Theatre and Performance</strong> D315</td>
</tr>
<tr>
<td>Business meeting.</td>
</tr>
<tr>
<td><strong>Performances in Public Spaces</strong> D220</td>
</tr>
<tr>
<td>WG Meeting.</td>
</tr>
</tbody>
</table>
Cape Town’s Magnet Theatre has been a positive force in South African theatre for three decades, a crucial space for theatre, education, performance, and community throughout a turbulent period in South African history. This new book offers a dialogue between internal and external perspectives, as well as perspectives from performers, artists, and scholars. It analyses Magnet’s many productions and presents a rich compendium of the work of one of the most vital physical theatre companies in Africa.

Book Launch at IFTR
Venue details: Stockholm University Campus of Frescati, c497
Time and date: Friday June 17 at 12:15

Introduction by Helen Gilbert
### Tragic Irony, Morality and Romantic Drama

**GP 5.01**  
**B413**  
**Chair**  
Magnus Tessing Schneider

<table>
<thead>
<tr>
<th>Speaker</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Riitta Pohjola-Skarp</td>
<td>University of Tampere</td>
<td>Alekis Kivi between Romanticism and Realism – Rethinking Kivi’s play Karkurit (The Fugitives)</td>
</tr>
<tr>
<td>Roland Lysell</td>
<td>Stockholm University</td>
<td>Shelley’s The Censi in the light of modern theories of tragedy</td>
</tr>
<tr>
<td>Graca Correa</td>
<td>CFC-Universidade Lisboa; CMC-Universidade do Algarve</td>
<td>Theatre in the Gothic Mode: Emotional Excess Defying Despotism and Mechanistic Knowledge</td>
</tr>
</tbody>
</table>

### Augmented Historiography

**GP 5.02**  
**E487**  
**Chair**  
Aneta Mancewicz

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<thead>
<tr>
<th>Speaker</th>
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</thead>
<tbody>
<tr>
<td>Kevin Purcell</td>
<td>Bard College</td>
<td>Reconstructing The Past in Musical Theatre: Foregrounding History in New Transmedia Musicals</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>
</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>
</tr>
</tbody>
</table>

### Concepts: Reality and Liveness

**GP 5.03**  
**D289**  
**Chair**  
Andy Lavender

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<thead>
<tr>
<th>Speaker</th>
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</thead>
<tbody>
<tr>
<td>Eirini Nedelkopoulou</td>
<td>York St. John University, UK</td>
<td>Reconsidering Liveness: From ‘Live’ Broadcasts to Network Systems</td>
</tr>
<tr>
<td>Peter Eversmann</td>
<td>University of Amsterdam</td>
<td>Hyperreality revisited: the employment of theatrical means in engaging with the past</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>
</tr>
</tbody>
</table>

### Political Conflicts ’60s, ’70s, ’80s

**GP 5.04**  
**E497**  
**Chair**  
Claire Cochrane

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<tr>
<th>Speaker</th>
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</thead>
<tbody>
<tr>
<td>David Rodríguez-Solas</td>
<td>University of Massachusetts Amherst</td>
<td>Remembering State Violence in the Spanish Transition to Democracy</td>
</tr>
<tr>
<td>Özge Zeren</td>
<td>Canakkale Onsekiz Mart University, Fine Arts Faculty</td>
<td>Turning Points of Political Discourse in Turkish Theater</td>
</tr>
<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>
</tr>
</tbody>
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### Curated Panel: A Turkish Ceremony for Louis XIV: Aspects of Representation in Molière’s/Lully’s Le Bourgeois Gentilhomme

**GP 5.05**  
**F289**  
**Chair**  
Patrick Primavesi

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<tr>
<th>Speaker</th>
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<tbody>
<tr>
<td>Jelena Rothermel</td>
<td>University of Leipzig</td>
<td>“Ils se contentent seulement d’ouir un grand bruit confus” – Musical Stereotypes in Le Bourgeois Gentilhomme</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>
</tr>
<tr>
<td>Petra Dotlacilova</td>
<td>Stockholm University / University of Leipzig</td>
<td>Dressing Mamamouchi</td>
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### Cultural Exchange during the Cold War

**GP 5.06**  
**F299**  
**Chair**  
Sofia Pantouvaki

<table>
<thead>
<tr>
<th>Speaker</th>
<th>Institution</th>
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<tbody>
<tr>
<td>Viviana Iacob</td>
<td>New Europe College</td>
<td>Theatre Diplomacy during the Cold War: Bucharest 1964, Vienna 1965</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>
</tr>
<tr>
<td>Ioana Szeman</td>
<td>University of Roehampton</td>
<td>The Communist Nation on the World Stage: Romanian Theatres Abroad</td>
</tr>
</tbody>
</table>
Challenging the Museum

Michael Bachmann
University of Glasgow
Ambivalent Pasts: Colonial History and the Theatrical Turn in Ethnographic Curation

Joshua Williams
Department of Theater, Dance & Performance Studies, University of California-Berkeley
An Empire of the Lifelike Dead: Fossils, Taxidermy and the (Re)Staging of the State in Kenya’s National Museum

Alexander Chepurov
Russian State Institute of the Performing Arts, St Petersburg
The Approach to Modeling the Theatrical Texts of the Past: The documentary multimedia reconstruction

Historical Traces on Contemporary Stages

Tania Neofytou
Tutor (Open University of Cyprus)
Theatrical traces of the past in the contemporary theatre: the case of Simos Kakalas and Horos Theatre Company

Laura Purcell-Gates
Bath Spa University, United Kingdom
Staging Corpses: Disrupting Progressive Historical Narrative through Puppetry

Javiera Larrain
Pontificia Universidad Católica de Chile – CONICYT
Affiliations and reminiscences of a tradition: The melodramatic imagination in the current Chilean scene

Asian Rituals and Mythologies

Hye-Gyong Kwon
Dongseo University
Dissolving and Reorganizing the Korean Theater: Goot, a Korean Traditional Shamanistic Ritual, and Yun-Taek Lee’s Theater

Aruna Bhikshu
University of Hyderabad
Performative intercessions beyond Religion-A Glimpse into Telugu Dance Traditions

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

Mapping Heritage

Mary Caulfield and Christopher Collins
Farmingdale State College / University of Nottingham
“Of what is past, or passing, or to come”: Archiving the corporeal artifacts of Irish and Irish-American heritage performance

Tzu-Ching Yeh
Chang Jung Christian University
City, Literature and Theater: Engaging the Colonial Past in Tainan

Rebecca Free
Goucher College
Mapping Heritage Through Site-Specific Performance in Marseille

Curated Panel – Radical Citizenship: Performance, Censorship, Erasure

Ameet Parameswaran
Jawaharlal Nehru University

Anuradha Kapur
Ambedkar University, Delhi
Performance, Cross-cultural Exchange and Erasure in the Indian Theatre Histories: The Case of Fritz Bennewitz

Milija Gluhovic
University of Warwick
The Radicality of Love: Representations, Erasures, Politics

Silvija Jestrovic
Warwick University
The Artist is (Meaningfully) Absent: Three Stories of Performance, Censorship and Erasure from History
Curated Panel – Alternative Theatrical Pasts

GP 5.12
A5137
Chair
Geraldine Harris

Asha Kuthari Chaudhuri
Gauhati University Guwahati
Constructing a Theatre Anthology for a Western Audience: India

Xiaomei Chen
University of California at Davis
The Making and Remaking of Anthologies of Modern Chinese Drama: Challenges, Issues and Approaches

Marvin Carlson
Graduate Center, City University of New York
Arabic Theatre: An Alternative Theatrical Past

Curated Panel – Mask and Technologies: From the Commedia dell’arte to the Digital Avatar

GP 5.13
E319
Chair
Lloyd Peters

Giulia Filacanapa
Labex Arts-H2H / Université Paris 8 Saint Denis

Erica Magris
Université Paris 8 Saint-Denis THALIM-CNRS

Cedric Plessiet
University Paris 8 Saint Denis

Georges Gagneré
University Paris 8 Saint Denis

Going back in Time through Performance

GP 5.14
F497
Chair
Yasushi Nagata

Tapati Gupta
Retired from Dept. of English, Calcutta University
Performing Narrative: Tradition & Modernity

Hayato Kosuge
Keio University, Tokyo
Staging Past Disasters with Butoh Dance: Ohno Yoshito’s “Flower and Bird/Inside and Outside” (2015)

Anna Thuring
University of the Arts Helsinki - Theatre Academy
The Heroic Body of Asia: Reflections on Presenting Asian Warriors on Western Stage

Performance as Research Working Group Sponsored Panel – Transnational Performance as Research

GP 5.15
E306
Chairs
Jonathan Heron, Emma Meehan and Annette Arlander

Juan Manuel Adalpe Munoz
University of California, Berkeley
Picking Grapes, Pulling Histories: Teatro Campesino’s genealogies and performance practices of food security and labour

Ben Spatz
University of Huddersfield
Mad Lab — or Why We Can’t Do Practice as Research

Manola Gayatri Kumarswamy
Bangalore University
Working Title: Body Centres from Archive to performance: embodied research and contemporary Indian theatre


GP 5.16
D3111
Chair
Andrew Filmer

Ewa Kara
Columbia University
Revising the ‘Authentic’: Postmodern Design of Baroque Opera

Lucy Thornett
University of the Arts, London
Dramaturgy as a Spatial Design Strategy

Sidsel Graffer
Norwegian Theatre Academy
Norwegian Theatre Architecture Revisited: 200 years of Staging Spectatorship and Objectality

Natalie Rewa
School of Drama and Music, Queen’s University, Kingston, Ontario Canada
Translation and dialogues of international architectural vocabularies– Snøhetta architects in Oslo, Norway and Kingston, Canada
The Future of the Past: The Historiography Working Group Roundtable

B3115

Chairs
Kate Newey and Susan Tenneriello

On the occasion of this IFTR conference devoted to the theme "The Theatrical Past," new and continuing members of the Historiography Working Group will gather for a special roundtable to discuss the discipline of historical research and the particular challenges and opportunities of theatre historiography today within and across national paradigms. What are the stakes of the discipline today? What changes in publication and higher education are affecting the discipline? What impact does today's political, social, economic, or aesthetic environments have on the discipline? What other frameworks for the study of theatre historiography extend or recycle past methods or areas of inquiry? The roundtable will feature short presentations by panellists, leaving time for ample discussion among the group and with attendees.

Participants:
Rosemarie Bank
Kent State University
Henry Bial
University of Kansas
Jim Davis
University of Warwick
Jan Lazardzig
University of Amsterdam
Esther Kim Lee
University of Maryland
Rashna Nicholson
LMU Munich
David Wiles
University of Exeter

Writing and Responding to Peer Reviews: A Workshop

F389

At the 2015 IFTR conference in Hyderabad, we organised a 'Reviewing Peer Review' roundtable which raised important questions about the ethics, value and process of peer review. In particular, it underscored the tension between the secret and subjective aspects of reviewing, and its significance for authors and editors. This workshop builds on that discussion by examining what makes a 'good' peer review, and asking how authors can best respond to criticism. No preparation is required, but participants will have an opportunity to focus on case studies, and to hear about and share particularly instructive experiences of reviewing and being reviewed. So whether you are an emerging or experienced researcher, a regular reviewer or someone yet to submit their first peer-reviewed article, please join us for a frank investigation into this crucial but obscure feature of academic life.

Led by:
Aoife Monks
Consulting Editor of Contemporary Theatre Review
Paul Rae
Senior Editor of Theatre Research International
General Panels 14:00–15:30

### Staging Spanish History

**GP 6.01**

**Chair**

Marcia Martinez Carvajal

1. **Anke Charton**
   - Department for Theatre, Film and Media Studies, University of Vienna
   - Narratives of a Golden Age: On the Margins of Spanish Theatre History

2. **Maria Delgado**
   - Royal Central School of Speech and Drama, University of London
   - Spanish matters: Calixto Bieito’s ‘Carmen’ and ‘La fuerza del destino’

3. **Junko Okamoto**
   - Osaka University
   - The Spanish History of the 20th Century Seen Through the Censorial Archives – In the Case of 2 Major Spanish Playwrights under the Dictatorship –

### Re-working Trauma through Performance

**GP 6.02**

**Chair**

Patrick Duggan

1. **Dagmara Kryzyniak**
   - Adam Mickiewicz University
   - The Battle of the Somme trauma and its theatrical articulation in Frank McGuinness’ ‘Observe the Sons of Ulster Marching Towards the Somme’

2. **R. Darren Gobert**
   - York University
   - David Greig’s THE EVENTS: Theatre, Healing, and the History of Ideas

3. **Pentti Paavolainen**
   - University of Helsinki; independent scholar
   - Theatre of Cultural Trauma and Healing. Case: Finland

### Writing Theatre History

**GP 6.03**

**Chair**

Alexander Schwan

1. **Anneli Saro**
   - University of Tartu
   - Theatrical Event as a Representation of Theatre History

2. **Milena Grass**
   - Escuela de Teatro, P. Universidad Católica de Chile
   - Theatre anthology versus theatre history: the Chilean case

3. **Tania Brandao**
   - Universidade Federal do Estado do Rio de Janeiro UNIRIO
   - History of Modern Theatre: A Study on the Brazilian Experience in Theatrical Performance and Theatre History

### Costume History

**GP 6.04**

**Chair**

Willmar Sauter

1. **Joanna Weckman**
   - Aalto University of Arts, Design and Architecture
   - Touching the Past – Costumes as Mediators of the Finnish Film & Theatre History

2. **Fausto Viana**
   - Escola de Artes, Ciencias e Humanidades – Universidade de Sao Paulo
   - Archives and performance rights: stimulus for forgery and misconceptions

3. **Maarit Uusitalo**
   - Aalto University, School of Arts, Design and Architecture
   - Gustaf III theatre costumes

### Arabic Theatre Working Group Sponsored Panel – Historicising Arab Performance Realities

**GP 6.05**

**Chair**

Marvin Carlson

1. **Eiman Tuni**
   - King Abdul Aziz University
   - Discourse in Rahbani Historical Musicals

2. **Hazem Azmy**
   - Ain Shams University, Egypt
   - The Just Despot Revisited: Historicising the Crisis of Democratic Governance in the Post-30 June Egyptian Stage

3. **Margaret Litvin**
   - Boston University and Swedish Collegium for Advanced Study
   - Taking Refuge? Arabic Theatre in Scandinavia

### Conceptualizing Theatre and Spectacle

**GP 6.06**

**Chair**

Jim Davis

1. **Michelle Liu Carriger**
   - University of California, Los Angeles
   - Past the Theatrical Present: Engaging the Living Histories that Never Happened

2. **Riku Roihankorpi**
   - The School of Communication, Media and Theatre The University of Tampere
   - The Eco-Cruelty of the Great Famine of 1695–97: Artaud and His Anarchic Ethics at the Crux of the Little Ice Age

3. **Teemu Paavolainen**
   - University of Tampere
   - Ingold’s Binaries: Theatrical and Performative Perspectives on Historical Materiality
Re-Enactment and the Dance Archive

Marie-Louise Crawley
C-DaRE (Centre for Dance Research), Coventry University, UK
Performance as Archive: towards a ‘new’ methodology in the Dancing Museum?

Alison Curtis-Jones
Trinity Laban Conservatoire of Music and Dance
From Archive to Production: contemplating the past envisioning the future. Translating and staging Rudolf Laban’s Dance Theatre works (1913–1928) for today’s audiences

Fernando Oliveira
University of Coimbra
Reenactment as ecodirecting: Vera Mantero’s “Eating your heart out in the trees” and other pieces

Racial Stereotyping and its Subversion

Julia Boll
University of Konstanz
Not Talking about Blackfacing

Leslie Gray
University of Maryland College Park
The Resistant Background: Performing Subversion in the Public Sphere

Raz Weiner
Royal Holloway University of London
Ample Wildness: Ethnic Drag and Racial Fantasies in the Kibbutz Movement

Popular Theatre and Film

Christine Junqueira Leite de Medeiros
UNIRIO / FAPERJ
The Relationship between Theatre and Cinema in Portugal in the 1930s

Matthew Buckley
Rutgers University – New Brunswick
Modern Historiography and Mythic History: Melodrama and in Modernity

Peter Davis
University of Illinois at Urbana-Champaign
Asking Large Questions in Small Spaces: Contextualized Theatre History as Microhistory

Curated Panel – Institutional Aesthetics: Path Dependencies in German Theatre

Mara Kaeser
LMU Munich
Diversification of theatre forms in contemporary theatre using the example of the Munich Kammerspiele

Sebastian Stauss
LMU Munich
Effects of the reunification on the opera houses in East Germany

Bianca Michaels
LMU Munich
Highly improbable and far-reaching: Path Dependencies and Critical Junctures in the Institutional Development of German Theatre between 1918 and 1949

Christopher Balme
LMU Munich
Institutional Aesthetics: Path Dependencies in German Theatre

Curated Panel – Discoveries as an Element of the Historiographic Process

Bishnapriya Dutt
School of Arts and Aesthetics, Jawaharlal Nehru University, India
Popular Visual Culture Archives and Writing ‘Theatre’ Histories in post-colonial India

Peter Marx
University of Cologne
The Magic Box or the Poetics of Discovery in the Archive

Tracy C Davis
Northwestern University Evanston, USA
Digital Bounties and Categorical Aberrance in Performance Research: Inside and Outside the Cornucopia

Odai Johnson
University of Washington
Remains, Shattered artifacts on the edge of Empire
General Panels 14:00–15:30

### Urban Communities and Cultural History

**GP 6.12**
**E319**

**Chair**
Kumara Swamy Gadda

**Jocelyn Chng and Caleb Lee**
LASALLE College of the Arts
Going Back in Time - (Re)searching the History of Theatre for Young Audiences in Singapore

**Claire Borody**
University of Winnipeg
The Lower Depths: Then and Now

**Nicholas Wood**
Royal Central School of Speech and Drama
Blue Tired Heroes - Abutting, Rejecting, and Rebuilding the Past

### Genealogies of Institutional Policies and their Disjunctures with Trans/national Performance Practices

**GP 6.13**
**F497**

**Chair**
Vicki Ann Cremona

**Johanna Timonen**
University of Amsterdam
Appearing Archives: Curating the gaps in transnational performing arts history in The Netherlands, Dutch Caribbean and Suriname

**Gargi Bharadwaj**
Dept. of Theatre Arts, SM School of Arts & Communication, Hyderabad, Central University, Telangana, India
Re-searching the Archive: Towards Cultural Policy Discourse and its Selected its (In) Visibilities

**Lonneke van Heugten**
Amsterdam School for Cultural Analysis, University of Amsterdam
Curating the archive, re-staging events in a European public sphere: the cancellation of Golgota Picnic in Poznan

**Melê Yamomo**
University of Amsterdam
Sound Urbanization Policies? City modernisation policies and the importation of migrant Manila musicians in 19th-century colonial Southeast Asia

### Performativity and Spirituality

**GP 6.14**
**F420**

**Chairs**
Joshua Edelman and Kim Skjoldager-Nielsen

**Anna Winget**
University of California, Irvine
“As if awakening”: for an increasingly global consciousness in Strindberg’s Dream Play

**Fernando Mencarelli**
Universidade Federal de Minas Gerais/UFMG/Brazil
Practices of the “performer” and indigenous knowledge: shamanism, active culture and performing actions

**Matteo Bonfitto**
State University of Campinas – Brazil (www.unicamp.br)
Dissolving Past and Present: the importance of spirituality in Eastern/Asian Theatres

### Political Crises

**GP 6.15**
**E497**

**Chair**
Mercè Saumell

**Hannah Neumann**
University of Cologne
International Art Projects in Afghanistan: Where Does the Responsibility Towards The Artists end?

**Maria Mytilinaki Kennedy**
The Graduate Center CUNY
Crisis and Memory on the Bilingual Stage: Testimony Theatre in Translation

**Jirayuth Sinthuphan**
Chulalongkorn University
A Glimpse of Hope over the Chaophraya River: History, Memory and Political Dialogue in Performance Practice
### Curated Panel – Historiography in Development of Theatre Systems

**GP 7.01**  
**E306**  
**Chair**  
**Daria Kubiak**

- **Laura Grondahl**  
  University of Helsinki  
  Amateur traditions as part of the development of the Finnish theatre system

- **Kim Skjoldager-Nielsen and Alette Scavenius**  
  Stockholm University / The Royal Library, Denmark  
  Historiography of Development: The Danish Theatre System

- **Karolina Prykowska Michalak**  
  University of Łódź  
  Tradition as factors of organization systems theaters in Europe

- **Malgorzata Leyko**  
  University of Łódź  
  The distribution of history in Polish theatre in respect to the political transformation of 1989

### Intermediality in Theatre and Performance Working Group Sponsored Panel – Shadow, screen, and gesture: Media archaeologies

**GP 7.02**  
**B3115**  
**Chair**  
**Aneta Mancewicz**

- **Lynne Kent**  
  La Trobe University, Melbourne Australia  
  Moving Screens: gateways between the material and immaterial

- **Andrew Starner**  
  Brown University  
  The Versailles Broadcasting Corporation: Bi-directional Communication in Theatre, Television, and Tennis

- **Andy Lavender**  
  University of Surrey  
  Seizing the moment: the cultural disposition of early-phase motion capture

### Ephemeral Evidence

**GP 7.03**  
**D299**  
**Chair**  
**Bertie Ferdman**

- **Brian Singleton**  
  Trinity College Dublin  
  Re-Performing Retrospectives and Witnessing Future History: ANU Productions and the Monto Cycle

- **Katherine Johnson**  
  Sheffield Hallam University, U.K. and The University of Sydney, Australia  
  Performance of/as history: live, living and online

- **Priyanka Basu**  
  Department of South Asia in SOAS  
  Itinerant Traditions: Reading Fairs and Festivals as New Sites for Constructing Performance Histories

### Choreography and Corporeality Working Group Sponsored Panel

**GP 7.04**  
**D3111**  
**Chair**  
**Aoife McGrath**

- **Aneta Stojnic**  
  FMK, Faculty of Media and Communications, Singidunum University, Belgrade  
  Liminal Bodies and Radical Subjectivities

- **Arushi Singh**  
  UCLA Department of World Arts and Cultures/Dance  
  Locating precarity in the creative practice of contemporary dance

- **Gustavo Vicente**  
  University of Lisbon, School of Arts and Humanities  
  Expanded practices from the experience of “crisis” in Portugal: recent projects from João Fiadeiro & Fernanda Eugénio and Vora Mantero

### Adaptation and Dramaturgy

**GP 7.05**  
**B419**  
**Chair**  
**Kamaluddin Nilu**

- **Avra Sidiripolou**  
  Open University of Cyprus  
  ‘Adaptaphobia’ and the Current Stage; Or should we ‘Resurrect’ the Past and Why?

- **Jan Balbierz**  
  Instytut Filologii Germanskiej, Uniwersytet Jagielloński  
  Cultural Traditions and Theatrical Genealogies in Ingmar Bergman’s Operas

- **Anthoulis Demosthenous**  
  University of Athens  
  “Saint Tennesse Williams” on Stage
<table>
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<tr>
<th>Session Title</th>
<th>Speaker(s)</th>
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| Re-appropriating History and Theatre History       | Shorelle Cole  
Professional playwright 
Veiling the Women: Appropriation of Baroque performance platforms as a plot device in writing the stage adaptation of Vivaldi's Mistresses  
Ruta Mazeikiene  
Vytuutas Magnus University 
The new is well forgotten old: the legacy of theatrical past in contemporary Lithuanian theatre  
Jeff Kaplan  
University of Maryland, College Park 
Dramaturging the Past: Dorothy Sands and Styles in Acting (1932) |
| Women in Power on and off Stage                   | Joana Soares Vieira  
Centre for Theatre Studies (CET), University of Lisbon 
Does history forgive divas?: the case of Amelia Rey Colaço  
Ngozi Udengwu  
University of Nigeria, Nsukka:  
The First Actress Party: Adunni Oluwole and the First Guerrilla Theatre in Nigeria  
Dorothy Chansky  
Texas Tech University 
Critic and Criticism as Discursive Artefacts: Wilella Waldorf in Situ |
| Memory, Media and the Body                        | Helena Bastos  
Universidade de São Paulo (USP), Brasil 
Unwilling body. Testimony of a movement between forgetfulness  
Tony Gardner  
University of Leeds 
Time and Memory in Museum Performance and Re-enactments  
Ildikó Ungvári Zrínyi  
University of Arts Tg-Mures, Romania, Theatre Department 
Technical media, narratives and realities in theatre history |
| The Theatrical Power of the People                | Nesreen Hussein  
Middlesex University  
My City, My Revolution and the Theatrical Re-telling of Experience  
Venkata Naresh Burla  
Central University of Jharkhand 
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  
Casmir Onyemuchara  
University of Ibadan 
A Critique of the Origin of Theatre in Nigeria: The Okumkpo Masquerade Performance Aesthetics in Focus |
| Re-Enacting of History                           | Holly Maples  
Brunel University London  
The Commemorative Body: Body as Site of Collective Memory and National’ Resistance  
Kurt Taroff  
Queen’s University Belfast 
Loyal to a Fault: Performing History and Playing Politics in the Ulster Volunteer Force Centenary Commemoration Parades  
Natalia Duong  
University of California, Berkeley 
(Re)dressing Vietnam: War Reenactment and Transnational Repair in the work of Dinh Q. Le |
New Scholars’ Forum Activities

June 12
19:00

New Scholars’ Get together
An informal evening meeting for New Scholars and IFTR Executive Committee Members in the pub The Bishops Arms in Gamla Stan, Tyska brinken 36.

June 13
12:30–14:00
Room: E306

Aoife Monks (Queen Mary University of London), Consulting Editor of Contemporary Theatre Review
Paul Rae (University of Melbourne), Senior Editor of Theatre Research International

In this session, two mid-career scholars who edit distinguished theatre journals will talk about how they got started publishing their own research, and what you can do to join in the academic conversation.

The workshop includes lunch for registered participants.

Registration required.

June 15
9:00–10:30
Room: F389

New Scholars’ Workshop – What do I know? Translating your research into innovative teaching
Jonathan Heron (University of Warwick)
Yvette Hutchison (University of Warwick)

This workshop aims to assist post-graduate research students translate their specific research into teaching practice. This will involve exploring what is involved in selecting and structuring appropriate aspects of their current research and adapting these for modules already embedded in their home institutions. It will also suggest ways in which they can both develop and share their research through interdisciplinary practice (performance lecture, enactive workshop, and immersive experience) which in turn will make the material more accessible and encourage more active participation by learners and teachers. This programme has been piloted at the University of Warwick through a collaboration between the Department of Theatre and Performance Studies and the Institute for Advanced Teaching and Learning.
June 16
12:30–14:00
Room: E306

New Scholars’ Workshop with Keynote Speaker David Wiles – The Usefulness of the Theatre of Drottningholm

This workshop will offer an opportunity for participants to question David about matters that he raises in his keynote lecture, which will take place in the theatre. In the course of the lecture he will attempt some workshop exercises with the performer of Rousseau’s Pygmalion, performed on Wednesday night as part of the social programme. The discussion may therefore cover any of the following points:

- The debate about heritage: what is the value of preserving material aspects of the past for purposes of making theatre in the present?
- What is the value of attempting to recreate acting styles of the past, as exemplified by the Pygmalion experiment, or any other experiments that you have come across?
- How do spaces compel actors (and lecturers) to behave in particular ways?
- What are the difficulties of thinking outside the parameters of modernism?
- What is the value of theatre history?

It will help to focus discussion if you can read in advance of the workshop the concluding chapter of the book *The Theatre of Drottningholm – Then and Now*, co-written by Willmar Sauter and David.

The workshop includes lunch for registered participants.

Registration required.

June 17
12:30–14:00
Room: E306

New Scholars’ Caucus

The meeting which allows New Scholars to feedback on their IFTR experiences and shape the direction of the organization.

The caucus includes lunch for registered participants.

Registration required.
The Organisers offer you a variety of lunchtime performances. Since the performances take place in Rotundan, a performance space just outside the University restaurant, you will have time to pass by and enjoy before or after your lunch. Explore the performances of our international artists! Free entry.

Nikhil Chopra

**La Perle Noire: Gesture Drawing**
June 13, Lunch break
Ca. 120 min; entering and leaving at any time

**Monster: Memory Drawing**
June 14, Lunch break
Ca. 60 min; with intermission

The Indian artist Nikhil Chopra likes to blur lines, literal ones in charcoal, and figurative ones in genre, space, time and identity. He seems interested in blurring the distinction between art, theatre, cinema, drawing, painting, sculpture, installation and performance. In that blurriness — that space between spaces — he finds form. Equally, his interest in identity yields work that bridge the gap between masculine and feminine, Indian and Western, servant and ruler, monster and angel, Gandhi and assassin, and the list goes on. His work also plays with past and present. Nikhil Chopra’s performances may be seen as a form of storytelling that intermingles familial histories, personal narrative and everyday life.

**Nikhil Chopra** was born in Calcutta in 1974. He currently lives and practices in Goa, India. His training was at the Faculty of Fine Arts, Maharaja Sayajirao University in Vadodara, India. Shortly thereafter, he continued his education at the Maryland Institute College of Art and Ohio State University in the United States.

Nikhil Chopra’s participation is kindly supported by India Unlimited and Air India.
Elisabeth Belgrano/Björn Ross

**Glories to Nothingness**

*June 15, Lunch break*

Ca. 70 minutes; two separate parts with intermission

*Glories to Nothingness* is a performance, part of an artistic research project investigating performative acts of moving between Vocalising ≈ Articulating ≈ Mattering. Every movement, utterance and articulation is consciously honoring Nothingness as an idea and a concept much debated at the time when the first public opera productions were performed in Venice around 1640. This performance act is methodologically diffraacted through musical fragments composed by Luigi Rossi (c. 1597–1653), Claudio Monteverdi (1567–1643) and Francesco Sacrati (1605–1650); through selected poems from the volume *Le Glorie della signora Anna Renzi romana* (Venice, 1641); through thoughts entangled with figures of Resistance, Vulnerability and Trust; through the practice of exploring force and form as every day performative acts. See [www.researchcatalogue.net/view/226423/226424](http://www.researchcatalogue.net/view/226423/226424).

*Elisabeth Belgrano* is a singer and artistic researcher with special interest in 17th and 21st century vocal encounters. She is currently researching the practice of 17th century vocal ornamentation as a model for creating and communicating trust applicable to multiple scales and space-times. See [https://independent.academia.edu/ElisabethBelgrano](https://independent.academia.edu/ElisabethBelgrano).

*Björn Ross* is an artist and producer based in Copenhagen. His practice covers everything from installations, video, sound art and internet projects to early music concerts, baroque operas and organising festivals. Since 2014 he is Director of KoncertKirken in Copenhagen. See [http://www.bside.dk](http://www.bside.dk)

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**Ava Hunt**

**Acting Alone**

*June 16, Lunch break*

Ca. 20 min; performed twice

*Acting Alone* is inspired by the people Ava Hunt met in refugee camps in Palestine. In her unique performance style, Ava weaves together stories of immense complexity and fragile humanity together with bizarre experiences of working as an actor and performing alone. Heartbreaking, witty, *Acting Alone* asks questions of us all — can one person make a difference? Originally commissioned by Amnesty International this solo performance continues to tour nationally and internationally.

*Ava Hunt* trained as an actor at The Drama Studio, has an MA in Applied Theatre and worked/trained professionally with Augusto Boal and Dorothy Heathcote. For over 30 years she has worked as a performer, director, producer, researcher and Senior Lecturer. Since 2010 Ava has been creating solo performance pieces. Based in rural Derbyshire Ava Hunt Theatre is a Community Interest Charity (CIC) with a commitment to creating stimulating, high quality theatre and workshops for community audiences and young people. See [http://www.avahunt.co.uk](http://www.avahunt.co.uk).
Book Launches

June 14
13:00–13:20
Room: B413

The STEP City Study – Journal of Performing Arts Theory

June 15
12:30–14:00
Room: A5137

Josette Féral, Theatre: an Impossible Mediation – Violencia en escena

June 17
12:15–13:00
Room: C497

Anton Krueger and Megan Lewis (ed.), Magnet Theatre – Three Decades of making Space

Introduction by Helen Gilbert
The STEP City Study conducted from 2010 and 2014, is presented in the double issue of Amfiteater – Journal of Performing Arts Theory

Tuesday, 14 June, 13:00–13:20
Room: B413

Theatre audience, reception research, international comparative theatre survey, STEP, arts policy, theatre sociology

What space does theatre occupy in a broader cultural and art system? What is the role of central theatre institution in cities? What kind of theatrical events do European cities offer and which types and genres do people visit the most? Who are spectators, really? What do different types of theatres (Spoken Theatre, Musical Theatre, Dance, Kleinkunst) do for attendees?

The international group of researchers who participate in the Project on European Theatre Systems, known by its acronym (STEP) present the results of the STEP City Study, the group’s several-year research on theatre systems and audiences in seven European cities: Aarhus (Denmark), Bern (Switzerland), Debrecen (Hungary), Groningen (the Netherlands), Maribor (Slovenia), Tartu (Estonia) and the area of Tyneside (UK). The STEP City Study comprises a comparison of the theatre systems in these cities from different perspectives as well as an analysis of a one-year period of theatre productions, classified according to the number of premières and reprises of various types, the number of audience attendance, etc. The researchers also present an audience analysis from different demographic angles as well as a comparison of theatre reception of the various types and genres of theatres in four of these European cities.

For more information on Amfiteater – Journal of Performing Arts Theory please visit: https://www.agrft.uni-lj.si/en/amfiteater-journal
Publishers Present at IFTR 2016

June 13 to 17
Room: B307 & B315

Bloomsbury Methuen Drama
Bloomsbury Methuen Drama strives to be the number one choice for scholarly authors in the fields of theatre and performance. We love what we do, are proud of the achievements of our authors, and look forward to the new work that will be proposed. Our publishing programme encompasses textbooks, supplementary coursebooks, research monographs, edited collections, multivolume reference works and digital resources, via our award-winning platform, Drama Online. In recent years a number of new series have been commissioned – in applied theatre, scenography, theatre history, performance and science, drama in performance, and theatre making, to name but a few. Recent titles on sale at the conference include Staging Beckett in Great Britain; Theatre, Performance and Cognition, and Disability Theatre and Modern Drama.

We welcome proposals for volumes, resources and new series in the fields of theatre and performance and would be delighted to discuss ideas with prospective authors at the conference. New technology provides many new paths to market, and Bloomsbury is actively engaged in digital distribution and the development of digital resources to maximize dissemination and access.

Senior Commissioning Editor Mark Dudgeon and Emily Hockley look forward to meeting you at the conference.

Brill | Rodopi
Publish with Brill and benefit from more than 330 years of experience in scholarly publishing across the globe.

Brill, which includes the imprint Brill | Rodopi, has established publishing programs in twenty main subject areas, covering the Humanities and Social Sciences, International Law, and Biology. For the program of Literature and Cultural studies, Acquisitions Editor Masja Horn will be present at the conference for all your questions about book proposals, the publishing process, Open Access and Brill’s publishing list. At the bookstand you’ll find our latest titles in theatre studies and catalogues to get an impression of our Literature and Cultural studies program. Or just walk by for a chat and a friendly face.

Cambridge University Press
Cambridge University Press furthers the mission of the University of Cambridge by disseminating knowledge in the pursuit of education, learning, and research at the highest international levels of excellence. Its extensive peer-reviewed publishing comprises over 50,000 titles covering academic research, professional development, over 350 research journals, school-level education, English language teaching, and bible publishing.

As one of the world’s leading academic publishers, Cambridge is internationally renowned for its excellent Performance Studies titles, including the journal Theatre Research International, published on behalf of IFTR/FIRT. At our conference stand you will find complimentary copies of Theatre Research International alongside our other wide-ranging Performance Studies journals. We will also be displaying and selling a selection of recently published Performance Studies books, all of which will be eligible for a 20% discount.

From close analyses of cultural matters in classical theatre, to explorations of the original staging of plays by Shakespeare, our extensive range of titles reflects our passion for Performance Studies. Our publishing is at the forefront of analysis and debate within the field of Performance Studies and our partnership with IFTR/FIRT demonstrates our commitment to advancing key research in theatrical scholarship.

We very much look forward to meeting you at our stand!
Nordic Theatre Studies

Nordic Theatre Studies (NTS) is a peer-reviewed journal of scholarly writing on theatre and performance published by Association of Nordic Theatre Scholars (ANTS) since 1988. NTS publishes research by scholars from all over the world on all aspects of theatre in the Nordic region including the Baltic countries Estonia, Latvia, and Lithuania, and it promotes Nordic and Baltic scholars’ writing on any aspect of theatre in the world. Within the Nordic and Baltic region, it is the only English language publication on its subject.

Since 2014 NTS is published twice every year. One number addresses a certain theme announced in a call for contributions, the other number is dedicated to papers originally presented at conferences, seminars or workshops organized by or in collaboration with the Association. The themed number of the journal also allows for a few articles, which do not address the theme. Each number has a section with reviews of new publications within the field of theatre and performance studies. The journal has an external board of scientific referees (peer review) securing high scientific standard.

Visit our stand and make a bargain! Recent numbers and backlist on sale.

Follow NTS on Facebook: www.facebook.com/NordicTheatreStudies/
Official website: https://blogs.uta.fi/nordictheatrestudies/

Palgrave Macmillan

Palgrave Macmillan is a global academic publisher for scholarship, research and professional learning. We publish monographs, journals, reference works and professional titles, online and in print. With a focus on humanities and social sciences, Palgrave Macmillan offers authors and readers the very best in academic content whilst also supporting the community with innovative new formats and tools.

Palgrave Higher Education are a global higher education publisher focusing on textbooks, e-books and interactive e-learning resources for University-level students, from undergraduate to postgraduate across a range of subjects including Social Sciences, Humanities, Business, and Study Skills.

Routledge

With an integrated journals portfolio and well-established books publishing program, Routledge is a central publisher for those who, through their scholarship, seek to influence the course of academic thought. Routledge publishes a variety of journals in Theatre and Performance Studies, a number of which are in partnership with scholarly societies around the world. Routledge also offers a range of books from guidebooks and textbooks, readers and handbooks, across the subject area.

Visit our stand for the latest news and special offers, or to speak with our Books and Journals staff about your research.

STUTS

Stiftelsen för utgivning av teatervetenskapliga studier (STUTS; in English: Foundation for the publication of theatre studies) is an independent organisation with the aim to produce and/or distribute scholarly books and articles within the field of theatre and dance studies. Founded in 1979 as an academic publisher of doctoral theses, STUTS has developed a number of series that serve mainly two purposes. Firstly, STUTS publishes doctoral theses as well as other academic writings and makes them available over many years. Secondly, STUTS concentrates on didactic books or collections of articles that are used by students. STUTS publishes mainly in Swedish, but some books and dissertations have appeared in English, French, Italian and German. As a non-profit organisation STUTS has limited possibilities to publish works of independent scholars, but over the years a considerable number of books has been made available.

To make the books available to you, STUTS prepared special discounts for IFTR 2016. We very much look forward to meeting you at our stand!

www.stuts.nu
Initial Meeting
– New Working Group

June 14
13:30–15:30
C497

Business meeting to create a new Embodied Research Working Group

All are welcome to join this initial business meeting for the establishment of a new Embodied Research Working Group within IFTR. The new working group will support individual and collaborative projects in which embodied practice is a primary research method. Our emphasis on embodied methodologies will be realized through an experimental approach to knowledge sharing and exchange that may combine written papers, practical workshops and demonstrations, audiovisual media, and more. We commit to involving and honouring cultures and practices that are historically underrepresented in academia and to creating interpersonal and institutional space for embodied research and pedagogy. If the new working group is approved by IFTR following this meeting, a full CFP will be issued for the 2017 conference. For more information, please contact Ben Spatz b.spatz@hud.ac.uk.
Social & Cultural Programme

There are a lot of things to do and see in the Stockholm region! We have put together an exciting Social & Cultural Programme including excursions, performances and parties available to the conference participants. All events are linked to theatre, performance and history, but in very different ways – you will have the opportunity to explore historical theatres together with our experienced guides, enjoy a performance of Rousseau’s melodrama *Pygmalion* as well as to party with re-awakened Gay Icons! Tickets for several of the events can be purchased at the Registration Desk.

**Baroque Theatre Confidencen and O/Modernt Festival**

Explore Sweden’s oldest baroque theatre and enjoy a concert with world-class musicians.

Sweden’s oldest baroque theatre, Confidencen, is situated on the grounds of Ulriksdal Palace in the National City Park. Built in 1671 and first used as a riding hall, it was converted into a theatre in 1753 by Queen Louisa Ulrika. Later it was also used by her son Gustav III.

In the 19th century the original stage machinery was torn down and the building was used as a hunting lodge. The theatre was brought back to life by famous Swedish opera singer Kjerstin Dellert in the 1980s. Today it hosts performances and concerts during the summer season.

The festival ‘O/MODERNT – Reflections on the Musical Past in the Present’ will take place at Confidencen in this period, so you will have the unique possibility not only to have a guided tour in the theatre by founder and opera singer Kjerstin Dellert, but also to enjoy a literary event (‘The Art of Borrowing’) as well as a concert. Händel’s celebrated keyboard variations nicknamed the ‘Harmonious Blacksmith’ inspire an evening of percussive virtuosity, harmonic singing, new commissions, electronics and improvised music with dance. Dame Evelyn Glennie, world-class percussionist from Scotland, is a special guest performer of this concert, which also includes Hugo Ticciati (violin), Tamsin Waley-Cohen (violin), Gareth Lubbe (viola), Johan Bridger (percussion), and Ksenia Parkhatskaya (dance). For more information on the festival O/MODERNT, please visit: www.festivalomodernt.com.

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<tr>
<td>Time</td>
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<tr>
<td>Departs from</td>
<td>Cityterminalen (Central Bus Station)</td>
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<tr>
<td>Duration</td>
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**Uppsala – City Tour and Visit to the Theatrum Anatomicum**

Explore the oldest University City in Scandinavia – bursting with life and knowledge.

Uppsala, located 71 km north of Stockholm, is the fourth largest city in Sweden. Since 1164, Uppsala has been the ecclesiastical centre of Sweden and seat of the Archbishop of the Church of Sweden. Founded in 1477, Uppsala University is the oldest center of higher education in Scandinavia.

Today’s Museum Gustavianum (the white building on the photo) was built in 1663 by medical professor and amateur architect Olaus Rudbeck and holds a Theatrum Anatomicum in its cupola. Rudbeck was inspired by the famous anatomical theatre in Leiden (1579). The Theatrum Anatomicum was an institution used in teaching anatomy at early modern universities. At the museum, you can also visit exhibitions on Uppsala’s famous 18th-century scientists Carl von Linné and Anders Celsius.

The day tour includes one hour travel to Uppsala, a guided tour in the city and the visit to the Museum Gustavianum with the Theatrum Anatomicum. Before the bus takes you back to Stockholm, you will have some time to explore the city further – why not go inside the Cathedral (see photo), take a walk in Linné’s garden or visit the art museum in the old castle?

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<tr>
<td>Time</td>
<td>9:30</td>
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<tr>
<td>Departs from</td>
<td>Cityterminalen (Central Bus Station)</td>
</tr>
<tr>
<td>Duration</td>
<td>ca 7 hours</td>
</tr>
<tr>
<td>Price</td>
<td>€40</td>
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**Theatre Walk in Stockholm’s City Centre**

Get to know the ‘home stages’ of Birgit Nilsson, Ingmar Bergman and August Strindberg.

Join us on a guided walking tour to the three theatre houses that were the centre of Swedish theatre life at the turn of the century 1900. We will spend approximately one hour inside each theatre, together with experienced guides. We will start with The Royal Dramatic theatre, built in 1908 in Art Nouveau style, where Ingmar Bergman continually directed theatre while at the same time pursuing his career as a film maker. Next stop will be the present home of The Royal Opera, built in 1898 in Baroque style. Here the 20th century opera stars Birgit Nilsson, Elisabeth Söderström and Jussi Björling launched their international careers. The tour will end at Strindberg’s ‘Intima Teater’, the writer’s personal experimental theatre, where he was director. Twenty-four of his plays were performed here between 1907 and 1910. 2003 it reopened in a modern style and provides a unique space for Strindberg’s plays even today.

- **Date:** June 12 and June 18
- **Time:** 10:00
- **Departs from:** Royal Dramatic Theatre
- **Duration:** ca 5 hours
- **Price:** €25

**Pygmalion – A Melodrama by Jean-Jacques Rousseau**

A chance to see the rarely performed melodrama by Jean Jacques Rousseau.

Take the opportunity to see Jean Jacques Rousseau’s ‘scène lyrique’ Pygmalion (1762). The Ovidian myth about the Greek sculptor Pygmalion who falls in love with his own statue was popular among 18th century opera composers. Pygmalion is often referred to as the first melodrama. The text is spoken rather than sung while the silent stage action is accompanied by instrumental music. The music for Pygmalion was composed under Rousseau’s supervision by the amateur composer Horace Coignet (1735–1821), a resident of Lyon. The performance will take place in the heart of the old part of Stockholm, in the beautiful halls of Riddarhuset (The House of Nobility), built in the 17th century. Pygmalion is performed by João Luís Paixão (Pygmalion) and Laila Cathleen Neuman (Galathée) and the music is conducted by Mark Tatlow. After the performance, there will be a panel discussion. Pygmalion is produced by the Stockholm University based research project Performing Premodernity (www.performingpremodernity.com).

- **Date:** June 15
- **Time:** 20:00
- **Locale:** Riddarhuset
- **Duration:** 1 hour 30 min
- **Price:** €30

**Farewell Dinner and Party**

From Nobel to ABBA – join us for an evening to remember!

All conference participants are invited to enjoy a free of charge dinner buffet in the beautiful rooms of the Stockholm City Hall, well known for hosting the yearly Nobel Prize reception. The reception is a gift from the City of Stockholm. The City Hall, one of Sweden’s foremost examples of national romanticism in architecture, has become a symbol for Stockholm and is a very popular tourist attraction. (If you wish to attend the reception, please note that registration via CJO is compulsory.) After the reception in the City Hall, the festivities continue on the other side of the water – boats will take us from the quay of the City Hall to Münchenbryggeriet (see photo). The venue in the heart of Stockholm is a former beer brewery that nowadays is a great organiser of events and parties. Here you will be welcomed with a glass of sparkling wine and ABBA-themed music entertainment. “You can dance, you can jive, having the time of your life” on the side of Stockholm’s beautiful waterfront!

- **Date:** June 16
- **Time:** 18:00/20:00
- **Locale:** Stockholm City Hall/ Münchenbryggeriet
- **Duration:** 2/5 hours
- **Price, party:** €35 (Band B & students), €50 (Band A)

**Icons Icons Icons**

Party with re-awakened Gay Icons from the theatrical past and Queer Icons of today.

Drag as Art Invites you to A Midsummer Nights Soirée! Drink champagne and dance, while the midnight sun gives that special heart-red light to our joyful celebration and devotion to all of the Icons that have shined inspiration into our lives. Who is your Icon? Performers will present a ‘drag’ version of their favorite Icon, and we would be delighted if you come dressed in the image of yours. Drag as Art believes in a commingling of academics, performers and public, together creating an exciting exchange for all participants. “Life would be so wonderful if we only knew what to do with it.” (Greta Garbo).

- **Date:** June 17
- **Time:** 20:00
- **Locale:** Scalateatern
- **Dress code:** Soirée, wear your glamorous mood
- **Price:**
Gripsholm Castle with its Baroque Theatre

Visit Gustav III’s favourite castle – with a private baroque theatre in one of the towers.

Gripsholm castle is located on a peninsula in Lake Mälaren, about 60 km west of Stockholm. Originally a fortress from 1327, it was transformed into a fortified castle by King Gustav Vasa in 1526 and used by Swedish Royal Family as one of their residences until the 18th century. Gustav III established a theatre in one of the castle towers. It was the stage for both the amateur theatre of the royal court as well as The French Theatre of Gustav III in 1781–1792. Today the castle is a museum hosting The National Portrait Gallery. The castle and its surroundings inspired the journalist and novelist Kurt Tucholsky to write his famous Schloß Gripsholm in 1931. The tour to Gripsholm, approximately one hour from Stockholm by bus, includes a guided tour in the Castle (theatre and the portrait gallery). You will have time to stroll around and visit the beautiful neighbouring town of Mariefred.

**Date** June 18  
**Time** 10:00  
**Departs from** Cityterminalen (Central Bus Station)  
**Duration** ca 6 hours  
**Price** €40

Rokokomaskineriet (The Rococo Machine) – Opera Jubilate

Come join the celebration of the 250th anniversary of the Drottningholm Court Theatre!

The lovely, authentic auditorium and the fully functional stage machinery will come to life in this brand new opera about old times. The Rococo Machine is a birthday opera taking us on a time travel to get to know the Wick Trimmer, the Ballet Master, Madame Coiffure and all the other people who worked on and behind the stage 250 years ago. The main character, however, is the building itself, and the opera is a declaration of love to a house so beautiful and magical that it makes one’s heart beat faster. The work is a jubilatory donation from the Friends of Drottningholm Court Theatre and was composed by Jan Sandström with a libretto by Tuvalisa Rangström. Running time is 2 hours and 15 minutes with one intermission. Performed in Swedish with English subtitles. Tickets are sold at www.dtm.se.

**Performances**  
June 12 at 16:00  
June 14 at 19:30  
June 18 at 16:00  
June 19 at 16:00  
**Locale** Drottningholm Court Theatre  
**Duration** 2 hour 15 min  
**Price** SEK 625/€65 (regular price), SEK 295/€30 (under 26)

Strindberg in the Archipelago of Stockholm

Bus and boat trip to Strindberg’s island Kymmendo

Sweden’s most famous playwright, August Strindberg, loved the Archipelago of Stockholm. No wonder: from Stockholm around 30,000 islands of various sizes stretch into the Baltic Sea. The small island of Kymmendo in the south of the archipelago is especially well-known thanks to Strindberg. It became a model for the fictional island Hemso in August Strindberg’s novel Native of Hemso. The author spent some summers at this island between 1871 and 1883 and he even nailed together a wooden ‘writing’ cabin, which can still be visited today. Anita Persson, pedagogue, writer and former curator of the Strindberg Museum will be your guide for this tour. During the tour you will have plenty of time to explore one of Strindberg’s favourite spots. You can have a lunch at Kymmendo’s restaurant and if the weather permits, you can even have a bath in the sea!

**Date** June 18  
**Time** Ca 9.30  
**Departs from** Cityterminalen (Central Bus Station)  
**Duration** ca 7 hours  
**Price** €40
Practical Information

Registration
Registration will open on Sunday afternoon in room B307. During Monday, registration will take place in the corridor between building B and C. From Tuesday until Friday, you will find the registration/information desk in room B307. At the desk you can also get tickets for the social programme. We will regularly display updated information on changes in the schedule etc. on a bulletin board in front of the registration desk. To get in contact with the organisers, please mail to iftr2016@iftr.org.

Lunches
Lunches are included in the conference fee. You have received lunch vouchers in your conference bag. Lunch is served in the University restaurant Lantis located just beside the main conference venue Södra Huset. The places at Lantis are limited so please come at the time you will find printed on your lunch voucher. They offer two meals to choose from, one of them is vegan.

Internet – WiFi
At the reception desk you can register in order to receive a free Internet Card with a code to access the Stockholm University network. Eduroam access is available everywhere on campus as well as at Swedish airports and railway stations.

Places of Interest on/near Campus
University Campus is located in beautiful landscape of the Royal National City Park, the capital’s green oasis. Only a stone’s throw from the city centre of Stockholm you can experience a unique historic landscape interwoven with parkland, beautiful buildings, woods and forests, open land and beaches. You can everything here, from strolling in ancient forests and swimming off rocks to visiting stately homes and museums. The park stretches from Sörentorp and Ullinksdal in the north to Djurgården and the Fjäderholm islands in the south. See also www.nationalstadsparken.se.

Bergius Botanic Garden is also next to the University. The primary objective of the Bergius Botanic Garden is to support teaching and research about plant diversity, but the garden is also a recreational spot and a source of botanical knowledge for all its visitors. With a history stretching back to the 18th century, the garden is today owned and managed by the Royal Swedish Academy of Sciences and Stockholm University. See also www.bergianska.se/english.

Lilla Värtan is a strait separating mainland Stockholm from the island and municipality Lidingö. Also the Eastern shore of lake Brunsviken provides you with a sandy beach to go for a swim. Both swimming areas are in reach of a 10min walk from the conference venue.

Conference Pubs
Our business partner Elite Hotel runs a number of pubs called The Bishops Arms. When you check in at any Elite Hotel you will receive a voucher for a free drink at one of these pubs. The Bishops Arms in Gamla Stan (Tyska Brinken 36) is the meeting place of the conference.

Tourist Information
Stockholm Visitor Center
Kulturhuset, Sergels Torg 3–5
(close to the Central Station)

Arlanda Visitor Center
Terminal 5, Arrival Hall
www.visitstockholm.com
Local travel
It is generally safe and easy to travel in and around Stockholm via bus, subway (“T-bana”) and commuter train (“pendeltåg”). You need to purchase a ticket or a travel pass in advance. The tickets are also valid for travels with the streetcar and the ferry “Djurgårdsfärjan”. You can buy single tickets, or purchase a travel card that can be charged with the value of tickets (single ticket, one-day, three-day and weekly passes). You can buy these travel cards and tickets at Arlanda airport, at the central station, in Pressbyrån (small shops located at every subway station) and SL-center and ticket machines at every subway station. More information can be found on sl.se.

Trains are the most environmentally friendly, and often the fastest and most comfortable way of travelling to and from Arlanda. You can choose between high-speed trains (Arlanda Express), long-distance trains (SJ) and commuter trains (SL).

Taxi
We recommend the following taxi companies:
Taxi Stockholm (Phone: +46-08-150000)
Taxi Kurir (Phone: +46-08-30 00 00)
Taxi 020 (Phone: +46-20-20 20 20)
It is safe to ride with these taxi companies, they have reasonable prices and their drivers are fluent in English. All of them accept credit cards.
Please do not use smaller private taxi companies that often demand too high prices.

Emergency
In case of emergency please call 112.
If you seek for help, please contact the reception desk or one of our volunteers.
Stockholm Organising Committee

Conference Organisers

Lena Hammargren is Professor of Dance Studies both at Stockholm University and at Stockholm University of the Arts. Her research focus is on dance history and dance aesthetics. She is the director of postgraduate and doctoral studies.

Rikard Hoogland is Associate Professor of Theatre Studies. His research focus is on theatre history, theatre aesthetics and cultural politics. Since 2016 he is Deputy Head of Department of Culture and Aesthetics.

Willmar Sauter is Professor emeritus of Theatre Studies. Her research focus is on theatre history and on contemporary performance and aesthetics. She is the director of the Institute of Theatre and Dance studies.

Erik Mattsson is Lecturer in Theatre Studies. He received his PhD degree in 2014 with a dissertation on performance and law in the court situation. He is Vice-President of the Association of Nordic Theatre Scholars.

Assistant Administrator

Johanna Karlsson has recently received her MA degree in Theatre Studies with a thesis on the cultural performance of Ben Johnson’s 100m race at the Olympic Games in Seoul (1988).

Conference Staff

Rebecca Brinch is Doctoral Student of Theatre Studies. She is conducting a research project on Suzanne Osten’s theatre for children. At IFTFR 2016 she is responsible for Volunteers Coordination.

Petra Dotlačilová is Doctoral Student of Theatre Studies. She is conducting a research project on 18th century ballet and costumes. She is a member of the research project Performing Premodernity. At IFTFR 2016 she is responsible for Social & Cultural Programme.

Jonas Eklund is Doctoral Student of Theatre Studies. He is conducting a research project on Freak Shows, Burlesque and Circus. He is study advisor of Theatre and Dance Studies. At IFTFR he is responsible for Volunteers Coordination.

Radhica Ganapathy is Lecturer of Theatre Studies. She has received her PhD degree from Texas Tech University, Lubbock and worked as an Assistant Professor at Penn State University. Her research areas and interests include Feminist Theatre, Transgender/Transsexual Performance, Performance Art, and New Play Development. At IFTFR 2016 she is responsible for the Rotundan Performance Programme.

Maria Gullstam is Doctoral Student of Theatre Studies. She is conducting a research project on Rousseau and the Theatre. She is a member of the research project Performing Premodernity. At IFTFR 2016 she is responsible for the Social & Cultural Programme.

Daria Kubiak is Doctoral Student of Theatre Studies. She is conducting a research project on Audience Development and Cultural Politics in Sweden. She is student member of the Executive Committee of IFTR. She is treasurer of the Association of Nordic Theatre Scholars and Co-Editor of the Nordic Theatre Journal. At IFTFR 2016 she is responsible for the Rotundan Performance Programme.

Ellinor Lidén is Doctoral Student of Theatre Studies. She is conducting a research project on children’s theatre in one of the suburbs of Stockholm. She is a teacher and course coordinator at the Centre for the Studies of Children’s Culture (CBK) at SU. At IFTFR 2016 she is responsible for Volunteers Coordination.

Hélène Ohlsson is Doctoral Student of Theatre Studies. She is conducting a research project on divas and heroines of the Swedish nineteenth-century theatre. She has a background as an actress, director and scriptwriter. At IFTFR 2016 she is responsible for Social & Cultural Programme.

Matthias Schubert is Guest Lecturer of Theatre Studies. He worked as a dramaturge and head dramaturge at theatres in Heidelberg, Brauschweig and Gießen. He is currently guest dramaturge and advisory member of the steering committee at the Municipal Theater in Gießen. At IFTFR 2016 he is responsible for the Rotundan Performance Programme.

Kim Skjoldager-Nielsen is Doctoral Student of Theatre Studies. He is conducting a research project on spirituality and in contemporary ritual and performance in Sweden and New Zealand. He is President of the Association of Nordic Theatre Scholars. At IFTFR 2016 he is responsible for Working Groups Coordination.

Magnus Tesing Schneider is Lecturer of Theatre Studies. He has received his PhD degree from Aarhus University with a dissertation on the original production of Mozart’s Don Giovanni. His research centres on the dramaturgy of Italian opera, in relation to the history of ideas as well as to the scenic and vocal performance practices and aesthetics of the past. At IFTFR 2016 he is responsible for Working Groups Coordination.

Academic Board

Dirk Gindt, Associate Professor of Theatre Studies
Sara Granath, Associate Professor emerita of Theatre Studies
Lena Hammargren, Professor of Dance Studies
Rikard Hoogland, Associate Professor of Theatre Studies
Erik Mattsson, Lecturer of Theatre Studies
Tiina Rosenberg, Professor of Theatre Studies
Willmar Sauter, Professor emeritus of Theatre Studies
Magnus Tesing Schneider, Lecturer of Theatre Studies
Meike Wagner, Professor of Theatre Studies
Thank you!

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